

**CLINTON MANOR COURTYARD APARTMENTS**

5134-5184 W. Clinton Street

CHC-2024-6020-HCM

ENV-2024-6021-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Los Angeles City Directory Records, 1939-1942](#)
3. [Commission/ Staff Site Inspection Photos—November 14, 2024](#)
4. [Categorical Exemption](#)
5. [Supplemental Materials Submitted by Applicant](#)
6. [Under Consideration Staff Recommendation Report](#)
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# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2024-6020-HCM  
ENV-2024-6021-CE

**HEARING DATE:** December 5, 2024  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 North Spring Street  
Los Angeles, CA 90012  
and via Teleconference (see  
agenda for login information)

Location: 5134-5184 W. Clinton Street  
Council District: 13 – Soto-Martinez  
Community Plan Area: Wilshire  
Land Use Designation: Medium Residential  
Zoning: R3-1  
Area Planning Commission: Central  
Neighborhood Council: Greater Wilshire  
Legal Description: I. A. Weid's Subdivision of the  
SE 1/4 Section 14 T1S R14W  
Tract, Lots 53-54

**EXPIRATION DATE:** December 31, 2024

**PROJECT:** Historic-Cultural Monument Application for the  
CLINTON MANOR COURTYARD APARTMENTS

**REQUEST:** Declare the property an Historic-Cultural Monument

**OWNERS:** Clinton Owners LLC Et al c/o David Castillo and  
SS Capital LLC  
2804 Gateway Oaks Drive, Suite 100  
Sacramento, CA 95833

Donald J. and Bonnie B. Sills, Trustees  
Donald J. Sills & Bonnie Burton Sills Living Trust  
610 Woodbridge Circle  
Incline Village, NV 89451

**OWNER REPRESENTATIVE:** Clinton Manor, Attn. Jodie Mohr  
Property Management Associated  
6011 Bristol Parkway  
Culver City, CA 90230

**APPLICANTS:** Melissa Butts, Laura Dominguez, and Nichole Smith  
Clinton Manor Coalition  
5176 Clinton Street  
Los Angeles, CA 90004

### **RECOMMENDATION**

**That the Cultural Heritage Commission:**

1. **Declare the subject property** an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

Ken Bernstein, AICP, Principal City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Melissa Jones, City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Lambert M. Giessinger, Senior Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Andrez Parra, Planning Assistant  
Office of Historic Resources

Attachments: Los Angeles City Directory Records, 1939-1942  
Commission/Staff Site Inspection Photos—November 14, 2024  
Supplemental Materials Submitted by Applicant  
Historic-Cultural Monument Application

## **FINDINGS**

- The Clinton Manor Courtyard Apartments “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” as representative of early patterns of development of workforce multi-family housing in the Greater Wilshire area.
- The Clinton Manor Courtyard Apartments also “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of a 1940s courtyard apartment complex.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

## **SUMMARY**

The Clinton Manor Courtyard Apartments are a multi-family courtyard apartment complex located on the south side of Clinton Street between Van Ness Avenue and Wilton Place in the Larchmont neighborhood of Los Angeles. Constructed in 1940, the subject property was built by the Aetna Construction Company and civil engineer Joseph J. Rees in the American Colonial Revival architectural style as apartment buildings.

As the population of Los Angeles grew rapidly in the early 20th century, multi-family properties made up an increasing proportion of new housing developments growing to over fifty percent of all new housing units by the late 1920s. The need for multi-family housing was especially pronounced as the film and entertainment industry grew in and around Hollywood as affordable housing was needed near the Hollywood studios and film sets to serve the many workers employed by the studios. While the onset of the Great Depression slowed housing development throughout the 1930s, the film industry remained profitable and by the late 1930s had begun to re-fuel multi-family housing developments in Los Angeles. At the same time, Garden City Movement principles pioneered in the United States by Charles Stein and Henry Wright in the 1920-30s emphasized implementing green spaces, air, and light into urban multi-family residential developments.

Popularized in the late 1800s and later again in the 1930s during the Great Depression, the American Colonial Revival style encompasses a variety of architectural styles that pay tribute to early America and its colonial origins. Taking inspiration from 18th century America and England, where Palladianism was the dominant style, the American Colonial Revival style depicts ancient

Greek and Roman architectural influences. The Early American Colonial Revival architectural style was popularized in the early twentieth century and featured the use of columns and pediments, symmetrical designs, boxed eaves, and often hipped or gabled roofs applied to single-family homes and some bungalow courts in Los Angeles. The Late American Colonial Revival architectural style – popularized after 1940 – was more often utilized for multi-family residential, commercial, and institutional buildings than the Early American Colonial Revival architectural style. These buildings were often simpler in design and not necessarily architect-designed but still incorporated features such as stylized door surrounds and paneled front doors.

The subject property is composed of four detached multifamily residential buildings that form an H-shaped courtyard with two rows of detached garage buildings at the rear. The four buildings are of wood-frame construction clad in textured stucco and brick masonry veneer. They have hipped roofs with boxed eaves clad in composition shingles and flat roofs with rolled roofing and clay tile-capped parapets. The subject property is symmetrical in plan, with two, two-story roughly L-shaped buildings on the east and west sides of the courtyard, a two-story T-shaped building on the south side of the courtyard, and a one-story, irregularly shaped building on the north side of the courtyard. All the buildings have a dentilled cornice and fenestration consisting of bow and bay windows, diamond-paned octagonal windows, aluminum sliding windows, and single-hung vinyl windows. Some window openings feature segmented pediments and fluted pilaster surrounds.

The exterior north-facing elevation is symmetrical with a single-story building in the center and the northernmost sections of the L-shaped buildings flanking it. The center building is fronted by a brick retaining wall and shaped hedges with a set of concrete steps to the east and west of the wall that connect to sidewalks leading to the courtyard. Access to the center building is via a set of central concrete steps that lead to a porch with decorative metal supports and a recessed French door entranceway. The main entry has a crown and fluted pilaster surround and is flanked by single-hung vinyl windows. Above the porch cover is a fence-like railing and attached to the cornice is a pedestrian sign that reads “CLINTON MANOR”.

As seen from Clinton Street, the north-facing facades of the L-shaped buildings are symmetrical and feature a central entryway with a broken triangular pediment and fluted pilaster surround; two, two-story, bow windows framed by fluted pilasters with a brick veneer base; a string course separating the first and second floors; fluted pilasters at each end of the facade; and windows on the ground floor set with arched and fluted pilaster surrounds. Fronting the buildings are sloped lawns with shaped hedges and a central staircase with metal handrails that lead to the central entrance. Within the central entrance is a cement staircase clad with floral terracotta tiles that is used to access the unit entrances on the second floor. The exterior south-, east-, and west-facing facades of the L-shaped buildings are largely utilitarian aside from a string course on a portion of the east- and west-facing facades and metal staircases that lead to second-floor entrances on the south-facing facades.

With its primary, north-facing facade looking onto the courtyard, the T-shaped building features first- and second-story bow windows on the northwest and northeast corners of the projecting section, a string course separating the first and second floors, and a center volume that slightly projects from the facade containing windows on the ground and second floors. On the elevations facing the courtyard, the second floor of the T-shaped building, as well as that of the L-shaped buildings, have walkways with metal railings and posts.

There are two asphalt driveways accessed off Clinton Street on the east and west ends of the subject property that lead to rear detached parking garages. The garages are of wood-frame construction with stucco cladding and are arranged in two rows with entrances facing each other. Hardscaping across the subject property consists of concrete walkways that lead into and connect

the buildings. The center of the courtyard is composed of a large, roughly square-shaped lawn with a cement planter and large tree in the center. A variety of trees, shrubs, hedges, and bushes line the courtyard walkways and exterior of the building.

Interior features of the individual units are inclusive of wood built-in bookshelves, cutting boards, and cupboards; crown molding; swing doors; ironing cupboards; wainscoting; original bathroom and kitchen tiling; original ceiling light fixtures; and doorbell niches with doorbell chimes.

The subject property has experienced minimal alterations over the years that include the replacement of windows across the property in 1984 and the replacement of some original multi-paneled wood doors with single panel wood doors at unknown dates. During the Commission site visit, it was noted that the stucco appears to have been refinished.

Founded in 1928 by developer and philanthropist Benjamin Weingart, Aetna Construction Company specialized in multi-family housing such as courtyard and garden apartments designed in various revival architectural styles. The firm partnered with engineers like Joseph J. Rees and architects such as W. George Lutzi, AIA, and William Allen, AIA, to test different housing models such as incorporating Garden City principles into their designs. Aetna's projects ranged in scale from courtyard apartments to the 3,500-acre "Lakewood Plan" developed in conjunction with Biltmore Homes in 1950. Post-World War II, the firm was one of the nation's largest housing developers. Other notable projects the company worked on include serving as general contractor for the Rancho San Pedro housing project (1942), constructing the Selma Las Palmas Courtyard Apartments (1939, previously reviewed by the Cultural Heritage Commission under case number CHC-2018-1040-HCM, proposed to be demolished), and the Dorset Village garden apartment complex (1941, currently slated for redevelopment).

The subject was identified in the citywide historic resources survey, SurveyLA, as eligible for listing under local, state, and federal designation programs as an excellent example of a 1940s courtyard apartment in the Wilshire area.

## **DISCUSSION**

Staff find that the Clinton Manor Courtyard Apartments meets two of the Historic-Cultural Monument criteria for designation.

The subject property "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" as representative of early patterns of development of workforce multi-family housing in the Greater Wilshire area. By the late 1930s, Los Angeles saw an increase in the demand for housing as the Great Depression and Hollywood success attracted labor to the city. Apartment buildings such as the subject property in Larchmont and properties in other neighborhoods in the Greater Wilshire area provided dense and affordable housing options in close proximity to the Hollywood studios and job opportunities. The subject property and similar developments employed Garden City principles such as an emphasis on open shared space to further attract residents. The subject property housed working- and middle-class residents employed as studio workers, actors, musicians, and other professions that benefitted from the proximity to major studios and connections to neighbors facilitated by shared space. Large multi-family housing developments such as the subject property were built near existing single-family neighborhoods that otherwise housed white-collar workers and studio executives.

The subject property also "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent example of a 1940s courtyard apartment complex. Designed and

built in 1939-1940, the subject property exemplifies the transition of multi-family housing from traditional courtyard site plans of the 1920s and 1930s to plans influenced by the garden city movements in the 1940s.

Stemming from the design of bungalow courts in Southern California, courtyard apartments were first built in the 1910s and continued to evolve in form and style through the 1960s. A significant moment in the evolution of courtyard housing occurred in the 1940s, when government regulations for construction controlled price, size, financing, permits, and materials, and encouraged the building of small houses and apartment houses to fill the substantial need for postwar housing. As can be seen in the subject property, complexes moved away from the traditional O-shaped plan towards E-shaped plans (or a combination thereof), but featured common stairwells and were frequently designed in Minimal Traditional or American Colonial Revival architectural styles like the subject property. Garages were no longer incorporated into the plan for the apartment complex itself but were detached from the building and frequently situated at the rear of the property like at the Clinton Manor Apartments. The courtyard apartment also provided common open space and a connection to the outdoors not found in high-density multi-family housing types. Despite this, the popularity of courtyard housing as a multi-family dwelling type began to wane by the 1960s, giving rise to a new wave of mid-rise and high-rise multi-family residential development, a trend which continues to this day.

At the Cultural Heritage Commission hearing on October 17, 2024, the Commission requested that the applicants provide additional information about the subject property as it relates to its association with Ruth and Elliot Handler, the founders of the toy manufacturing company Mattel and the development of the Barbie doll. The applicants submitted the attached supplemental material on November 12, 2024, which argues for additional significance of the subject property under Criteria 1 and 2. The applicants claim that Ruth and Elliot Handler were notable tenants and historic personages who established their consumer plastics manufacturing company, Elliot Handler Plastics, while living at the subject property from 1940-1942, which subsequently led to the Handlers's founding of Mattel in 1945 and creation of the Barbie doll in 1959.

While the Handlers may be historic personages and may have done some early development of plastics during the time they lived at the subject property, the association appears to be tenuous. The information provided by the applicant does not support findings that they made important contributions to national, state, or local history or achieved any significance while residing at or working out of the subject property.

SurveyLA established eligibility standards and integrity considerations for evaluating resources associated with significant persons in Los Angeles, which are as follow:

*Eligibility Standards*

- Directly associated with the productive life of a significant person who made important individual contributions to one or more areas of significance as it relates to Los Angeles history
- Individual must be proven to have made an important contribution to Los Angeles History
- Individual must have lived in or used the property during the period in which he or she achieved significance
- Contributions of individuals must be compared to those of others who were active, successful, or influential in the same field
- Each property associated with someone important should be compared with other properties associated with that individual to identify those resources that are good representatives of the person's historic contributions

- For residential property types, the individual must have resided in the property during the period in which he/she achieved significance
- For multi-family residential properties, the apartment or room occupied by the person must be readable from the period of significance
- Properties associated with the lives of living persons may be eligible, if the person's active life in their field of endeavor is over AND sufficient time has elapsed to assess both their field and their contribution in a historic perspective
- May be associated with individuals important in ethnic, cultural, LGBT, and/or women's history
- Retains most of the essential character-defining features from the period of significance
- For the National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional significance

In the documentation provided by the applicant, it is stated that Elliot and Ruth Handler resided at the subject property from 1940 to 1942, during which time they started Elliot Handler Plastics. According to "The History of Mattel" by Mattel, Inc. included in the applicants's submittal, Elliot Handler Plastics was started in 1938 in the Handler's garage space at the subject property and "after a short time [they] got kicked out of the garage..." following which they rented a small storefront at 3030 West Olympic Boulevard (not extant), where the applicants note the Handlers operated for six months. However, the construction of the subject property was not completed until 1940.

Based on the city directory records (see attached), in 1939, the Handlers resided at 514 S. Westlake Avenue (extant). By 1940, they had relocated to 720 N. Gramercy Place (extant), and census records provided by the applicants document the Handlers residing at the subject property as of April 1940. In the 1941 city directory, Elliot Handler was listed as a plastic product manufacturer living at the subject property and working from 3030 W. Olympic Boulevard. In 1942, his home address was 5430 Ruthelen Street (extant). From the materials submitted by the applicants, it is gathered that in 1942, the Handlers partnered with Russian émigré Zachary Zemby in a costume jewelry venture named Elzac, which operated out of the building at 220 W. 5th Street (extant) in downtown Los Angeles, consistent with city directory records.

Although the Handlers may be considered historic personages for their invention of the Barbie doll and founding of the Mattel corporation, they were not residing at the subject property when Mattel was founded in 1943, nor when the Barbie doll was invented in the 1950s. As per the applicants, the Handlers started Mattel Creations (later incorporated into Mattel, Inc. in 1948) with business partner Harold "Matt" Matson in Matson's garage at 8748 S. Harvard Boulevard (not extant) in 1943. They later moved the business to 6058 S. Western Avenue (not extant), which served as the headquarters of Mattel Creations until 1946.

The subject property has experienced minimal alterations over the years and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance under Criterion 1 and Criterion 3 as discussed above.

## **CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Clinton Manor Courtyard Apartments as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of the City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to an Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2024-6020-CE was prepared on November 15, 2024.

## **BACKGROUND**

On September 18, 2024, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On October 17, 2024, the Cultural Heritage Commission voted to take the subject property under consideration as a potential Historic-Cultural Monument. On November 14, 2024, a subcommittee of the Commission consisting of Commissioners Kanner and Kennard conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources.

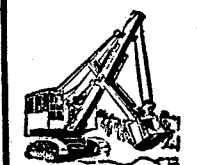
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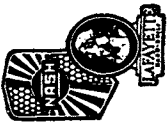


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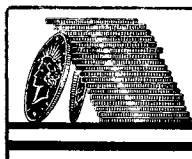
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Hancock John r1201 W 2th  
HANCOCK See also Hancock  
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61st  
Allie Mrs h948 Georgia  
Aliene waiter h1319 Ingraham  
Alan h2000 La Brea fer  
Amus E (Nellie) G h863 W 41st  
Anna Mrs r2625 Kenwood av  
Archie (Helen) cook h3404 Maple av  
Arth gas sta 3911 Fletcher dr  
Arth L (Martha E) h873 W 41st  
B E (Grace) h3123 Griffin av  
Barney F (Barbara) h241 E 51st  
Bert pntr h450 W Olympic blvd  
Berta Mrs r424 E 118th  
Bess dep Prob Officer r Alhambra  
Betty J Mrs clk r675 Hill View av  
Beulah E (wid E F) h1543 E 77th pl  
Blanche E r661 N Mariposa av  
Blanche L Mrs musician h2503 Hillcrest dr  
Bros (J O and J E) sporting gds 607 S Hill  
R420  
Byde restrwkr r6231 Afton pl  
Carl W confy 6703 Crenshaw blvd r4112 Hall-  
dale av  
Carlton W (Bernice) h4112 Halldale av  
Chas A h320 W 84th pl  
Chas H (Mary) br mgr Standard Stas h904  
Sanborn av  
Chas W slsmn BDCo h3429 Bellevue  
Charlotte r1801 W Adams blvd  
Clara (wid Frank) r7514 Brighton av  
Clara (wid J B) h214 W 49th  
Clarence M installer DLF&WHCo r Ingld  
Clifford (Regina) sis mgr Caminol Co  
h324 S Van Ness av  
Clyde pntr h1109 S Burlington av  
Cora Mrs h2712 1/2 La Salle av  
Corinne slsmn r729 S Union av  
Cyril K (Margt E) electn h853 N Poinsettia pl  
Clyde clk r1122 N 56th  
David A slsmn r1105 1/2 S Ardmore av  
Delmar F (Sunset Printing Co) r Van Nuys  
Dorothy h802 N Vmont av  
Dorothy slsmn r814 S Kingsley dr  
Dorothy Mrs waiter r768 10th pl  
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Beach  
Earl plstr r3524 S St Andrews pl  
Earl B (Eula R) cook h1118 1/2 N Westmore-  
land  
Eliz E acct r5117 Wall  
Eliz (wid Geo) h4607 2d av  
Ellen A (wid Wm) h552 W 88th pl  
Emil G acct WOCO r Huntington Pk  
Ernest (Dorothy) cook h2545 1/2 Eastlake av  
Ernie (Ruth) h1922 Montrose  
Eug (Mary) geologist h1455 S Norton av  
Eug T (Inez E) ice cream mkr h714 E Colden  
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S Citrus av  
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Geo S h3339 W 8th  
Geraldine L clk r6919 1/2 N Figu  
Gertrude M clk SFRy h1427 W 38th  
Gladye r19 N Figu r6919 1/2 do  
Glen (Elsie) h1219 S CERO h3871 La Salle av  
H B (Anna B) h1163 1/2 E 62d  
H Donald (Blanche) slsmn C-CBCo h7032 6th  
av  
Harris L Mrs florist h1269 N Vmont av  
Harry porter Genl Hosp r1100 N Mission rd  
Helen clk r443 S Catalina  
Hempel M firemn LAFD r9401 S Westn av  
Herb (Margery) h7410 Bell av  
Hollin H (Gladys) custodian City Sch  
h8919 1/2 N Figu  
Hollis (Mabel) cement fnshr h2818 7th av  
Homer W (Mabel E) oilwkr h8711 1/2 S Hoover  
Horace S asst sec Huntington Beach Townsite  
Assn r Huntington Bch  
Iva Mrs r3209 W 71st  
Jack D slsmn h2818 7th av  
Jas h808 S St Andrews pl  
Jas (Cath) clk h6503 2d av  
Jas E (Clara E) (Hancock Bros) h3440 Council  
Jas L r1105 1/2 S Ardmore av  
Jane M clk r225 W 55th  
Jessie L Mrs h1129 E 49th  
John h11315 1/2 Hillview way  
John factwkr r3545 Monterey rd  
John real est 5858 Hwood blvd r Bev Hills  
John (Adabelle) whsmn h5821 Buchanan  
John C (Lillian M) (Hancock Bros) h3833 1/2  
Flower  
John E (Shirley) h1741 W 57th  
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448 S Hill R611  
John Mutual Life Insurance Co R E Gahn br  
mgr 724 S Spring R320

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O L J Fee sls mgr 530 W 6th E500  
John W (Hattie) h5357 Clinton  
Jos (May) h842 W 59th pl  
Jos meeh h1217 E 67th  
Jos J restrwkr Ollie Hammond  
Judson G (Louse) slsmn h1105 1/2 S Ardmore  
Julia M (wid W E) h5117 Wall  
K B h2503 1/2 W 69th  
Kath Mrs h434 S Rampart blvd  
K (Gladys) whsmn h119 W 86th pl  
Leroy Mary indwkr h855 1/2 E Av 28  
Lillian h7956 4-8 Norton av  
Lucy Mrs r443 S Catalina  
Luella (wid Gayle) h3559 Percy  
M Earle (Bessie) h2121 W 11th  
Marst h532 1/2 Huntington dr N  
Margt (wid Wm) h1227 W 88th  
Marie Mrs r863 62d pl  
Market Wm A Gutzwiller mgr 3030 N Bway  
Marvin O (Della) baker h1213 E 60th  
Melva clk r1717 Arlington av  
Merrin (Anna Marie) factwkr h1849 W 48th  
Mildred r736 W 49th pl  
Nannie smstrs Union Mfg Co r Glendale  
Nelda sten h4435 Camero av  
Neil smstrs r722 S Bixel  
Ollie Co G D McDonald dist mgr 4030 E Washn  
blvd  
Oma h5536 Lexington av  
Orvie (Minnie) h2436 Marvin av  
Park Apartments 365 Cloverdale av  
Park School 408 S Fairfax av  
Paul (Helen) pntr h142 S Grand av  
Paul J (Anna) custodian City Sch h1597  
H Grandola av  
Paul W jr asst purch agt Daily News h2925 1/2  
Brighton av  
Peggy cash Campus Theatre  
Phyllis clk r2712 1/2 La Salle av  
Rachel M (wid P C) h4457 W 2d  
Rilla h727 W 1st  
Robt H jr (Ruth) factwkr h225 W 55th  
Robt J (Eleanore) h316 N Plymouth blvd  
Robt J (Clara L) h6326 1/2 11th av  
Robt W firemn SFRy r1002 E 7th  
Roma O Mrs emp GMAC r San Ferndo  
Rose r1726 Bridgeport dr  
Ruth B waiter r3526 S Los Angeles  
Sam L Co (Vera) h441 E 47th  
Sidney L r1705 N Av 56  
Sidney (Emma B) gdnr CPD h432 N Lake  
Sophie (wid Paul) r2127 Hancock  
Stewart E elev opr r552 W 88th pl  
Sue sten KFI r619 S New Hampshire  
Tyre E crmrywkr 714 E Colden av  
Virginia Mrs ter opr h516 N Harvard blvd  
Waldemar S pres Refrigeration Engineering Inc  
h4418 Victoria Park pl  
Wallace E shopmn RE r4418 Victoria Park pl  
Walter F (Anna E) h418 Victoria Park pl  
Warren r427 S Figu  
Wayne slsmn Mergenthaler Linotype Co r  
Glendale  
Wm (Frances) clk h6209 Outlook av  
Wm A (Maxine) jan h1726 Bridgeport dr  
Wm E chauff h1275 N Hayworth av  
Wm H (Leone) meeh h212 W 49th  
Wm H (Lily) slsmn h902 E Hoover  
Wm J pntr h122 S Fremont  
Wm M sls mgr XLNT Spanish Food Co r Glen-  
dale  
Hancox Chas J (Mildred B) archt h5125 Cimarron  
Mildred B Mrs music tchr 5125 Cimarron  
Hancox Johnny J (Ethel) h4142 Yosemite way  
Hand Adeline (wid M) h5000 Crenshaw blvd  
Alfonzo meeh r1223 S Alvarado  
Alf H (Ellen) clv eng City Eng h2520 East-  
lake av  
Alf W emp SOTCo r Glendale  
Anthony J pntr r423 Towne av  
Ar. H sec E Broer Randall & Sons Inc r La  
Canada  
Arth W (Hazel M) cond h238 1/2 Lake Shore  
ter  
Betty inspr RCAMCo r2518 Rimpau blvd  
Blanche Mrs r237 S Bunker Hill av  
Chas E (Lola M) auto meeh h1352 W 91st  
Clarence R (Ruth) acct UOCO h1623 Red-  
cliff  
E L h933 1/2 Parkman av  
Earle S slsmn Taylor Milling Corp r San Ferndo  
Edw meeh h1250 W 12th  
Evelyn Mrs clk Genl Exch Ins Corp r1923  
5th av  
Evelyn M (wid F E) slsmn Leggett's Inc h850  
N Los Palmas av  
Florence (wid J O) r4031 Baywood  
Frank G jr (Marguerite) slsmn Independent  
Order of Foresters h962 Angeles Vista blvd  
Fred O h1115 Wall  
Geo B (Mollie M) blksmith h7923 Croesus av  
Geo E eng h211 S Fuller av  
Geo H jr (Betty) clk h2518 Rimpau blvd  
Geo M (Hazel J) h5898 Miramonte blvd  
Gertrude J (wid E L) h2722 S Harvard blvd  
Harold M clk r2520 Eastlake av  
Harry O (Belle V) h911 1/2 S Mariposa av  
Harvey R (Evelyn) clk h6611 Lemon Grove av  
Helen h1518 S Bellino Co  
Henry J clk r Bellino Co  
Howard L (Letha A) plstr r4036 Sequoia  
Jack (Lois) gas sta 5923 W Pico blvd r West  
L A  
John O (Elsie) h5952 Carlton way  
Jos (Mae) whsmn h1050 1/2 Sunset blvd  
Leo A (Margt) police LAFD h4657 W 62d pl  
Leonard (Loretta) h119 N Bunker Hill av  
Louise r1518 S Wilton pl  
Lucile W sec Call Murphey Davis & Graves  
r Montebello  
Lucretia Mrs asst mgr New Grant Hotel r  
1050 1/2  
Lucy Mrs r621 E 54th  
Margt Mrs r310 S Soto  
Margie hosp addt r310 S Soto  
Milton N tech L A City Coll r934 N Ken-  
more  
Paul W (Marion) hat elnr 5505 Hwood blvd  
h1426 N Serrano av  
Pearle M sten FMACo r Huntington Pk  
Peter J auto repr 3700 W Pico blvd h1923  
5th av  
Phyllis h944 Francisco  
R Edwin (Ethyl) clk h443 E 91st  
Raymond G (Anna M) music tchr 5819 Cren-  
shaw blvd h5000 do

HAND  
Robt W h1725 Highgate av  
Rossell A (Bess) sign hngr h4795 Converse  
Ruth factwkr r4036 Sequoia  
Ruth smstrs h4031 Baywood  
Wesley shoe repr 2638 Pas av  
Wesley W jan r2402 1/2 Whittier blvd  
Wm (Alice M) form Mercott Venetian Blind  
Co h140 1/2 E 45th  
Wm A (Martha) h728 W 75th  
Wm E (Oretel) slsmn h3240 Cattaraugus av  
Young phys h418 N Figu  
Handa L oriental gds 338 E 1st  
Jenouski (Turuy) slsmn h581 Gladys av  
Handasyde Chas H (Gertrude) slsmn BV&SCO  
r734 S Wilton pl  
Laura Mrs h1833 W 5th  
Handberg John M (Alice R) h526 W Av 46  
HANDBOOK See also Hancock  
Chas H (Vernis) ydmn SPCo h2614 Granada  
Dani (Margt A) h5751 Benner  
Jos watchmkr E G Ward r Lynwood  
Russell H (Ethel) slsmn h5741 Benner  
Ruth A sten r5751 Benner  
Handel Frances L r805 N Oxford av  
Louis (Cath) slsmn Albt Wise h506 N Citrus  
Max (Elaine Millinery Supplies) r1128 N Ever-  
green  
Paul W r3500 Wilshire blvd  
Handels Orlando (Kathleen) mach h2917 1/2  
10th av  
Handel John M (Betty) slsmn Stein Bros h172  
S Sycamore av  
Handelman Al (Anna) liquors 5630 Melrose av  
h622 1/2 N Plymouth blvd  
Beni Z delmn r622 1/2 N Plymouth blvd  
Dorothy Mrs res buyer 846 S Bway R709 r Bev  
Hills  
Handelsman Bernice sten r2155 Judson  
Gertrude beauty opr r2155 Judson  
Jos (Alice) tailor 524 S Spring R303 h1260  
S Cloverdale av  
Louis (Ada) women's clo mfr 850 S Bway  
R612  
Sami (Sarah) h2155 Judson  
Handen Arch jan r125 N Westlake av  
Handevadt Margt r3810 Eagle Rock blvd  
Handford Eliz O (wid John) r849 S Kenmore av  
Handforth John H br mgr Safeway r1711 Lav-  
onia av  
Ruth Mrs cosmetics 607 S Hill R406 r1711  
Livonia av  
Handgardner Jack carpetyr Mrs Helen Schmitz  
Handiges Harry K (Lydia) slsmn Westlake Chev  
Co h682 Irolo  
Lydia Mrs mgr Piccadilly Apts h682 Irolo  
Handin Hannah S (wid John) h1223 1/2 N Og-  
den dr  
Jacob (Polly) carp h716 1/2 S Soto  
Jos (Martha) drftsmn UTMCo r716 1/2 S  
Soto  
Max body bldr r716 1/2 S Soto  
Sidney S (Myrna) h805 N Ditman av  
Walter H city frt and pass agt Chicago Bur-  
lington & Quincy RR h1158 Poinsettia dr  
Handing Minnie L mnr h631 N Alexandria av  
Handle John M r4331 Eugene  
Handleman Bessie Mrs r1036 Meadowbrook av  
Hyanan (Ida) h2443 S Sycamore av  
Jos h364 Cloverdale av  
Louis (Sadie) h2911 1/2 Palm Grove av  
Morris (Leona) h631 Duval  
Handlen Wm (Eva) slsmn h3775 Dover pl  
Handler Allen (Jane) h8356 Fountain av  
Anna Mrs smstrs h1979 Estrella av  
Beni (Lillian) meeh h2829 Malabar  
Carl r2722 S Vmont av  
Elliott (Paul) h720 N Gramercy pl  
Harnett S (Genevieve) asst E S Colburn h800  
S Nundie av  
Henry (Rose H) drugs 1901 W 6th r1907 do  
Jos (Jennie) mnrwkr h239 N Soto  
Lillian clk r2829 Malabar  
Maral (Rose) auctioneer h716 1/2 N Madison av  
Marris mfr r2829 Malabar  
Pauline Mrs r2722 1/2 Fairmount  
Richd r2706 LaSalle av  
Sami h3026 Edgemoor dr  
Sami (Pauline) poultry 7524 S Hoover h1217  
6th av  
HANDLEY See also Hanley  
A C r1347 S Hill  
Adam M Mrs r1907 W 84th  
Alice (wid W W) h4529 Saturn  
Ann Mrs slsmn r1925 W 65th  
Arth P mnsgr r106 N Kingsley dr  
Betty A sten r820 S Norton av  
Eddie L r820 S Norton av  
Garric M (wid C E) h10 N Av 54  
Ohas W (Bertha A) slsmn Natl Carbon Co  
h1950 W 84th  
Chester pntr Sheet Metal Specialty Co r San  
Gab  
Chloe drsmkr 359 N West nav  
Donald L h952 Farnam  
Edith E librn Pub Libr r579 N New Hamp-  
shire av  
Eliz Mrs h1626 W 88th  
Eliz J (wid L A) mach opr r952 Farnam  
Geo A (Zella) miner h1943 New England  
Geo F h5716 S Gramercy pl  
Jas P (Wanda) bkpr h979 S Oxford av  
Jas R h5919 Torrance dr  
John T (Clara H) inspr DofB&S h3479 E 5th  
h1052 Farnam  
Jos B (Isabel) optician Superior Optical Co  
h1052 Farnam  
K Raymond (Aline) chauff h613 N Lafayette  
Park pl  
Larry R slsmn WESCO r Sta Monica  
Larrn M lawyer 208 W 8th R303 h5722  
Chesley av  
Lud L (Marie) auto pk addt r1943 New Eng-  
land  
Marie M Mrs legal sten r5615 Hub  
Marjorie E clk r610 N Av 54  
Martin (Charlotte M) h5537 Romaine  
Mary E maid 1617 E Adams blvd  
Mary F factwkr r952 Farnam  
Maynard M (Annie) lino opr Interstate Press  
h1925 W 65th pl  
Norman E (Margt) plstr h2206 Huron  
Peggy h1326 N Virgil pl  
Russell P (Helen) dep clk Municipal Court  
h106 N Kingsley dr  
Ulysses S (Helen B) h4824 S Figu  
Virginia L clk h610 1/2  
Walter T clk r820 S Norton av  
Handlin John (Chrystal) r2314 W Pico blvd

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" Saml C (vera) h443 1/2 E 47th  
" Saml C eng CF&FW r Altadena  
" Sidney M (Emma) gdnr CPD h432 N Lake  
" Thais r3871 LaSalle av  
" Tommie r148 W 109th pl  
" Tyre E (Inez) cmrnywkr h714 E Colden av  
" Valeria r1139 W 2d  
" Virginia (wid G W) h1902 Lemoyne  
" Waldemar F (Anna E) pres Refrigeration En-  
gineering Inc h4418 Victoria Park pl  
" Wallace E r4418 Victoria Park pl  
" Walter F studiowkr h1383 N Wilton pl  
" Wayne M slsmn Merchenthaler Lino Co r Glen-  
dale  
" Wm bartndr r122 S Fremont av  
" Wm A (Maxine) Jan h1726 Bridgeport dr  
" Wm E driver r1259 N Sycamore av  
" Wm H (Leone) mech h212 W 49th  
" Wm H (Lily) slsmn h9023 S Hoover  
" Winfield E (Melba) slsmn h1605 W 38th  
Hancopol Anthony J (Ethel E) contr h4142  
Yosemite way  
Hand A J h1019 Florida  
" Adelina (wid M J) r5000 Crenshaw blvd  
" Alf H (Ellen) civ eng City Eng h2520 East-  
lake av  
" Alf W emp SCTCO r Glendale  
" Alphonso mech r1217 S Alvarado  
" Arth h1927 Preston av  
" Arth S sec E Broox Randall & Sons Inc r La  
Canada  
" Barbara r3041 University av  
" Betty S inspr ROA Mfg Co r2518 Rimpau blvd  
" Blanche E (wid Herman) h237 S Bunker Hill  
" Chas E (Lois) mech h134 W 91st  
" Clarence R (Ruth) acct UOCO h1623 Reddick  
" Earl S fieldmn V-OMCO r San Ferndo  
" Evelyn M Mrs emp Leggett's Inc r850 N Las  
Palmas av  
" Frank clk r850 N Las Palmas av  
" Frank E jr (Margt) coast mgr dep organizers  
So Cal 1006  
" Fred O r1115 Vista  
" Geo (Mollie) bklsmith h240 Alix av  
" Geo B mech h4539 1/2 St Elmo dr  
" Geo H (Vera H) civ eng h4539 1/2 St Elmo dr  
" Geo H jr (Betty) acct h2518 Rimpau blvd  
" Geo M (Hazel) studiowkr h5888 Miramonte  
blvd  
" Gertrude (wid W J) h5901 Woodlawn av  
" Gertrude J (wid E) h2722 S Harvard blvd  
" Grater (Lillian) carp h1306 W 50th  
" Harold M clk r2520 Eastlake av  
" Harry O (Belle) auto repr 2609 Wilshire blvd  
h911 1/2 S Mariposa av  
" Harvey E (Evelyn) mgr Mrs A B Grant h7122  
E Figma  
" Howard (Eleanor) h2320 S Mansfield av  
" Hyrum (Johanna) r340 W Gage av  
" Ina M nurse r4336 Vmont pl  
" Isabel R (wid J D) h922 N Edgemont  
" J S r1204 Trenton  
" Jack auto repr h5925 W Pico blvd and autos  
h1100 W W L  
" Jas F hsmn r1315 S Flower  
" John O (Elsie) lab h5952 Carlton way  
" Leo A (Margt) police h4657 62d pl  
" Leonard C (Loretta) clk h119 N Bunker Hill  
" Lester carp h1735 W Vernon av  
" Louise H emp opr r1519 S Manhattan pl  
" Lucile W Mrs sten Call Murphey & Davis r  
Montebello  
" Lucy r621 E 54th  
" Marguerite H tchr Pub Sch r4962 Angeles Vista  
blvd  
" Marjorie hosp atdt h343 1/2 Columbia av  
" Milton H (Eliz L) tchr h1134 1/2 Lodi pl  
" Mills N tchr LACityCollege h570 N Ken-  
more av  
" Morton J (Bonnie) clk h5450 Lexington av  
" Oscar M (Dorothy) lab h2846 Silver  
" Paul W (Marian) hat clnr 5505 Hwood blvd  
h1426 N Serrano av  
" Peter J auto repr 3700 W Pico blvd h1923  
Phyllis r1010 Florida  
" Raymond G (Ann) music tchr 5000 Crenshaw  
blvd  
" Richd E (Ethyl) clk h443 E 91st  
" Robt W clk r1525 Highgate av  
" Roger P fctywr r2320 S Mansfield av  
" Roswell A (Bess) bill poster h4795 Converse av  
" Theckia (wid Henry) h1525 Highgate av  
" Thos A (Vige) h2101 Wollam  
" Vera slsmn h377 N Ardmore av  
" Wm formn Mercott Venetian Blind Co r Burbank  
" Wm E (Orelle) h3240 Cattaraugus av  
" Wm W Jan Sealright Pac Ltd r Montebello  
Handa books 333 E 1st  
" T h561 Gladys av  
" Tasaburo reporter h522 Ducommun  
Handasyde Chas H (Gertrude) slsmn h128 S Alex-  
andria av  
" Robt Y (Peggy) auto and Conaway & Cooper h425  
S Union av  
Handbag Hospital (Jack Rappaport Jack Metter)  
542 S Bway R228  
Handberg John N (Alice R) h526 W Av 46  
Handbloom R Earl electn O W Dalbey  
HANCOCKS  
" Arth r3781 Banner  
" Chas H ymnr SPCC r2808 Frederick  
" Danl (Margt A) h5751 Benner  
" P Jos watch repr E G Ward r Lynwd  
" Russell H (Ethel) clk h741 Benner  
" Ruth A sten h5751 Benner  
" Walter M h835 W 9th  
" Handel Louis (Cath) slsmn h4196 1/2 Leimert blvd  
" M Sutton (Binnie) h526 Sloat  
" Theresa Mrs r1848 1/2 Sichel  
" Haucler Flora T Mrs r1130 S Kern av

Handell Jack M (Betty) slsmn Stein's Clothiers  
h172 S Sycamore av  
" Kathleen nurse opr Film Modes r So Gate  
" Orlando C (Kathleen L) tool mkr h2917 1/2 10th  
av  
Handelman Alex (Ann) h465 N Curson av  
" Benj r465 N Curson av  
" Bernard sta atdt r465 N Curson av  
" Buying Office (Dorothy Handelman R T Robin-  
son Robt Nessel) 846 S Bway R505  
" Dorothy (Handelman Buying Office) r Bev Hills  
" Flora h1281 1/2 E 56th  
Handelsman Bernice sten r2544 Wabash av  
" Ernest clk h920 1/2 S Orange Grove av  
" Gertrude Beauty opr r2644 Wabash av  
" Joe (Alice) tailor h920 1/2 S Orange Grove av  
" Louis (Ada) clo mfr 850 S Bway R612 h750  
S Sycamore av  
" Saml (Sarah) h2544 Wabash av  
Handens Geo r1548 1/2 Cassie pl  
Handerl Nick (Geo) busmn r330 S Flower  
Handey Kath h2282 Cambridge  
Handfield Mary A h1337 N Alexandria av  
Handford Eliz Mrs r849 S Kenmore av  
Handford John H (Virginia) br mgr Safeway  
h1028 S Spadina  
" Ruth Mrs cosmetics 807 S Hill R406 r1711  
Livonia av  
Handie Geo clk r933 S Westmoreland av  
Handiges Harry K (Lydia) slsmn Crenshaw Motors  
h1383 1/2 Irolo  
" Lydia Mrs mgr Piccadilly Apts r682 Irolo  
Handin Abr (Dorothy) h216 1/2 N Breed  
" Hannah S (wid John) h1223 1/2 N Ordan dr  
" Jacob (Poly) stlwr h716 1/2 S Soto  
" John A r1223 1/2 N Ordan dr  
" Jos A (Martha) Artisan UCMCO r1802 8d  
" Max body bldr r716 1/2 S Soto  
" Sidney S window clnr h3327 Winter  
" Walter H city frt and pass atdt CB&QRR h1158  
Poinsettia dr  
Handings Minnie mnr h1631 N Alexandria av  
" Wesley H emp SCTCO r3881 Utica dr  
Handkammon Constance sten r5112 1/2 Clinton  
" Rose L Mrs h5112 1/2 Clinton  
Handleman Bessie (wid Jos) r1036 Meadow-  
brook av  
" Ethel clk r310 Fedora  
" Hymn (Ada) pdr h2443 S Sycamore av  
" John r166 S Vista  
" Jos (Tillie) h156 S Vista  
" Lillian r156 S Vista  
" Morris (Leona) h6310 Drexel av  
Handon Jos W (Eveline) slsmn h3775 Dover  
pl  
Handler Allen (Jane) h8356 Fountain av  
" Benl (Lillian) mech h2829 Malabar  
" Dorothy Mrs r444 Cloverdale av  
" Edw jr clk h1318 N Ordan dr  
" Elliott C (Ruth) plastic prod mfrs 3030 W  
Olympic blvd h5142 Clinton  
" Ethel Mrs slsmn h264 N Burlington av  
" Harmon S (Genevieve) emp Domestic Finance  
Corp h318 N Ordan dr  
" Henry (Rose) dress 901 W 6th h1907 do  
" Jos (Jennie) clo ctr h239 S Soto  
" Louis (Pauline) pnr h502 1/2 S Soto  
" Marvin lawyer 433 S Spring R1137  
" Morris junk r289 Alabar  
" Morris (Rose) emp Rouse & Rouse h716 1/2 N  
Madison av  
" Paul r2722 S Vmont av  
" Saml h150 N Soto  
" Saml (Faye) slsmn h3026 Edgehill  
" Walter (S) h1136 S Alvarado  
HANDLEY See also Hanley  
" Ada M Mrs r1960 W 84th  
" Alice Mrs h4529 Saturn  
" Alonso C (Mae) h111 E 78th  
" Ann E bkpr H J Simank & Son r1925 W 65th  
pl  
" Arth P clk h151 S Van Ness av  
" Betty office sec First Baptist Ch r4211 W 1st  
" Billie L dental asst H L Straub r4211 W 1st  
" Carrie Mrs h810 N Av 64  
" Chas clk r1958 Bonsallo av  
" Chas W (Bertha A) slsmn Natl Carbon Co  
h1960 W 84th  
" Chice M (wid H R) drsmkr 359 N Westn av  
" Donald L r1440 York blvd  
" Dorothy r900 W 41st  
" Edith E librn Pub Library r570 N New Hamp-  
shire av  
" Eliz clk State Dent of Educ h900 W 41st  
" Geo (Zella) driver h1942 New England  
" Geo P h5716 S Gramercy pl  
" Gertrude waiter r1821 S Main  
" Grace inspr Union Mfg Co r1213 Trenton  
" Herschel A (Fern) slsmn h135 1/2 E 67th  
" Irene M h811 Irolo  
" Jack C clk h6121 W 61st  
" Jas B studiowkr r2325 Meadow Valley ter  
" John waiter Pig Standa Co  
" John T (Clara H) inspr DB&S h3479 E  
5th  
" Jos (Isabel H) br mgr Superior Optical Co  
h1052 Farnam  
" Lauren M (Kath) lawyer 208 W 8th R303  
" h5722 Chesley av  
" Lawrence R clk WESCO r Sta Monica  
" Lud L (Marie) auto pk atdt r1945 New En-  
gland  
" Marie F Mrs sec Mier & Schaper r5615 Hub  
" Marjorie E clk r610 N Av 54  
" Martin (Charlotte) h5537 Romaine  
" Maynard (Lillian) h5537 Romaine  
" h1925 65th pl  
" Merle smstrs M L Gillespie r Monrovia  
" Paul L millwkr M L Gillespie r Monrovia  
" Peggy h1326 Virgil pl  
" Russell (Helen H) dep clk Municipal Court  
h1516 S Van Ness av  
" Ullis S (Helen B) h4211 W 1st  
" Virginia L clk r610 N Av 54  
" Walter F (Betty J) ship clk h642 E 90th  
" Ward M r3101 W 4th  
" Handlosser Bessie V Mrs h152 S Highland av  
" Eliz smstrs h406 S Coronado  
" Robt C (Dorothy P) h119 1/2 S Swall dr  
Handlosser Fred r331 Court

Handmacher Abr h1296 S Highland av  
" Carrie M clk r1296 S Highland av  
" Rae M nurse CHD r1296 S Highland av  
Handman Milton r2839 Virginia rd  
" Philip (Lena) tailor h2839 Virginia rd  
" Saml B (Harriet) slsmn h3030 San Marino  
Handorf Agnes C r2910 San Fernando rd  
" Aug V (Palmerina) dairymn h2910 San Fer-  
nando rd  
" Irene V liquors 2803 N Fiera r2622 Huron  
Handrahan Elliott L (Marion) pnr h1882 W  
20th  
Handran Evelyn D h801 S Rampart blvd  
" Wm A (Evelyn) h2209 1/2 Court  
Handreihen Ralph W (Mary A) chainmn City Eng  
h2225 Avon  
" Handrich Jack (Dorothy) woodwkr h553 Red-  
field av  
" Opal M ofc sec W E Cooper r6157 N Fiera  
Handrick Arth H (Anna) ptrnmkr h5915 Bar-  
ton av  
" John r1342 Margo  
" Robt mach Jos Hypes Jr  
" Handry Irwin musician h2855 Dunsmuir av  
" Handrick R (Grace) clk r8314 Holmes  
" Effie maid 112 S Mansfield av  
" Melvin (Ethel L) lab h1191 E 47th pl  
" Handsaker Eug S (Frances) reporter LAE&E  
r3203 Glenhurst av  
" Morrison (Marjorie) instr Occidental College  
h3002 La Reda av  
" Handschey Alice Mrs h1622 N Mariposa av  
" Handschick Jas h1750 W Silver Lake dr  
" Handschu Ernest W (Anna) h3655 5th av  
" Wm (Johanna) h3633 4th av  
" Handshy Herman L (Minnie) eng LAFD h2064  
Barclay  
" Handson Caroline S Mrs waiter Genl Hosp r1835  
Johnston  
" Handt Anna Mrs r11112 S New Hampshire av  
" F Eug r2324 Scott av  
" Ruth Mrs slsmn h5253 Irvington pl  
" Handman May M Mrs h1828 Toberman  
" Handwerker Etta (wid Harry) r2240 Cochran av  
" Handway Grace Mrs r300 S Reno  
" Handwerker Geo (Kathryn) lab h3156 Caza-  
dor  
" Valentin (Mary) h3154 Cazador  
" Handwork Gertrude V (wid W H) r1807 S Wil-  
son pl  
" John W mot pict opr Hippodrome Theatre  
" Walter E (May) r1807 S Wilton pl  
" Handy Albt (Juanita) lab h1369 1/2 E 48th  
" Alf C (Alice) h1740 1/2 Sichel  
" Alice Mrs sec H J McLean r1740 1/2 Sichel  
" Arth (Leah) pdr h2330 Meadowvale av  
" Arthur printer Durocine Co  
" Button Machine Co W C Waldo mgr 754 S  
Los Angeles R701  
" Carl W tchr Pub Sch h3507 W 25th  
" Clyde (Mathilda) h1852 Hillcrest dr  
" Donald T tchr Pub Sch r1852 Hillcrest dr  
" Edith asst sec Wm C Tobacco Dirs Bureau of  
Sou Cal h1007 1/2 N New Hampshire av  
" Eliz C r4310 S Hobart blvd  
" Emma D (wid Fredk) h1819 Lucile av  
" Francis E restr 3921 Sunset blvd  
" Glenn C (Fern M) carp h1656 Maitman av  
" Howard E printer Franklin Typesetting Co r  
Compton  
" Jack litho r904 Fedora  
" Jas W (Irene) h124 S Flower  
" Jessie B (wid W D) h937 Hyperion av  
" John F (Mary) tchr h3529 Castias av  
" John W clk h2038 Johnston  
" Jos D meatctr r937 Hyperion av  
" Julia E (wid W P) h4310 S Hobart blvd  
" Kathleen tel opr LAFD r2282 Cambridge  
" Lloyd F r419 S Grand av  
" Lorraine nurse r1824 New Jersey  
" Louis L (Emma) h3864 N Bway  
" Mabel dom r1730 E 42d  
" Mary E r1007 1/2 N New Hampshire av  
" Merle L (Eliz) slsmn h51 S Rampart blvd  
" Mrs S tchr Pub Sch r1730 E 42d  
" Otis (Pearl) porter r1196 E 51st  
" Rachel maid r1369 1/2 E 48th  
" Roy B lab City Eng r Van Nuys  
" Stella P tchr Pub Sch West L A  
" Thos (Mabel) porter h1730 E 42d  
" Waldo M (Fern M) carp h1656 Maitman av  
" Wm (Grace) lab h105 E Ann  
" Wm U (Mae) dep City Atty h524 N La  
Jolla av  
" Wilson (Cora) waiter UPRRCO h4254 1/2 Hooper  
" Wilson (Cora) waiter UPRRCO h4254 1/2 Hooper  
" Handzel Uzi h205 E Flower  
" Handzlik Leo J (Eleanor) waiter h1360 N Bidge-  
wood pl  
" Hane Artemas W (Pauline W) gas sta 3750 Bev  
blvd 3411 Calhoun blvd 501 N LaBrea av  
" Hane Vine and tires 6136 Sunset blvd h132  
N Lucerne blvd  
" Clarence sta atdt B E Dodge  
" Clarence stockmn Lincoln Eng Co  
" Esther B Mrs slsmn r1707 N Alexandria av  
" Frank H (Margt B) gas sta 656 San Fernando  
rd h210 N Catalina  
" Geo restrwkr r1069 W 88th  
" J engmn UPRRCO r5436 Percy  
" Haneberg Arth F (Rebecca) slsmn h1122 N Av  
51  
" Geo L (Mary T) h1029 Cochran av  
" Hanecek Cecelia sten Johnson & Johnston r746  
76th pl  
" Jos J (Mary A) mach h746 76th pl  
" Richd usher Centro Theatre  
" Haneck Jas E (Mildred) driver h947 W 85th  
" Haneck John H (Constance) sta mgr Shell Oil  
Co h1041 W 104th  
" Hanel Albt hospwkr r1212 Shatto  
" Julia Mrs h1933 8d av  
" Victor waiter h1018 S Kingsley dr  
" Victor J Velma waiter r1203 Ingraham  
" Hanelst Elsbeth Mrs h1316 Fedora  
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Goldstein Jack 464 Venice blvd  
Grant & Grant 241 N Westmoreland av  
Hangler Mfg Co (Hanco Piston Rings) 332 Venice blvd  
Hy Duty Products Corp 1801 S Hope  
Jahns Quality Pistons Inc 2662 Lacy  
Marvol Piston Ring Co 1822 S Hope  
Moody H L 1512 S Grand av  
Pacific Piston Ring Co 1410 S Los Angeles  
Power Tite Piston Ring Co 1953 S Los Angeles  
Simplex Motor Parts Co (Jobbers) 1716 S Grand

## Planing Mills

Butzer F D Planing Mill Co 1258 W 58th  
Delta Mfg Co 6132 S Manhattan pl  
Duncan D D 1234 E 58th  
**GRAVES COMPANY**, 1819 Barranca, Tel Cap-itol 6121  
Hammond Bros 6672 Lexington av  
**HAMMOND LUMBER CO**, 2010 S Alameda, Tel Prospect 7171 (For further information see right bottom lines and page 78 Buyers' Guide)  
Hollywood Planing Mill Co 6612 Lexington av  
Jordan F L 6561 S West av  
Koll A J Planing Mill Ltd 421 Colyton  
**OWENS-PARKS LUMBER CO**, 2100 E 38th, VERNON, East of Alameda, Tel Adams 5171  
Parrick M O 5941 S West av

## \*Plaster Board

**GANAHL C LUMBER CO**, 5900 Avalon Blvd, Tel Century 29055, Branch 1912 S Olive (For further information see left bottom lines and page 78 Buyers' Guide)  
**PATTEN-BLINN LUMBER CO**, 521 E 5th, Tel Vandike 2321 (For further information see right top lines and page 76 Buyers' Guide)  
**WOOD E K LUMBER CO**, 4701 Santa Fe Av, Tel Jefferson 3111 (For further information see right top lines and page 77 Buyers' Guide)

## \*Plaster and Plasterers' Supplies

**BLUE DIAMOND CORPORATION LTD**, 1650 S Alameda, Tel Prospect 4242 and 7052 Santa Monica Blvd, Tel Gladstone 2131 (For further information see right bottom lines and page 16 Buyers' Guide)

## \*Plasterers' Supplies

**PATTEN-BLINN LUMBER CO**, 521 E 5th, Tel Vandike 2321 (For further information see right top lines and page 76 Buyers' Guide)

## \*Plastering Contractors

**ECLIPSE PLASTER CO**, Interior—Exterior—Plaster—Cement—Stucco, 133 E Jefferson Blvd, Tel Adams 4147

## \*Plastic Cement

**EL REY PRODUCTS CO**, 1633 San Pablo, Tel Capitol 1101 (For further information see right side lines and page 97 Buyers' Guide)

## \*Plastic Molds, Dies and Tools

Plastic Die & Tool Corp, 3305 Long Beach Av West, Tel Adams 5353

## Plastic Products Manufacturers

Allied Plastics Corp 6235 S Manhattan pl  
Alite Mfg Co 5732 Duarte  
Bjorklund Harold 455 N Robertson blvd  
**CROSSFIELD PRODUCTS CORP** (Dex-O-Tex Products) 2153 Sacramento, Tel Vandike 2669  
**DISPLAY FASHIONS**, Complete Lucite Stock, Designers and Fabricators, 7112 S Western Av, Tel Twinkoaks 0606  
Duralite Products Co 158 W Av 26  
General Plastics Co 6235 Sta Monica av  
**GILLUM JIMMIE PLASTIC MOULDING**, Specializing in Small Jobs, 6620 2d Av, Tel Pleasant 1-6955  
Handler E I 3030 W Olympic blvd  
Kemper P I 4503 S Nmdie av  
Kingsbacher-Murphy Co 683 S Santa Fe av  
McDonald J D 548 E 31st  
**MODERN PLASTIC CO**, 4641 Pacific Blvd, Tel Kimball 6186  
New Plastic Corp 6636 Sta Monica blvd  
Patterson Claude 1960 E Gage av  
**PAULIS H PLASTICS CO**, 215 E Washington Blvd, Tel Prospect 4276  
Piety F A 424 S Bway R516  
Plastic Process Co 830 N Highland av  
**PLASTIC & DIE CAST PRODUCTS CORP** (Established 1920) 1010 E 62d, Tel Adams 8291  
Rezolin Co The 1737 Venice blvd  
**SCHWARTZ BROS**, Mfrs of Plastic Products, Catalogs, Handles, Etc, 3044 Fierro, Tel Cleveland 6-6562  
Severance D O 1702 E 61st  
**SOUTHWEST MACHINE & PLASTIC CO**, Bakelite—Fenite—Plaskon—Durez, 8714 S Bakersfield, Tel Pleasant 1-1851  
**SWEDLOW AERO PLASTICS CORP**, 1505 Gardena Av, GLENDALE, Tel Chapman 5-1827  
West Coast Plastics Co 8926 National blvd

## \*Plastic Specialties—Fabrication—Molds—Dies

**MANETH MANUFACTURING CO INC THE**, 2301 Hyde Park Blvd, Tel Axminster 8588

## \*Plastic Surgery

**BALSINGER W E, MD**, 3780 Wilshire Blvd, Tel Federal 1012  
**BELOVE B**, Member L A County Medical Assn, Vienna Post-Graduate Prof Steinach Rejuvenation—Reactivation, 146 S Citrus Av, Tel W 4230, 6403 Malabar, **HUNTINGTON PARK**, Tel Jefferson 2814  
Lindenberg Fred, MD, Taft Bldg, Vine at Hollywood Blvd, Tel Hempstead 6109, Los Angeles Office Tel Mutual 2942, If no answer call Vandike 122  
Saltzman Z P MD, Reconstructive Plastic Surgery, Suite 202, 619 S Westlake Av, Tel Federal 5848, Res Tel Olympia 8624

## Platers

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Ace Plating Works 718 Crocker  
Acme Plating & Polishing Co 4332 Bklyn av  
American Electro Plating Co 1526 E Slauson av  
Angelus Plating Works 9310 S Bway  
Arrow Plating Co (electro) 713 E 61st  
Art Plating Works 416 E 8th  
Atlas Chromium Plating Co 1206 E Slauson av  
Bagley A T (electro) 1821 Randolph  
Benbow Wm & Co (electro) 605 Arlington av  
Blum R W (chromium) 2909 W Pico blvd  
Brandt Wm (electro) 1505 E 4th  
Burum Frank 787 E 15th  
Cadmium & Nickel Plating Co 805 Hooper av  
Cawthon W B (chromium) 514 W Slauson av  
Central Silver Plating Co 621 W Olympic blvd  
Coffin Earl 710 E 29th  
Cushing E A (electro) 917 Cole av  
D & D Plating Works (electro) 2614 S Main  
DeBell Leonard (electro) 4444 Sunset blvd  
DeLux Plating Co 1242 Valencia  
Duke H E (chromium) 1822 Georgia  
Duglarian Gregory (electro) 6027 Compton av  
Eudemano E W (electro) 1408 1/2 E 62d  
Faith Plating Co 7159 Sta Monica blvd  
Francis E W (electro) 3431 S Main  
Gephart Lionel 1813 39th pl  
Giovannetti S 4059 Whittier blvd  
Hard-Chrome Engineering Co (chromium) 1051 E Slauson av  
Hig A W 1944 W Adams blvd  
Johnson Oscar 631 S San Pedro  
Jurkosky F S (electro) 176 1/2 E Jeff blvd  
Koeckritz Ernest 8200 S Alameda  
Larson A H (electro) 104 W Washn  
McDermott D R (electro) 623 E 29th  
McTevia C D 2053 Violet av  
Memlekietian Vahan (electro) 5966 S San Pedro  
Metal Finishing Co 1317 S Olive  
Nelson & Horvath (chromium) 4172 Long Beach av  
O'Connor Plating Corp 926 E Pico blvd  
Pacific Enameling & Plating Co 1633 S Los Angeles  
Peenless Platers (gold and silver) 239 1/2 S Spring  
Renf F C (cadmium) 1531 E 32d  
Rotolo L J 189 E Slauson av  
**RUSSILL PLATING WORKS**, Expert On Special Finishes, 1407 Esperanza, Tel Angelus 8690  
Rynkofs M D 525 N LaBrea av  
Sisto D F 1317 E Fince av  
Skelton L D 3519 Whittier blvd  
Smith D A 2580 Venice blvd  
Solomon B H 2701 1/2 San Fernando rd  
Southern California Plating Co 4444 Sunset blvd  
Standard Nickel Chromium Plating Co 811 E 62d  
Tolladay R G 5003 Alhambra av  
Vehling R C (electro) 763 N Seward  
Wallace C C 538 E 16th  
West Coast Plating Co 2124 1/2 S Vmont av  
Witz S R 3563 Whittier blvd  
Woods Norman 804 E Fince av

## \*Platers—Brass, Copper, Chrome, Nickel, Cadmium, Tin

**BLUM RALPH PLATING CO**, Aluminum Specialists, Arbolite Process, 2509 W Pico Blvd, Tel Fairfax 9533

## \*Platers—Chromium

**BUCHANAN'S WEST COAST PLATING CO**, 2124 1/2 S Vermont Av Tel Republic 7305

## \*Platers—Electro

**CADMIUM & NICKEL PLATING CO** (Chromium, Nickel, Copper and Brass Plating) 805 Hooper av Tel Telford 6959  
**D & D PLATING WORKS**, Brass, Copper, Nickel, Silver and Chromium, 2614 S Main, Tel Prospect 8824  
**LOS ANGELES PLATING CO**, Cadmium Plating a Specialty, Rust Proofing For Industrial Work, 1039 E Slauson Av, Tel Century 2-8335  
**MISSION PLATING & MFG CO**, 2053 Violet, Tel Vandike 3259

## \*Platers—Nickel, Zinc and Cadmium

**ACME POLISHING & PLATING WORKS**, 4332 Brooklyn Av, Tel Angelus 0307

## \*Platers—Non-Conductive

**CUSHING EDWARD A** (Galvano and Electro Forming) 917 N Cole Av, Tel Granite 9192

## \*Platers' Supplies—Gold, Silver and Platinum

**WILDBERG BROS SMELTING & REFINING CO**, 635 S Hill, Suite 601, Tel Trinity 2041

## Platers' Supplies and Equipment

**LOS ANGELES CHEMICAL CO**, 1960 Santa Fe Av, Tel Vandike 0741 (For further information see right bottom lines and page 25 Buyers' Guide)

## Playgrounds Equipment Manufacturers

**G & D MANUFACTURING CO**, Slides, Swings, Gym Sets, Etc, Factory and Display 10121 Hawthorne Av **INGLEWOOD**, Tel Orchard 7-4330  
**JAMISON ROBT W**, Slides, Swings, Gym Sets, Swimming Pool, Slides, Etc, 8800 Mettler, Tel Twinkoaks 4495, Display Located at 127 E Manchester Av

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Arenburgh A K 815 N Bway  
Arndt Chas 110 Winston  
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Babcock Plumbing Co 1045 W 24th  
Bailey H L 418 N Hoover  
Bailey H W 1704 E Fince av  
Baldwin C U 2412 S Vmont av  
Baumgartner Valentine 1532 W 21st  
Beltrams A H 146 S Doherty dr  
Bendler A J 4970 Huntington dr S  
Berry & Horsley 1873 N Vmont av  
Best C A 1859 N Westn av  
Beverly Wilshire Plumbing Service 135 S LaBrea  
Bickel L A 143 E Gage av  
Bixel Verdi 632 E 116th  
Bonham O J 2662 Workman  
Booker G S 920 S Vmont av  
Boule W H 5228 S Vmont av  
Brandt J J 1164 N Westn av  
Brashear R L 6359 Yuca  
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Brown C T 1649 N Las Palmas av  
Brown F R 1758 W Adams blvd  
Brown L Z 4318 Melrose av  
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Butler F W 3229 Glendale blvd  
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Cooke R E H 1896 Crenshaw blvd  
Cope Philip 120 W 9th  
Cox L E 1825 W 9th  
Cox W U 5225 York blvd  
Crawford L G 1250 Cypress av  
Crowell W E 745 S Vmont av  
Curtis A E 516 63d pl  
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Hanson & Murphy 111 S Robertson blvd  
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"Gayland r148 W 109th pl  
"Geo S (Betty) h3339 W 8th  
"Gertrude M clk SFRy h1427 W 38th @  
"Gladys M variety store 6919 N Flgra r6015 1/2 Burwood av  
"Glen (Elsie B) acct SOEC Co h3871 LaSalle av  
"Grace Mrs h401 S Grand av  
"Grant C r546 8th av  
"H B (Grace) h3123 Griffin av  
"H B (Annabelle) ins agt h4437 Ambrose av  
"H Donald (Blanche) driver h3322 Denker av  
"Harry r805 Golden av  
"Helen bkpr h443 S Catalina  
"Helen mach opr r1926 N Dittman av  
"Helen S buyer B-H r1010 N Madison av  
"Hempel M fremn LA Fd  
"Herb r450 W Olympic blvd  
"Hollin (Gladys) custodian Pub Sch h6015 1/2 Burwood av @  
"Hollis D (Blanche) driver r2809 7th av  
"Hollis D (Mabel) formn C-OB Co h1528 W Adams blvd  
"Homer W (Mabel E) mech h1473 W 47th @  
"Hugh chaut r254 Birkdale av  
"Iris M clk r127 W 7th  
"Irving J acct UOCo r Alhambra  
"Jas (Marjorie) clk h7410 Bell av  
"Jas trucker r1522 S St Andrews pl  
"Jas E (Clara) (Hancock Bros) h3440 Council @  
"Jas E distr Century Metalcraft Corp r No Hwood  
"Jas R clk r4440 Council  
"Jane (wid Eberett) h1453 Wooster  
"Joann A mach opr Pac Knitting Mills r Maywd  
"John h11319 Athens av  
"John (Adabelle) h5621 Buchanan @  
"John (Maude) h31086 6th av  
"John cbmrk r3352 Thelma av  
"John O (Lillian M) (Hancock Bros) h3947 Welland av @  
"John H (Shirley C) h1741 W 57th  
**HANCOCK JOHN MUTUAL LIFE INSURANCE COMPANY OF BOSTON**, Harold G Saul General Agent for Southern California, 747 Associated Realty Bldg, 540 W 6th, Tel Trinity 3421 (For further information see page 67 Buyers' Guide)  
"John Mutual Life Ins Co C E Brauel dist mgr 448 S Hill R611  
"John Mutual Life Insurance Co R E Gahn br mgr 724 S Spring R820  
"John Mutual Life Insurance Co C L J Fee sls mgr (group dept) 530 W 8th R607  
"John S (Grace) fctywrk h432 N Lake  
"John T (Valma) trainn SFCo h2520 Arthur  
"Judson G clk h810 1/2 W 40th pl  
"Judson G jr (Wilhelmina) clk r610 1/2 W 40th pl  
"Julia L Mrs h1214 E 49th  
"Julia M (wid W B) h7715 Brighton av @  
"Justema h5536 Lexington av  
"Kath Mrs sten h434 S Rampart blvd  
"Leroy (May E) mach h431 1/2 E Av 28  
"Leslie E (Gladys A) wchmn h119 86th pl  
"Lexie W Mrs h4425 Mettler  
"Louella Mrs h3559 Percy  
"Lydia A slsmn A W Curtis h1250 W 87th  
"M Edith tehr Pub Sch r Ingld  
"Margt r1636 Shatto  
"Margt (wid Wm) h1227 W 68th @  
"Maria Mrs r2806 Exposition pl  
"Marian h832 Irolo  
"Marlyn h849 S Oxford av  
"Marvin (Delia) r1213 E 60th  
"Nellie h722 S Bixel  
"O Douglas (Blanche) wchmn h6026 Miramonte blvd  
"Oma G nurse r2200 Ocean View av  
"Orbie (Minnie) h2436 Marvin av  
"Park Apartments 865 Cloverdale av  
"Park Post No 228 Jewish War Veterans 700 S LaBrea av  
"Park School 408 S Fairfax av  
"Paul (Helen) h1926 N Dittman av @  
"Paul (Helen) mgr Hancock Apts h142 S Grand  
"Paul fr asst purch act Daily News r220 S Wilton pl  
"Paul O (Ruth M) h329 S Manhattan pl  
"Paul J (Nusa) custodian Pub Sch h1633 Linda Rosa av @  
"Peter clk r5346 Loma Linda av  
"R M h1726 Bridgeport dr  
"Ralph D (Louise) lab h119 86th pl  
"Ralph J r2812 1/2 S Grand av  
"Rilla r727 W 13th  
"Robt mech h339 Cochran av  
"Robt C airfctwrk r1473 W 47th  
"Robt H (Ruth C) mech h1422 W 95th  
"Robt H (Ann L) rubberwrk h225 W 55th  
"Robt J (Clara L) h6326 1/2 11th av @  
"Ruby mach opr r805 W 57th  
"S M gdnr CPD r432 N Lake  
"Sam I (Vera) h443 1/2 E 47th  
"Sam C eng OCEAN r Altadena  
"Shirley r1112 S Westmoreland av  
"Stewart E elev opr h552 W 88th pl @  
"Thais E bkpr r3871 La Salle av  
"Tyre E emp AFCo r714 E Colden av  
"Virginia W (wid G W) h1902 Lemoyne @  
"W B chaut YOCO  
"Walter emp Geo A Frankel r Glendale  
"Walter H Anna pres Refrig Engineering Inc h4418 Victoria Park pl @  
"Wilhelmina K tehr Pub Sch r900 W 41st  
"Wm r100 E Av 28  
"Wm (Bertha) h1102 1/2 S Boyle av  
"Wm (Mabel) driver h1459 E 43d pl

### HANCOCK

"Wm H (Leona) mech h212 W 49th  
"Wm H (Lily) slsmn h528 W 9th  
"Wm K checker Dolly Madison Cakes r Fuente  
"Wm Z (Dorothy P) lab h1300 E 59th pl  
"Hancock Mildred (wid C J) h4803 7th av  
"Virginia r1017 Downey rd  
"Hancopol Anthony (Ethel) carp h4403 Verdugo rd @  
"Hand A J h1019 Florida  
"Adelaide hospwrk r1409 S Hope  
"Alf H (Ellen) h2520 Eastlake av @  
"Alf W swchmn SOTCo r Glendale  
"Allen airfctwrk r345 S Westlake av  
"Arth (Hazel) chaut h238 1/2 Lake Shore  
"Arth S seo E Broox Randall & Sons Inc r La Canada  
"Barbara D r3041 University av  
"Belle Mrs sten Cal Congress of Parents & Teachers r911 1/2 S Mariposa av  
"Blanche Mrs r237 S Bunker Hill av  
"Chas E (Lola) airfctwrk h1348 W 91st @  
"Clarence R (Ruth) acct UOCo h1623 Redcliff  
"Cora O Mrs slsmn r1551 W 48th  
"Dalton E (Helen) slsmr Cal Container Corp h507 S Catalina  
"Donald r109 Valencia  
"Doris r216 S Lake  
"Draper H (Lillian) carp h1244 W 45th  
"Draper H jr lab r1244 W 45th  
"Elinor S clk r1206 W 60th  
"Floyd C barber r1120 S Grand av  
"Frank E jr asst chf ranger Independent Order of Foresters r4962 Angeles Vista blvd  
"Geo airfctwrk r1984 Park Grove av  
"Geo B (Mollie M) blksmith h8240 Alix av  
"Geo H jr (Betty S) USN r1727 Redesdale  
"Geo M (Hazel J) studiowrk h853 Gower  
"Gertrude J (wid E B) h2722 S Harvard blvd @  
"Harold M bkpr r2520 Eastlake av  
"Harry C (Belle) auto repr h911 1/2 S Mari-dosa av  
"Herman G (Doris) slsmn h1927 Preston av  
"Howard C (Elinor) shmtwrk h1208 80th  
"Hyrum (Johanna) r401 W 61st  
"Ina M nurse h1118 1/2 N New Hampshire av  
"Isabel R (wid J D) h922 N Edgemont @  
"Jack used cars 9110 W Pico blvd r West L A  
"Jack H auto repr 5923 W Pico blvd r2110 Prosser  
"Jas A r527 San Julian  
"Jas E mech r8240 Alix av  
"John lab r125 S Fremont av  
"Ledora clk r3388 Isabel dr  
"Lee D indywrk r3388 Isabel dr  
"Leo A police h4657 W 62d pl  
"Leon C plasticwrk r Whittier  
"Leonard C (Loretta) apt mgr h1052 Beacon av  
"Lester (Velma) flrlyr h4415 S Gramercy pl  
"Lillian H r1244 W 45th  
"Lucy W Mrs otc sec Call Murphey & Davis r Montebello  
"Lucy H (wid Bert) h621 E 54th  
"Lura J waiter r625 Wilshire blvd  
"Marguerite H tehr Pub Sch r4962 Angeles Vista blvd  
"Marion Mrs h1519 S Manhattan pl  
"Marjorie Mrs hosp atdt h343 1/2 Columbia av  
"Mary F fctywrk MFCo r Bev Hills  
"Milton N tehr LA City College r Burbank  
"Morton clk Louis Futterman  
"Nan r821 Golden av  
"Paul W nat clnr 5529 Hwood blvd r1426 N Serrano  
"Peter J mech h1923 5th av  
"Philip r1019 Florida  
"Ralph E h5233 Ithaca av  
"Raymond G (Ann) musician h5000 Crenshaw blvd  
"Rich E (Ethel) r443 E 91st  
"Roland J vocalist r1830 S Westmoreland av  
"Vera H Mrs slsmn h421 Nmdie pl  
"Virgie indywrk r3388 Isabel dr  
"Wesley W mach opr Sealright Pacific r Montebello  
"Wm formn Mercott Venetian Blind Co r Burbank  
"Handa Itaro (Tor) stationer 338 E 1st  
"T Mrs h561 Gladys av  
"Handan Sidney (Myrna) window clnr h1227 N Alexandria av  
"Handasyde Chas H (Gertrude) slsmn h128 S Alexandria av  
"Peggy Mrs bkpr Freight Audit & Systems Inc r1127 Wilshire blvd  
"Robt J pres Freight Audit & Systems Inc r1127 Wilshire blvd  
"Handbag Hospital & Luggage Shop (Jack Rapaport Jack Metter) 542 S Bway R228  
"Handberg John M (Alice R) h526 W Av 46 @  
"Handby Fred (Bonnie) lab h7416 1/2 Miramonte blvd  
"Handcept Wong mgr Kwong On & Co r Alhambra  
**HANCOCK. See also Hancock**  
"Arth D auto park atdt r5751 Benner  
"Chas H (Vernis M) ydmn SFCo h3228 Estara  
"Danl (Margt A) clk h5751 Benner  
"Phillip J wch repr E G Ward r3435 Military  
"Russell (Ethel) slsmn h5741 Benner  
"Ruth A sten r5751 Benner  
"Handel Frances r965 N Oxford av  
"Jos E r702 1/2 W 30th  
"Louis (Kathryn) slsmn h739 S Orange Grove  
"Max emp NYMCO h1128 N Evergreen av  
"Nathan r1128 N Evergreen av  
"Robt F h965 N Oxford av  
"Sidney r718 S Union av

### HANDEL

"Sidney slsmn r965 N Oxford av  
"Theresa Mrs r8725 Dalton av  
"Handel Jack M (Betty) mgr A B Joffe & Co h1615 3d av  
"Handella Agnes labty asst State Poultry Pathological Labty r647 Tularosa dr  
"Handelman Bernard sta atdt r319 S Cloverdale av  
"Buying Office (Dorothy Handelman R T Robinson Robt Nessel) 846 S Bway R505  
"Dorothy (Handelman Buying Office) r Bev Hills  
"Flora B r510 N Av 64  
"Hyman (Ida) prod h2443 S Sycamore av  
"Handelman Ernest r3703 Virginia rd  
"Gertrude beauty opr r2132 McAllister  
"Jos (Alice) tailor h3703 Virginia rd  
"Louis (Ada) women's clo mfr 719 S Los Angeles R623 h750 S Sycamore av  
"Sarah (wid Sam) h2132 McAllister  
"Sylvia clk r2132 McAllister  
"Hander Floyd shmtwrk r800 N Nmdie av  
"Martin r1710 W 6th  
"Rose Mrs h1710 W 6th  
"Handevorl Maude Mrs h1132 1/2 El Centro av  
"Handey Russell P r1516 S Van Ness av  
"Handforth Eliz (wid Edwin) h1711 Livonia av  
"Jack (Lillian) r1711 Livonia av  
"Jack H (Virginia) gro mgr Safeway h1701 Ellsmere av  
"Ruth cosmetics 607 S Hill R406 r1711 Livonia av  
"Handuss Harry r1181 Crenshaw blvd  
"Handuff Morse (Bertha) phys r1336 N Kenmore av  
"Handie Geo airfctwrk r986 Marmolia av  
"Handiges Harry K (Lydia) h882 Irolo  
"Lydia Mrs mgr Piccadilly Apts r682 Irolo  
"Handin Hannah S (wid John) h1223 1/2 N Ogden dr  
"Jacob (Pauline) carp h716 1/2 S Soto @  
"John A r1223 1/2 N Ogden dr  
"Max r116 1/2 S Soto  
"Walter H (Dolores) city frt agt CB&QRR h1158 N Poinsettia dr  
"Handlan Cosy L waiter r722 W 3d  
"Handman Bessie (wid Jos) r8157 Blackburn av  
"Ethel sten I H Kaufman h264 N Burlington  
"Helen h3 J Cloverdale  
"Hyman Anna pdlr h124 N Harper av  
"Jack r168 S Highland av  
"Jos (Tillie) h168 S Highland av @  
"Morris (Leona) h6310 Drexel av  
"Handlen Jos W (Eveline) slsmn h3775 Dover pl  
"Handler Allen (Jane) studiowrk h8356 Fountain av  
"Benj (Lillian) mech h2829 Malabar  
"Dorothy h720 S Nmdie av  
"Elliot I (Ruth) (Elzac of Hollywood) h5430 Ruthelen  
"Ezra H (Kathryn) h3969 S Norton av  
"Harmon S (Genevieve) collr Dom Finance Corp h313 N Ogden dr  
"Henry drugs r901 W 6th  
"Jane A clk r8356 Fountain av  
"Jelaire K r3969 S Norton av  
"Jos (Jennie) clo ctr h239 N Soto  
"Louis (Pauline) printer h502 1/2 S Soto  
"Morris adlr r2829 Malabar  
"Morris (Rose) slsmn h716 1/2 N Madison av  
"Nathan gas sta 901 N Westn av h1018 N Hobart blvd  
"Paul waiter r2722 S Vmont av  
"Sam (Pauline) poultry 3545 Whittier blvd  
"Sam h6806 S Vmont av  
"Sam (Ray) slsmn h2947 Somerset dr  
**HANDLEY. See also Hanley**  
"Adah M Mrs r1980 W 84th  
"Al C awning hngr h106 E Washn blvd  
"Alice O (wid W W) h4529 Saturn  
"Arth P r760 1/2 Venice blvd  
"Arth P (Helen J) airfctwrk h1520 1-5 Menlo av  
"Betty sten r323 S Commonwealth av  
"Billie L receptionist r323 S Commonwealth av  
"Blanche Mrs h768 E 42d  
"C W lab N M Calhoun  
"Carrie Mrs h610 N Av 54 @  
"Chas W (Bertha A) slsmn Natl Carbon Co Inc h1940 W 84th  
"Chloe (wid H R) drsmkr 359 N Westn av  
"D A Mrs h819 Irolo  
"Edith E aid Pub Library r579 N New Hampshire av  
"Eliz Mrs clk h900 W 41st  
"Emile A airfctwrk h644 W 27th  
"Geo A (Zella) mach h1943 New England  
"Geo P h5716 S Gramercy pl  
"Geraldine D r1980 W 84th  
"Grace smstrs r1212 Trenton  
"Harry L (Malina) rubberwrk h1149 W 24th  
"Herchel A (Fern K) h615 W 61st  
"Ira J carp r3117 W 63d  
"Irene M h819 Irolo  
"Jas (Madeline) h3745 Olympiad dr @  
"Jas P (Wanda P) acct h1015 N Serrano av  
"John E r615 W 61st  
"John T (Clara) inspr DB&S h3479 E 5th @  
"Jos (Isabel) br mgr Superior Optical Co r1052 Farnam  
"Lauren M (Kath) lawyer 208 W 8th R303 h5722 Chesley av  
"Lawrence R clk WEBCo r San Gab  
"Lud L (Sarah) clk h1043 Byram  
"Lulu r644 W 27th  
"Marjole r900 W 41st  
"Marjorie E clk ODPA r610 N Av 54  
"Martin (Charlotte) h5337 Romaine @  
"Maynard (Am E) opr Interstate Press h1925 W 65th pl @  
"Peggy sten h1326 Virgil pl  
"Russell P (Helen) dep clk Municipal Court r1516 S Van Ness av  
"Ulla S (Helen B) h323 S Commonwealth av  
"Walter T (Betty) mach h642 E 90th  
"Handlin John (Crystal) airfctwrk h2314 W Pico blvd  
"Handlon Earl (Lee) phys h6450 Maryland dr @

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810 South Spring St.

Tel. TRinity 1771

Niaman Jack 220 W 5th R302  
 Oben Alter 220 W 5th R502  
 Reid Wm 315 W 5th R800  
 Riskin Bernard 220 W 5th R715  
 Robbins T C 707 S Bway R309  
 Rosenbergs Harry 220 W 5th R308  
 Roth Lewis 220 W 5th R804a  
 Salve S S 220 W 5th R504  
 Sanders Julius 220 W 5th R813  
 Schwartz Henry 220 W 5th R804  
 Seiler J Inc 220 W 5th R803  
 Shalith A B & Co 220 W 5th R813  
 Shapiro A & Son 220 W 5th R808  
 Sonnabend J S 220 W 5th R302  
 Steinhauer Bros 220 W 5th R304a  
 Swank Inc 748 S Los Angeles (2d fl)  
 Syman A A 220 W 5th R802  
 Taff A D 220 W 5th R703  
 Udko Louis 220 W 5th R707  
 Walsh P D 220 W 5th R807  
 Weiner Sol 848 S Bway R817  
 Wolman Philip & Co 315 W 5th 2d fl  
 Zimmer Walter 220 W 5th R815  
 Zitel Max 220 W 5th R708

## Jewelers' Supplies

Colman Edw 228 W 4th R231  
 Elzac of Hollywood 220 W 5th  
 Gallen R P 220 W 5th R312  
 Jacobs S O 315 W 5th R809  
 Koerner H B 315 W 5th R825  
 Marshall B & Co 315 W 5th R605  
 Palm F H 220 W 5th R314  
 Reynolds C W Co 315 W 5th 3d fl  
 Tenner L S 424 S Bway R608  
 Woortendyck F A 315 W 5th R406  
 Zemby Watch & Crystal Co 220 W 5th R711

## Jewelry Burnishers

Jewelry Trades Polishing Co 220 W 5th R912  
 Librach Irving 220 W 5th R808

## Junk Dealers

Acme Junk Co 110 N Ford Blvd  
 Akron Junk Co 500 Aliso  
 Albert Junk Co 614 Turner  
 Alpert & Alpert Junk Co 401-15 N Mission rd  
 American Junk Co 1824 E Slauson av  
 Belvedere Burlap & Rag Co 4005 Bklyn av  
 Berg Metals Corp 2642 E Long Beach av  
 Bisheff Sol 1720 E Slauson av  
 Breslaw Lillian 1741 E Slauson av  
 Britain G W 1410 N Virgil av  
 Brookman Abr 821 E 7th  
 California Mill Supply Corp 502 Molino  
 Castellanos Jos 248 S Mednick av  
 Celzler Wm 1824 S San Pedro  
 Cohen Nathan & Son 2445 S Santa Fe av  
 Dockery Robt 1410 E Slauson av  
 Dublin Isidor 1140 E Slauson av  
 Eskovitch Simon 4439 Whittier Blvd  
**EUREKA IRON & METAL CO.** 549-551 Macy.  
 Tel Mutual 7286  
 Fischer Max & Sons Inc 1327 Palmetto  
 Gold Harry 4445 E 3d  
 Harley Charles Co 614 E 25th  
 Heras Frank 1740 E 23d  
 Itami Can Co 3020 E Pico Blvd  
 Karp Lasard 8211 S Alameda  
 Keller Hyman & Son 608 Commercial  
 Kelly Right 4710 Long Beach av  
 Klein Martin 1678 S Alameda  
 Krupnick Maurice 3939 Snow dr  
 Labow Saml 1215 E 1st  
 Lavietes Boris 1160 E Slauson av  
 Lopez Baltazar 4237 Floral dr  
 Mullen Alex 4317 E Olympic Blvd  
 New York Junk Co 827 Commercial  
 Olivier H A 714 Banning  
 Pacific Junk Co 2410 E 24th  
 Palatnick Jacob 740 Turner  
 Phlox S T 2428 Sprague  
 Pilch Abr 190 S Ford Blvd  
 Queen City Iron & Metal Co 1531 N Main  
 Resnik Harry 1248 E Slauson av  
 Rosen Saml 4048 Whittier Blvd  
 Rosenbergs Jos 1519 Industrial  
 Rudd Harry 6517 Makee av  
 Ruia A J 804 E 1st  
**SHAFER BEN.** Tires, Tubes and Batteries (High-  
 est Prices Paid) 509 N Vignes, Tel Mutual  
 6944  
 Singer Albt 1830 E Slauson av  
 Solomon Albt 219 S Ford Blvd  
 Steelman David 200 N Ford Blvd  
 Williams Jerome 1737 E 58th pl

## \*Keg Manufacturers

**WESTERN COOPERAGE CO.** 5731 Bickett near  
 E Slauson av. **HUNTINGTON PARK.** Tel  
 Jefferson 4135

## Kennels

Bultken Roland 9407 S Vmont av  
 Friberger Anne Mrs 948 N Fairfax av  
 Hahn L M Mrs 366 W Slauson av  
 Jones J A 2637 Whittier Blvd  
 Martin H R 11712 Avalon Blvd  
 Stone Geo 5277 Valley Blvd

**\*Kitchen Equipment Manufacturers**  
**S & S SPECIALTY CO.** (G W Shaver) 6121 S  
 Western Av. Tel Thornwall 5707

## \*Kitchen Tools

**CHIEF PRODUCTS CO.** 701 E 59th. Tel Adams  
 4214

**\*Kitchens—Custom Built—Steel and  
 Wood**

**COPPES KITCHENS OF DISTINCTION.** 9407  
 Brighton Way. **BEVERLY HILLS.** Tel Crest-  
 view 1-9183

## Knit Goods—Manufacturers (See also Hosiery Manufacturers)

Braun Julius 939 S Bway R1000  
 Chernin Jacob 2216 E 1st  
 Gerlach R W 6610 Crenshaw Blvd  
 Hales E M Mrs 604 W Sta Bar av  
 Helman Martin 420 S San Pedro R414  
 Hollywood Knitting Mills Inc 1200 E 14th  
 Hollywood Knitting Mills 425 E Pico Blvd 8d fl  
 Holman Maurice Inc 834 S Bway R300 and 228  
 S Los Angeles 4th fl  
 Jantzen Knitting Mills 524 S Spring R600  
 Jones Knitting Mills 1013 W Sta Bar av  
 Kaplan Ar 4668 Hwood Blvd  
 Kay M H 923 1/2 Santa Fe Blvd  
 Knit Goods Co 1409 W Washn Blvd  
 Kretschmar Hans 1240 S Main R413  
 Larson R A 1375 W Jeff Blvd  
 Levine Aron 8417 S Hoover  
 Lloyd Mfg Co 1969 1/2 S Los Angeles  
 McIntee E W 8511 Glendale av  
 Monterey Knitting Mills 407 E Pico Blvd R807  
 Moskowitz Bernard 2922 Bklyn av  
 Nichols G A 925 S Los Angeles  
 Norvell Ida 5644 Hwood Blvd  
 Oregon Worsted Co 119 W 15th  
 Pacific Knitting Mills Inc 443 S San Pedro R401  
 Perfection Knitting Mills 1313 Fedora  
 Reich Saml 41 E 1st R601  
 Rosenbaum Meyer 405 E 4th  
 Union Knitting Co 101 Weller  
 Western Knitting Mills Inc 121 W 15th  
 Westwood Knitting Mills Inc 419 E 12th

## Knit Goods—Retail

Beverly-La Brea Knit Shop 7414 1/2 Bev Blvd  
 Bock Martha 3927 W Olympic Blvd  
 Conahan Genevieve 1406 Micheltorena  
**COUTLER DRY GOODS CO.** 5600 Wilshire Blvd.  
 Tel Webster 7171 (For further information  
 see page 41 Buyers' Guide and right top lines)  
 Enlaw Estelle J 5018 W Adams Blvd  
 Lester L A 1015 W Sta Bar av  
 Logan Flora B 4872 Fountain av  
 Magaw Hazel Mrs 5152 York Blvd  
 Meyer Irwin 6506 Hwood Blvd  
 Michele Handbags 9115 Sunset Blvd  
 Read M Olive 4507 Melrose av  
 Robbins & Levi 6620 1/2 Hwood Blvd  
 Robertson Knit Shop 1137 S Robertson Blvd  
 Roehrs R E Mrs 3473 W 6th  
 Roloff Claire Mrs 90224 Melrose av  
 Sporty Knit Shop 6428 Hwood Blvd  
 Stein Saml 5912 S Vmont av  
 Wolfson G I 4754 S Bway

## Knit Goods—Wholesale and Jobbers

Abowitz Benj 4678 Hwood Blvd  
 Abramovitz Jacob 4483 Whittier Blvd  
 Elmsner Ernest Co 124 E 9th  
 Hortsman Wm H Co 722 S Los Angeles 3d fl

## Knitting Machine Manufacturers

Moskowitz Monroe 2224 S Main

## \*Kodaks and Supplies

**EASTMAN KODAK STORES INC.** 643 S Hill.  
 Tel Trinity 4221 and 6706 Santa Monica  
 Blvd. Tel Hollywood 3101 (For further in-  
 formation see page 89 Buyers' Guide)

## Label Manufacturers

Artistic Gold Printing Co 716 S Los Angeles  
 Avery L 4539 E 1st  
 Dennison Mfg Co 416 W 7th R318  
 Eastman Tag & Label Co 843 E 60th  
 Pacific Label Co 407 E Pico Blvd R908

## Label Printers

**NEUNER PRINTING & LITHOGRAPH CO.** 239  
 Winston. Tel Trinity 6441  
**SCHMIDT LITHOGRAPH CO.** 817 S San Pedro.  
 Tel Trinity 4104  
**WESTERN LITHOGRAPH CO.** 600-610 E 2d.  
 Tel Trinity 2641 (For further information see  
 page 74 Buyers' Guide)

## \*Labels—Woven—Manufacturers

**CASH J & J INC.** 6215 S Gramercy Pl. Tel  
 Pleasant 3769

## Labor Organizations

**AFL**  
 L A Union Labor Temple Association 540 Maple  
 Los Angeles Councils and Boards  
 Joint Executive Board—Constituting Allied Print-  
 ing Trades Council Building Trades Council  
 Central Labor Council and Metal Trade Council  
 meets on call Labor Temple J W Buzzell sec  
 540 Maple av care of Central Labor Council  
**LOS ANGELES CENTRAL LABOR COUNCIL.**  
 Harry Sherman Pres. J W Buzzell Exec Sec-  
 Treas. H B McMurtry Asst-Sec. Meets Monday  
 8 P.M. 538 Maple Av. Tel Mutual 5301  
 Allied Printing Trades Council—124 W 4th R411  
 Amusement Federation—1417 Georgia meets 1st  
 Friday  
 Board of Publishers of "The Los Angeles Citizen"  
 and "Official Year Book" Labor Temple  
 Building and Construction Trades Council—Labor  
 Temple meets 2d Thursday R202  
**CARPENTERS DISTRICT COUNCIL.** C T Leh-  
 man Pres. Ed Ruder Sec-Treas. Marcus  
 Greene. Harold Schmidt. John Valentine. Nick  
 Cordell Business Arts. 538 Maple Av. Tel  
 Michigan 0919  
 Culinary Workers Joint Executive Board—1003 W  
 7th R200  
 Hod Carriers District Council—Labor Temple meets  
 1st and 3d Wednesdays  
 Lathers District Council—Labor Temple meets 1st  
 Saturday

Metal Trades Council—408 S Spring R615 meets  
 2d and 4th Wednesdays

**PAINTERS, DECORATORS AND PAPER  
 HANGERS OF AMERICA—DIST COUNCIL**  
**NO 36.** J J Huhn Sec-Treas. Meets 2d and  
 4th Thursday at 8 P.M. 1748 Santee. Tel  
 Richmond 0186

Plasters District Council—Labor Temple meets 2d  
 Thursday  
 Plumbers Joint Council—Labor Temple meets 8d  
 Monday

Printing Trades Council—124 W 4th R412  
 Teamsters Joint Council—730 S Grand meets 1st  
 182 E Firestone Blvd  
 Union Labor Temple Association—204 Labor Tem-  
 ple

## CIO

Los Angeles Industrial Union Council—212 W 3d  
 R301

Amalgamated Clothing Workers of America Joint  
 Board—833 S Spring  
 International Union of Mine, Mill & Smelter Work-  
 ers District Office—212 W 3d R303

Packing House Workers Organizing Committee—  
 1104 S Boyle av  
 State, County & Municipal Workers of America—  
 District Office 212 W 3d R210

United Automobile Workers of America—Regional  
 office 212 W 3d R401  
 United Cannery Agricultural Packing & Allied  
 Workers of America—District Office 212 W  
 3d R303

United Electrical Radio & Machine Workers of  
 America—District Office 212 W 3d R415

United Rubber Workers of America—District Office  
 182 E Firestone Blvd

United Shoe Workers of America District Office  
 524 S Spring

**Ladies Auxiliaries in Los Angeles**

Ladies Auxiliary BoFRT Ida M Kepler Lodge No  
 880—1329 S Hope

Ladies Auxiliary BoFRT Paradise Lodge No 695  
 1828 Oak

Ladies Auxiliary BoFLE (Golden State Div 104)  
 2705 N Bway

Ladies Auxiliary BoFLE No 369 3801 E 1st

Ladies Auxiliary BoFLE (Orange Blossom Lodge)  
 No 98 1329 S Hope

Ladies Auxiliary BoFRT Angel City Lodge No. 158  
 1329 S Hope

Ladies Auxiliary BoFRT Paradise Lodge No 695  
 1828 Oak

Ladies Auxiliary B of R T Zina Lodge No 880  
 1329 S Hope

Ladies Auxiliary (Loyal Star of America Div) 2025  
 N Pima

Ladies Auxiliary ORO Echo Mt Div No 267 1329  
 S Hope

Ladies Auxiliary of Automotive Mechanics 711 W  
 17th

Ladies Auxiliary of Carpenters No 62 Labor Tem-  
 ple Annex

Ladies Auxiliary of Electricians No 83 1417  
 Georgia

Ladies Auxiliary of Electrical Workers No 18 246  
 S Hill

Ladies Auxiliary of Machinists No 85 Labor Tem-  
 ple Annex

Ladies Auxiliary of Stereotypers and Electrotypers  
 Members Homes

Ladies Society BoF&E (Orange Blossom Lodge)  
 No 98 1329 Hope

Los Angeles Women's Auxiliary Council 212 W  
 3d R307

Women's Auxiliary to Cleaners and Dyers—Office  
 1624 S Rimpian

Women's Auxiliary to International Longshoremen  
 & Warehousemen No 9 201 S Los Angeles

Women's Auxiliary to Letter Carriers No 24—1725  
 Hauser Blvd

Women's Auxiliary to L A Newsboys No 75—212  
 W 3d R304

Women's Auxiliary to L A Newspaper Guild No 8  
 —212 W 3d R406

Women's Auxiliary to Packing House Workers Or-  
 ganizing Committee—1008 S Boyle av

Women's Auxiliary to P O Clerks No 64—1138  
 W 70th

Women's Auxiliary to SWOC No 1549—Office  
 1801 W 83d

Women's Auxiliary to Typographical No 121—1516  
 W Vernon av

Women's Auxiliary to United Automobile Workers  
 of America No 215—1852 E Firestone Blvd

Women's Auxiliary to United Furniture Workers  
 No 576—8851 S Hoover

Women's Auxiliary to United Rubber Workers No  
 100—9422 Hickory

Women's Auxiliary to United Rubber Workers No  
 131—6708 S Central av

Women's Auxiliary to Utility Workers Organizing  
 Committee—121 W 18th

Women's Central Committee—Labor Temple Annex  
 Women's Union Label League No 36—Labor Tem-  
 ple Annex

## Miscellaneous

(Big Four Railroad Organizations)  
 Brotherhood Locomotive Firemen and Enginemen  
 (Santa Fe Coast Lines)—108 W 6th R718

Brotherhood Locomotive Engineers (Santa Fe Coast  
 Lines)—108 W 6th R601

Brotherhood Locomotive Firemen and Engineers  
 (Sou Pac)—108 W 6th R720

Brotherhood Locomotive Engineers (Union Pac)—  
 616 N Fuller av

Brotherhood Locomotive Firemen and Enginemen  
 (Union Pac)—108 W 6th R719

Brotherhood of Locomotive Engineers Golden State  
 Division No 104—2705 N Bway

Brotherhood of Locomotive Engineers Div No 5—  
 2705 N Bway

Brotherhood of Locomotive Engineers No 887—  
 730 S Grand av

Brotherhood of Locomotive Firemen and Engin-  
 emen No 663—730 S Grand av

Brotherhood Railroad Signalmen No 104—Labor  
 Temple

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— P A P E R —

PIONEERS OF QUALITY SINCE 1855

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Phone MUtual 4151









































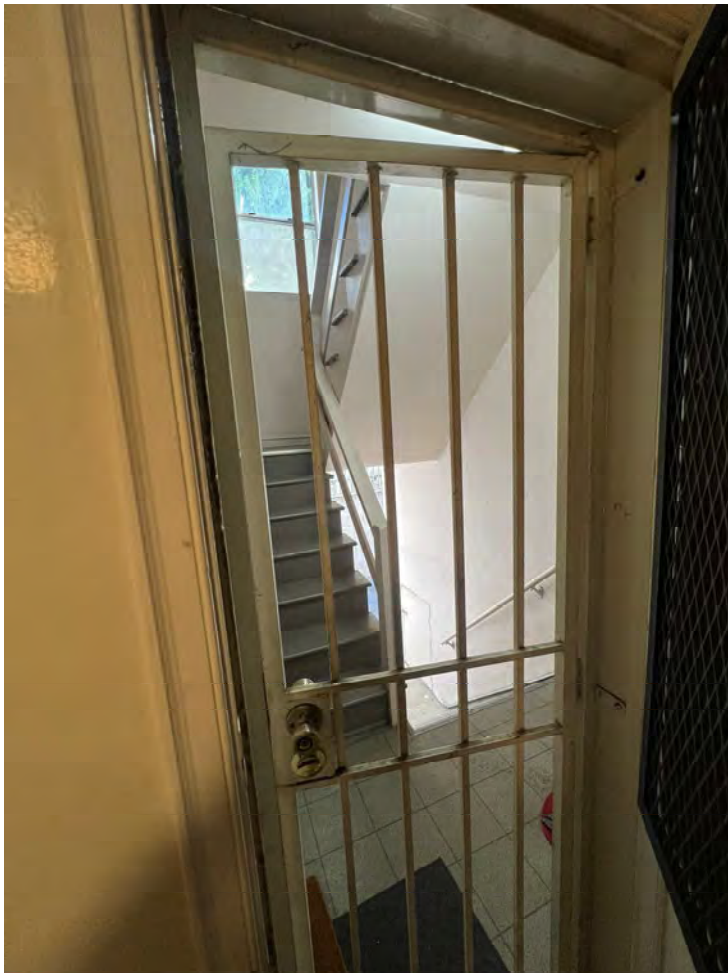
















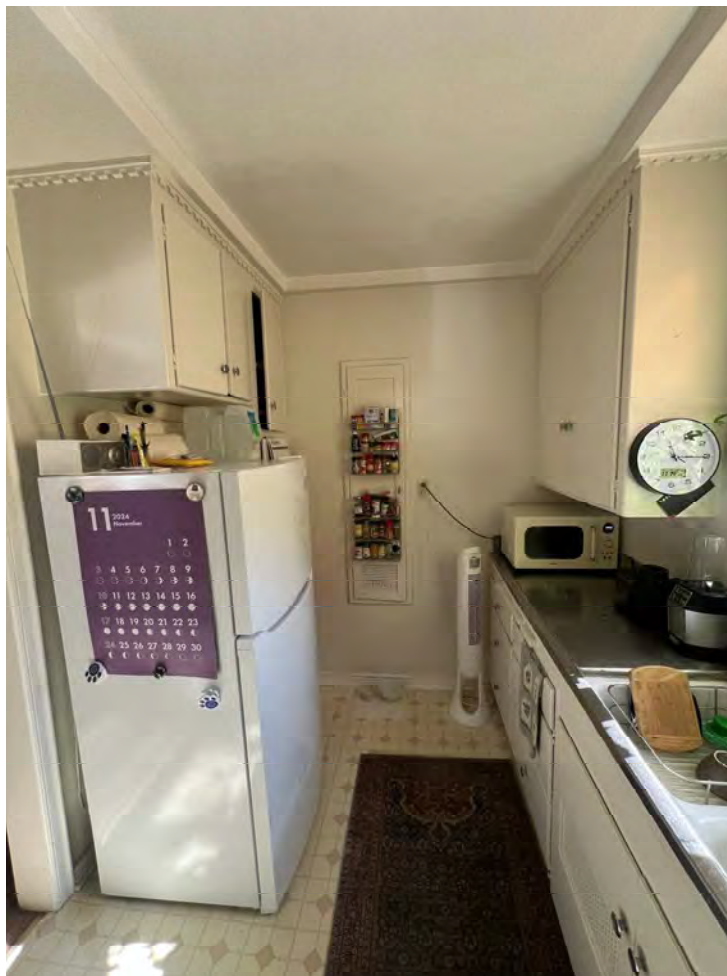






































COUNTY CLERK'S USE

## CITY OF LOS ANGELES

OFFICE OF THE CITY CLERK  
200 NORTH SPRING STREET, ROOM 395  
LOS ANGELES, CALIFORNIA 90012

## CALIFORNIA ENVIRONMENTAL QUALITY ACT

## NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS

CHC-2024-6020-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2024-6021-CE

PROJECT TITLE

Clinton Manor Courtyard Apartments

COUNCIL DISTRICT

13

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

5134-5184 W. Clinton Street, Los Angeles, CA 90004

☐ Map attached.

PROJECT DESCRIPTION:

Designation of the Clinton Manor Courtyard Apartments as an Historic-Cultural Monument.

☐ Additional page(s) attached.

NAME OF APPLICANT / OWNER:

N/A

CONTACT PERSON (If different from Applicant/Owner above)

Andrez Parra

(AREA CODE) TELEPHONE NUMBER

(213) 756-1698

EXT.

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

## STATE CEQA STATUTE &amp; GUIDELINES

☐ STATUTORY EXEMPTION(S)

Public Resources Code Section(s) \_\_\_\_\_

☒ CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)CEQA Guideline Section(s) / Class(es) 8 and 31☐ OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b) )

JUSTIFICATION FOR PROJECT EXEMPTION:

☐ Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Clinton Manor Courtyard Apartments** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

☒ None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.☐ The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

If different from the applicant, the identity of the person undertaking the project.

## CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE

Andrez Parra

[SIGNED COPY IN FILE]

STAFF TITLE

Planning Assistant

ENTITLEMENTS APPROVED

N/A

FEE:

N/A

RECEIPT NO.

N/A

REC'D. BY (DCP DSC STAFF NAME)

N/A

DISTRIBUTION: County Clerk, Agency Record

Rev. 3-27-2019

## **Amendment to CHC-2024-6020-HCM**

### **5134-5184 Clinton Street**

#### **BACKGROUND**

On October 17, 2024, the Cultural Heritage Commission voted to take Clinton Manor Courtyard Apartments under consideration as a Historic-Cultural Monument. During the hearing, Vice Chair Gail Kennard requested that the applicants consider adding Criterion 2 regarding historic personages to the application as Clinton Manor served as the “origin story” of tenants Ruth and Elliot Handler’s partnered foray into the consumer plastics business, which led to the eventual founding of Mattel, Inc. On November 4, 2024, the applicants met with staff in the Office of Historic Resources and were encouraged to expand discussion of Ruth and Elliot Handler under Criterion 1 to further explore their associations with Mattel and the connections between the subject property and the founding of the major American corporation. As such, we respectfully submit the following supplemental material to amend the application and address the above-referenced request and subsequent guidance.

#### **PERIOD OF SIGNIFICANCE**

Amend period of significance to 1939-1942 to include the years that the Handlers were known to have resided at Clinton Manor.

#### **STATEMENT OF SIGNIFICANCE, SUPPLEMENTAL SUMMARY**

In addition to the areas of significance identified in the original application, Clinton Manor Courtyard Apartments (“Clinton Manor”) is eligible for designation under Criterion 1, *identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community*, Criterion 2, *associated with the lives of historic personages important to national, state, city, or local history*, and Criterion 3 (as discussed in the initial application). These supplemental application materials will focus on Criteria 1 and 2 with respect to notable tenants and historic personages, Ruth and Elliot Handler, who established their consumer plastics manufacturing company, Elliot Handler Plastics, while living at Clinton Manor from 1940 to 1942. The Handlers went on to found the groundbreaking toy company Mattel in 1945 and create the iconic Barbie doll in 1959. The subject property was a major source of inspiration to the Handlers in the early years of their marriage and business partnership. While they were tenants of 5142 ½ Clinton Street, they started their family (including daughter Barbara, the name-inspiration for the famous doll) and began experimenting with product design and development in their garage. What started as a modest business selling plastic housewares to other apartment dwellers would later become one of the most influential American corporations in the latter half of the 20th century. The Handlers enjoyed a decades-long relationship that spanned multiple businesses, and Ruth proved to be a visionary entrepreneur and working mother and Elliot a inspired designer in the years following World War II.

#### **AMERICAN TOY INDUSTRY**

The American toy industry traces its origins to the 1840s. Prior to that, most toys were imported from Europe, where they were produced domestically by small shops with simple, limited product lines. Early industry toys were iron toys, trains and steam toys produced in New England, but spread to New York and Philadelphia after the Civil War. By the 1870s some of the larger manufacturing operations could produce millions of toys. The 1880s saw the established popularity of iron trains, and wooden toys also became popular. New toy trends also made themselves known. For instance, on one of President

Theodore Roosevelt's frequent hunting trips, he was poised to shoot a bear cub when it waved its paw as the President looked at it down his gun sight. The President lowered his gun and called off the hunt. Later, a New York cartoonist drew a cartoon of the scene "with a caption something like: Thank you, Teddy, Signed "Bear." From that, the teddy bear was born.<sup>1</sup>

The first toy industry trade magazine was created in 1903. Five years later, the "Toy Show and Holiday Bazaar" in Madison Square Garden launched the annual Toy Fair, where toy manufacturers from all over the country exhibited their latest products. Composed of mostly small companies, toy retail sales reached \$30 million a year in 1912. World War I spurred another boom in the domestic toy industry, as many of the imports from Europe were cut off by the war. After the war, European toy companies were able to produce toys at lower prices than American toys and undercut the domestic market, forcing many small toy companies out of business. But by 1939, domestic toy sales had retaken market share and accounted for 95% of toys sold in America. Between 1920 and 1950, retail toy and game sales increased 2,000 percent.

Dolls held particular social resonance in 19th- and 20th-century America as symbols of girlhood and expressions of commercial culture. Their designs often reflected larger ideas about gender, class, and mainstream aesthetics, offering young girls an opportunity to rehearse idealized mannerisms and appearances of womanhood. During the Gilded Age, for example, dolls "fostered conspicuous consumption, ritual, and display," whereas Progressive Era dolls "encapsulated the values of "scientific motherhood" espoused by urban and middle-class professionals."<sup>2</sup> The gender divide also persisted among dollmakers of the twentieth century. Male manufacturers tended to mass produce their designs in factories, whereas female producers often created home-based ventures with relatives. Much like the rest of the industry, the modern American doll industry emerged in the wake of World War I, as American manufacturers capitalized on the war effort to denigrate the German-made dolls that had long dominated the market.<sup>3</sup>

## RUTH & ELLIOT HANDLER AND THE CREATION OF THE MATTEL CORPORATION

Mattel co-founders Ruth Moskowicz Handler (1916-2002) and Isadore "Izzy" Elliot Handler (1916-2011) were among the first tenants of the subject property, renting 5142 ½ from 1940-1942.

Ruth Moskowicz was the youngest of ten children born into a Polish-Jewish immigrant family. Her father Jacob was conscripted into the Russian army in the early 1900s but fled to the United States, shortening his name to Mosko. Over time, he was able to send for his wife, Ida, and his then-six children to come to Denver, CO, where he worked in the railroad industry as a blacksmith. Ruth was born in Denver; at just six months old, she was sent to live with her older sister, Sarah, and Sarah's husband, Louie Greenwald. Ruth credits Sarah with having the largest influence over her views on what it meant to be a woman in the world. Sarah worked outside of the home with her husband in their pharmacy/drugstore/soda fountain, and Ruth joined them at the shop by age 10. As a teenager, Ruth continued her employment in the couple's next venture, a liquor store (that Louie ran)/luncheonette (that Sarah ran) called the Home Public Market. She found nothing unusual in Sarah running a business, as many Jewish women worked outside the home. As she would later observe in her autobiography, antisemitic prejudices in Poland left few

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<sup>1</sup> Elliot Handler, "The Impossible Really is Possible: The Story of Mattel," an address before the Newcomen Society in North America, New York (Princeton: Princeton University Press, 1995), 7-9.

<sup>2</sup> Miriam Formanek-Brunell, *Made to Play House: Dolls and the Commercialization of American Girlhood, 1830-1930* (New Haven: Yale University Press, 1993), 3.

<sup>3</sup> *Ibid.*, 136.

opportunities for Jewish workers, which meant that each member of the family was expected to contribute to household finances.<sup>4</sup>

Elliot (as he was known most of his life) Handler was born to Russian-Jewish immigrants who hailed from present-day Ukraine. Elliot's father, Sam, eschewed the religious leadership his own father expected of him and left for the United States at age 16. He later returned to Ukraine briefly to marry, and he and his new bride, Freida, resettled in Chicago, where Elliot was born. The family eventually moved to Denver, CO after Sam was diagnosed with tuberculosis, as many considered the air in the Rocky Mountains and other western regions to have curative qualities.<sup>5</sup>

Ruth and Elliot met as teenagers at a charity event at the Denver B'Nai B'rith and soon began their courtship. High school sweethearts, the entrepreneurial couple shared a westward gaze. In 1936, 19-year-old Ruth took a job as a stenographer at Paramount Studios while visiting a friend in Los Angeles, earning \$25 a week.<sup>6</sup> Elliot followed soon after, working as a lighting fixture designer while he saved money to attend the Art Center School of Design. Ruth remembered their earliest years in Hollywood fondly, despite at least one encounter with antisemitism on the studio lot.<sup>7</sup> Under pressure from her family, she briefly returned to Denver after a year in Los Angeles. The couple reunited and married in 1938, settling together in Hollywood. Ruth resumed working for Paramount, Elliot enrolled in classes at the Art Center, and the pair moved into a small furnished studio apartment off Melrose. "We weren't just cramped in that dinky hole," she wrote in her autobiography. "[I]n the summer we'd nearly die from the furnace-like heat it collected."<sup>8</sup>

Clinton Manor's lush grounds and modern amenities represented "pure paradise" to the young transplants. Ruth and Elliot found their future apartment and plastics lab by happenstance. After stumbling upon an open house for the newly completed property, they agreed to a tour out of curiosity, convinced the units exceeded their budget. Ruth recalled: "The complex boasted an expansive lawn and each unit featured carpeting, a stove and refrigerator, big windows with venetian blinds...and best of all spaciousness. As a bonus, each apartment was allotted one-half of a two-car garage."<sup>9</sup> The monthly rate – \$37.50 – was \$10 more than their current arrangement, but the Handlers signed a lease on the spot and drove straight to Sears to begin furnishing their new home. Ruth would later claim that renting 5142 ½ Clinton Street was "the single most important step we'd ever take."<sup>10</sup> Looking back, she saw the move as one in a series of fortuitous events that would bring good fortune to her and her family. Biographer Robin Gerber emphasizes this point, writing: "Ruth read a great deal of meaning into taking the new apartment, as well as other milestones she identified in her life."<sup>11</sup>

Now an industrial designer, Elliot began experimenting with creating consumer products from acrylic plastics like Lucite, more commonly used in aviation technologies. According to Ruth, he drew inspiration for sleek plastic housewares (e.g. lamps and bookends) from the "Spartan looks of [their] new

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<sup>4</sup> Ruth Handler, Jacqueline Shannon, *Dream Doll: The Ruth Handler Story* (Stamford: Longmeadow Press, 1994), 16-19.

<sup>5</sup> *Ibid.*, 21-22.

<sup>6</sup> *Ibid.*, 28.

<sup>7</sup> *Ibid.*, 30. In her autobiography, Ruth described more experiences with antisemitism during her time in Denver. She persuaded her husband to go by his middle name after they married, explaining that non-Jews often used the name "Izzy" as an ethnic slur. See *Ibid.*, 33.

<sup>8</sup> *Ibid.*, 34.

<sup>9</sup> *Ibid.*

<sup>10</sup> *Ibid.*, 35.

<sup>11</sup> Robin Gerber, *Barbie and Ruth: The Story of the World's Most Famous Doll and the Woman who Created Her* (New York: HarperCollins, 2009), 45.

apartment.”<sup>12</sup> Elliot, too, would later attribute his early, experimental work to Clinton Manor, stating in a 1968 speech: “The decision to move from a furnished to an unfurnished apartment prompted me to design some items for our sparse living quarters. After viewing these designs, my bright young wife stated that if I could make these for the house, why not make some for sale. So we purchased three pieces of home workshop equipment from Sears on time, set up in our garage and, after many interesting experiences and accumulating four partners, the business was soon doing about \$2 million in sales.”<sup>13</sup> Business historians Valeria Giacomini and Christina Lubinski argue that Ruth’s idea was not the “outcome of clever market research or personal grit,” but instead evolved “organically” from her sensory experiences of their shared home. “Seeing her husband working, and touching and smelling his inventions,” they write, “led to the development of product ideas; a process [Ruth] essentially described as co-creation.”<sup>14</sup>

With substantial support from Ruth, Elliot transformed the Handlers’ half of the garage into a Lucite workshop and used their kitchen oven to shape his molds. “Our side of the garage was always a mess of plastic and wood shavings plus dust from the sanding,” Ruth admitted. “It wasn’t long before the neighbor who shared our garage complained to the apartment manager that our activities were ruining the finish on his car.”<sup>15</sup> Threatened with eviction if they didn’t relocate their lab, the Handlers took a gamble, one that would shape their roles as business partners in the years to come. Ruth agreed to continue working at Paramount to keep the couple afloat financially, and Elliot dropped out of the Art Center to work on product development full-time. She also encouraged him to apply for unemployment checks to supplement their income, at \$13 per week.<sup>16</sup> They scraped together \$50 to rent a small shop at 3030 W. Olympic Blvd. – believed to be a former Chinese laundry – for six months (See Table 1 for list of known associated addresses). Elliot turned to Harold “Matt” Matson, a craftsman he knew from his time in light fixtures, and asked him to construct an oven for the new studio.

Elliot Handler Plastics was a tiny operation. The early samples were a bold mix of Lucite, metal, and wood – rare combinations for the time. Although Elliot was a talented designer, he was also quite reserved. A natural extrovert, Ruth realized that the responsibility of selling the products would have to be hers.<sup>17</sup> She discovered that she loved the new challenge<sup>18</sup> and proved to be an excellent saleswoman, targeting exclusive housewares shops like Zachos on Wilshire Boulevard and securing holiday orders from Douglas Aircraft. As the company grew and relocated to a bigger studio, she split more of her time between Paramount and plastics sales. Elliot expanded from giftware into jewelry design, but he struggled to turn a profit due to the high cost of materials. His customers included major film studios (including RKO), department stores, and private individuals.<sup>19</sup> In 1942, he took on a partner, Russian émigré Zachary Zemby, in a costume jewelry venture and renamed the business Elzac, which ran out of the 7th floor of the Jewelry Trades Building at 220 W. 5th Street (originally known as the Title Guarantee Block building) in downtown Los Angeles.<sup>20</sup> Matson joined the team and supervised the

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<sup>12</sup> Handler and Shannon, 35.

<sup>13</sup> “Handler, *The Impossible Really is Possible: The Story of Mattel*, 12.

<sup>14</sup> Valeria Giacomini and Christina Lubinski, “Entrepreneurship as emancipation: Ruth Handler and the entrepreneurial process ‘in time’ and ‘over time’, 1930s-1980s,” *Business History* (June 2023), 11.

<sup>15</sup> Handler and Shannon, 36.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid., 37.

<sup>18</sup> Ibid., 41.

<sup>19</sup> Ruth Handler Papers, 1931-2002; Miscellaneous Invoices, 1941. MC501, Box 7, Folder 16, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Mass.

<sup>20</sup> Handler and Shannon, 39-41.

factory ( address unknown) but quit the venture in 1943. Elzac jewelry pieces were worn by Hollywood stars such as Susan Hayward and Marjorie Woodward.<sup>21</sup> The following year, Elliot left the short-lived partnership with Zemby, which had proved tumultuous, albeit modestly successful.

Changes were afoot on the homefront as well. Following a difficult pregnancy, Ruth gave birth to the couple's first daughter, Barbara, in 1941 while living at Clinton Manor. She devoted the next few years to homemaking and child-rearing while Elliot managed the business. They remained tenants of the subject property until 1942, when they moved to 5430 Ruthelen Street in Jefferson Park.<sup>22</sup> In 1944, the couple had a second child – a son named Kenneth – and Ruth began to crave her life outside the home. She explained: "I missed the fast-paced business world and the adrenaline rush that came with closing a tough sale and delivering a gigantic order on time. I wanted to be with my children, but I also knew I would be a better mother if I were allowed to have some interests outside the home."<sup>23</sup> The war years were tough on the couple in other ways; Elliot was drafted into the military in 1945 and deployed to Camp Roberts in Central California. He traveled to Los Angeles during the weekends to produce plastic dollhouse furniture and to help Ruth keep the operations afloat.<sup>24</sup>

The Handlers also reunited with Matson in 1943 on a new venture, Mattel Creations (later incorporated as Mattel, Inc. in 1948). The partners operated their business for a short period in Matson's garage at 8748 S. Harvard Blvd,<sup>25</sup> but eventually expanded into a commercial space located at 6058 S. Western Avenue near Slauson Avenue. Elliot entered as the lead designer, Matson as the manufacturer, and Ruth as the sales manager. Although they initially produced plastic photo frames, the company distinguished itself for the plastic toys it made from leftover materials.

Over the next few decades, Mattel relocated and expanded its operations frequently in order to meet postwar demand for its products. In 1947, the company moved to a larger commercial space at 5908 S. Main Street, where one of their most successful early products was the Uke-A-Doole, a child-sized ukulele.<sup>26</sup> Matson left the partnership that same year, yet in his absence Mattel took off as servicemen returned home, started families, and created a new demand for inexpensive, mass-produced playthings. The company was well-positioned to dominate the market. Toy manufacturers had struggled during the war due to the scarcity of raw materials and the use of large-scale factory space for the war effort. The Handlers recognized that they could produce high-quality, modern toys using the plastics technology they had spent years refining and that they could develop marketing strategies to reach children directly by appealing to their unique desires and expectations.<sup>27</sup>

Mattel incorporated in 1948, changing its name from Mattel Creations to Mattel, Inc. and in that same year the company moved once more to 8436 Warner Drive in Culver City. Some of the iconic toys produced at this facility included the Jack-In-The-Box, Plastic Hurdy-Gurdy, Cowboy Getar and other

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<sup>21</sup> Bill Morey, *The Story of Mattel: Inspiring Wonder, (El Segundo: Mattel, Inc. 2017)*, 14.

<sup>22</sup> City records from that year list the Handler's address as 5430 Ruthelen Street. See Los Angeles City Directory, 1942. Years later, as their wealth increased, they moved to a custom-built home in the Beverlywood area of Los Angeles. In the early 1960s, they relocated once more to a house in Holmby Hills. In 1965, they began renting two combined apartments in Century City, which they eventually purchased when the luxury apartment building was converted into condominiums. In the late 1960s, the Handlers also purchased a beach house in the 23000 Block of Malibu Colony Road, Malibu, California See Handler and Shannon Dream Doll, p 122-23; "Barbie doll's creator onetime Malibu home among LA's priciest sales," *Los Angeles Times*, July 16, 2015.

<sup>23</sup> Handler and Shannon, 47

<sup>24</sup> Frank J. Taylor, "Million Dollar Musical Box," *Saturday Evening Post*, December 6, 1952.

<sup>25</sup> Referencing the Mattel "baby" they had given birth to "eons ago in Matt's garage." Handler and Shannon, 181.

<sup>26</sup> Morey, 18.

<sup>27</sup> Giacomini and Lubinski, 13-14; Ben Cohen, "Science of Success: She Invented Barbie. Her Bigger Invention Was How She Sold It," *Wall Street Journal*, July 22, 2023, B1.

music maker toys. In particular, Mattel's innovations with music maker toys earned the Handlers the reputation as the "whiz kids" of the toy industry for their "million dollar" musical box because they sold so many.<sup>28</sup> The company moved its operations into 2103 Colorado Avenue, Santa Monica in 1949, where it would remain until 1959. Over the same decade (1951-59), it expanded into an additional 60,000 square foot production facility near the airport at 5432 W. 102nd Street.<sup>29</sup> Between the two facilities, a variety of successful toy products were produced, including Musical Books, Bubble Hat, Burp Gun, Music Maker Man, Twirl-A-Tune Music Maker, Fanner Pistols, Buckle Guns and Indian Scout Rifles. By 1952, the company employed 700 factory and office workers, a majority of whom were women.<sup>30</sup>

Mattel continued to profit from its musical toy division through the late 1980s.<sup>31</sup> Yet the company's most celebrated toy product departed from this early concept. In 1959, Mattel introduced the iconic Barbie doll, named for the Handlers' daughter. The most famous plastic product in the company's history, the Barbie doll disrupted the non-paper doll industry, which had long promoted baby dolls almost exclusively. In contrast to her competitors, Barbie was a young woman who did not have a husband or children, which provided girls with open-ended play patterns that imagined other possibilities for adulthood (including school and careers).

Ruth first considered the idea of an adult doll after watching her daughter Barbara play with paper dolls, similar to her observations of Elliot's housewares in their shared apartment. She noticed how Barbara enjoyed changing the doll's clothing and projected her own ideas about adulthood onto it, in ways she never did with a traditional baby doll. It was a "contested" vision, Giacomini and Lubinski argue, as neither Elliot nor the other male engineers at Mattel were convinced of the idea's promise.<sup>32</sup> During a family trip to Europe in 1956, Ruth found a prototype for her design (the German Lilli doll, which was marketed primarily to men as a sex symbol) and purchased the rights to adapt the model for a U.S. market. She also hired a fashion designer, Charlotte Johnson, to develop a clothing line for the in-progress Barbie doll. When the doll debuted at the 1959 Toy Show, many critics and buyers criticized her shapely figure and assumed she would fall flat in a saturated market. Yet Barbie proved to be an instant success among consumers, and the company sold a record-breaking 351,000 units in the first year.<sup>33</sup>

Ruth reflected in her autobiography: "Barbie has always represented the fact that a woman has *choices*.... I believe that the choices Barbie represents helped the doll catch on initially, not just with daughters - who would one day make up the first major wave of women in management and the professions - but also with their mothers, who absolutely flipped over Barbie when she was introduced."<sup>34</sup> This expansive vision of femininity and womanhood was deeply personal to Ruth as well, who "continuously grappled with her own double role as a mother and active business executive."<sup>35</sup> Her personal struggle – coupled with Barbie's independent persona – in many ways anticipated the discourses of the brewing feminist movement and sexual revolution (even as Barbie herself drew the ire of many feminist activists). The Federal Drug

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<sup>28</sup> Taylor, "Million Dollar Musical Box."

<sup>29</sup> Sam Gnerre, "South Bay History: This is how Mattel's founders, Elliot and Ruth Handler, created a toy empire", *Daily Breeze*, August, 20, 2019, <https://www.dailybreeze.com/2019/03/04/south-bay-history-this-is-how-mattels-founders-elliott-and-ruth-handler-created-a-toy-empire/>. Morey, 19 -20.

<sup>30</sup> Tanya Lee Stone, *The Good, the Bad, and the Barbie: A Doll's History and Her Impact on Us* (New York: Viking, 2010), 16-19.

<sup>31</sup> John W. Amerman, "The Story of Mattel, Inc.: Fifty Years of Innovation," an address before the Newcomen Society in North America, 1995), 7.

<sup>32</sup> Giacomini and Lubinski, 15.

<sup>33</sup> *Ibid.*, 16-17. See also Mary F. Rogers, *Barbie Culture* (London: SAGE Publications, 1999).

<sup>34</sup> Handler and Shannon, 43-44.

<sup>35</sup> Giacomini and Lubinski, 17.

Administration approved the birth control pill in 1960, writer Helen Gurley Brown published *Sex and the Single Girl* in 1962, and the landmark court case *Roe v. Wade* followed in 1973. Archivist Jane Kamensky argues: "With her body conscious fashions, Barbie incarnated a kind of liberation: the freedom to say yes."<sup>36</sup> The Barbie brand was also significant for its early expressions of diversity in its aspirational play programming by, for instance, producing the first African-American Barbie doll, Christie, in 1968 following the Civil Rights Movement, and more recently introducing a Barbie doll with down-syndrome in 2023.

Although racial equity was not a formalized business philosophy in the early decades of Mattel, Ruth and Elliot's husband-wife business partnership lent itself to a more organic and forward-thinking style of management, as opposed to operating within the corporate status quo and segregated norms of the postwar period. Explains Ruth:

"Elliot and I had what were considered some mighty peculiar hiring and management practices in those days. For example, we expected all our employees to address us by our first names - a practice that first surprised and then delighted new hires. Visitors to our plant in the early 1950s were equally stunned when they got a look at our mostly female production lines: Whites, African-Americans, Latinos, Asians - all working together. Believe it or not, in those days, even in a major, progressive city on the West Coast, big companies did not mix races and nationalities. Either all employees were white or they were all black. But we just hired whoever best fit our needs, paying no attention to race or color. Paul Blair, our first chief of production, was black. It's not that we intentionally set out to integrate our plant, it just never occurred to us to worry about such things. We broke all the rules, and in 1951 we were honored by the Urban League for those practices."<sup>37</sup>

In the wake of Barbie's debut, Mattel moved its headquarters to a 16-acre state-of-the-art facility located at 5150 Rosecrans Avenue in Hawthorne, CA. The company remained there from 1960 to 1991, when it relocated to its current global headquarters at 333 Continental Blvd, El Segundo, CA.<sup>38</sup>

During this era, Mattel launched several other beloved and evergreen toy brands, including the Speak 'N Say toy line (1965) and Hot Wheels (1968). Elliot Handler created Hot Wheels in an effort to market a toy for boys that was as iconic as Barbie. Hot Wheels lore attributes the toy name to the moment when Elliot first saw the initial car prototype. He allegedly responded, "Oh - those are some hot wheels!" Hot Wheels' enduring popularity to this day is attributed in part to the technological innovation of its axle, its car track, and its wheel design and material composition that made it go faster than other toy cars of that time, including its biggest rival, Matchbox.<sup>39</sup>

In the early 1970's, Mattel generated \$300 million in revenue, \$50 million from Barbie sales alone. In order to continue the exponential growth of earlier years, Mattel began acquiring other businesses that targeted youth audiences, including a playground equipment company, Ringling Brothers and Barnum & Bailey Circus, a theme park, and a motion picture production company, Radnitz/Mattel Productions.<sup>40</sup> During this same time period, Mattel came under investigation by the Securities and Exchange

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<sup>36</sup> Sam Zuniga-Levy and Ivelisse Estrada, "Barbie and the American Dream," *Harvard Radcliffe Institute* (July 21, 2023), <https://www.radcliffe.harvard.edu/news-and-ideas/barbie-and-the-american-dream>.

<sup>37</sup> Handler and Shannon, 75.

<sup>38</sup> Gnerre, <https://www.dailybreeze.com/2019/03/04/south-bay-history-this-is-how-mattels-founders-elliott-and-ruth-handler-created-a-toy-empire/>

<sup>39</sup> George Petras and Stephen J. Beard, "Remember those Hot Wheels you had as a kid? They're still popular and worth a fortune now," *USA Today*, December 23, 2023, <https://www.usatoday.com/story/graphics/2023/12/21/hot-wheels-collector-popular-55-years/71877707007/>.

<sup>40</sup> Amerman, 11.

Commission (SEC) for its annual and interim financial reporting. In 1975, Ruth left Mattel, followed by Elliot six months later. Later that year, the SEC released its report charging Mattel with issuing false statements overstating its earnings in the early 1970s. In 1978, Ruth Handler and four others were indicted for violating “federal securities, mail, and banking laws by preparing false financial records.” Charges were never filed against Elliot, as investigators found that most of his duties revolved around research and development.<sup>41</sup> Ruth pleaded *nolo contendere* to the charges.<sup>42</sup>

Two years later, Elliot resumed the path he was on when the Handlers first moved to Clinton Manor. He re-enrolled in art school and began painting. Ruth, on the other hand, was a consummate saleswoman and determined to rehabilitate her image. Herself a breast cancer survivor, in the late 1970s she launched a new business making breast prosthetics for women who had undergone mastectomies. She partnered with Peyton Massey (a prosthetist in Santa Monica) and initially named the company Ruthton (later “Nearly Me”), making sure that, *this time*, her name was visible within the company brand.<sup>43</sup> Positioning herself as a healthcare activist, she hired cancer survivors to work in sales positions and modeled for advertising campaigns.<sup>44</sup> In 1991, Ruth sold Nearly Me to Spenco Medical, a subsidiary of Kimberly-Clark.

Through a relationship that spanned nearly 70 years (and 63 years of marriage), the Handlers transformed American consumer culture in the second half of the twentieth century. Ruth passed away in January 2002 at the age of 85<sup>45</sup>, and Elliot followed her in July 2011 at the age of 95.<sup>46</sup>

#### FROM CLINTON MANOR TO MATTEL: THE LEGACY OF THE HANDLERS

Without the modest unfurnished apartment and the Handlers’ meager bank account balance, Elliot may never have been inspired to make decorative items for their home in their shared garage. Prior to this time, he had been satisfied with working for other people, like the lighting design company. However, the practical need to make their apartment more appealing – combined with the entrepreneurial spirit that Ruth had cultivated working for her sister and brother-in-law and the free workspace the Handlers had in their shared garage – created the perfect conditions for their decades-long *business* partnership as a couple. For decades, Elliot led the creative half of the business (including design, operations, and logistics) while Ruth provided the marketing and sales expertise, “often capitalizing on her female perspective in a male-dominated industry.”<sup>47</sup> As the *Saturday Evening Post* described this “team of toy impresarios”:

“Elliot... is a soft-voiced, taciturn artist, so shy that he has to scourge himself into getting out and peddling his wares. His diminutive brunet [sic] wife, Ruth, however, is as explosive as a jack-in-the-box. She is the excitable sales manager of the outfit and carries the conversational ball, except when an almost-whispered comment from Elliot quiets her down.

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<sup>41</sup> Handler and Shannon. 173-75.

<sup>42</sup> Ibid. 181.

<sup>43</sup> Ibid., 201.

<sup>44</sup> Giacomini and Lubinski, 21.

<sup>45</sup> Elaine Woo, “Ruth Handler, Inventor of Barbie, dies at 85,” *Los Angeles Times*, April 28, 2002, <https://www.latimes.com/archives/la-xpm-2002-apr-28-mn-40473-story.html>.

<sup>46</sup> Andrea Chang, “Elliot Handler dies at 95; co-founder of Mattel, inventor of Hot Wheels,” *Los Angeles Times*, July 23, 2011, <https://www.latimes.com/local/obituaries/la-me-elliott-handler-20110723-story.html>.

<sup>47</sup> Giacomini and Lubinski, 13.

'Elliot lives in a dream world,' explained one of their assistants. 'He can sit in a crowd with everyone talking, and hear nothing, until all of a sudden he snaps out of it with an idea, and things begin to happen. Ruth is always spinning her wheels; she gets excited about everything. They have been playing it like a team ever since they started.'"<sup>48</sup>

Looking back, Ruth Handler was a trailblazing mid-century entrepreneur in the male-dominated manufacturing industry and one of the few women co-founders of a business of this size and influence. Between the 1940s and 1960s, she maintained a high corporate position, managing the business, sales and marketing side of Mattel. Describing her "emancipatory" influence in the marketplace, Giacomini and Lubinski write: "She broke with routines of the toy industry by bridging the gap between what adults designed for children and what children made of toys." Her strategies were consistent with the impulses and rhetoric of the U.S. during the Cold War, suggesting that "creativity in children was important to ensure individual self-expression and reinforce the values of freedom and democracy in capitalist economies."<sup>49</sup>

Ruth's dual-role as a working mother influenced the company's culture at a time when women held limited power in white-collar settings. In her autobiography, she leveraged the story of former employee, Kathy McKee, to explain Mattel's progressive family leave policies. The company allowed women who took maternity leave to return to their jobs and bridge the service from earlier years in order to accrue benefits for total years served (rather than total consecutive years served, as was common practice).<sup>50</sup> Ruth herself often wore a pantsuit around the office, giving women in the company tacit permission to don pants instead of a skirt in the workplace.<sup>51</sup>

Nonetheless, Ruth struggled to achieve full gender equality within Mattel and noted few female role-models in similar positions. She sometimes found herself deferring to the authority of her male colleagues and even wondered how she had gotten so far in the corporate world. It did not occur to her to ask that "Ruth" be included in the naming of the company along with Elliot's and Matt's name, even though she was the one who encouraged Elliot to use his designs to make consumer products and did the actual selling herself. In the 1940s, 50s, and 60s, she described the proverbial corporate ceiling as "cement," not glass, and recounted stories of having to walk through back kitchens and hallways to sneak into meetings held at private, male-only clubs in order to attend business meetings and conferences (once when her husband was simultaneously being ushered in through the formal front entry).<sup>52</sup> She even ascribed the longevity of her business partnership with her husband to their tacit understanding that he had to be the boss, the CEO: "I knew instinctively that Elliot would never accept his wife as his boss. He was enlightened, but not *that* enlightened!"<sup>53</sup> She admits that it took her many years to gain the confidence to speak up for women to be considered for promotions and to receive equality in pay and titles for the same work as their male counterparts.<sup>54</sup>

Yet Ruth continued to make inroads for women in predominantly male spaces. She was the first woman ever to be elected to the board of directors of the Toy Manufacturers Association in 1958. In 1967, she became president of Mattel, Inc. President Richard Nixon invited her to serve on the National Business

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<sup>48</sup> Taylor, Saturday Evening Post.

<sup>49</sup> Giacomini and Lubinski, 14.

<sup>50</sup> Handler and Shannon, 54.

<sup>51</sup> Ibid., 117.

<sup>52</sup> Ibid., 110-111.

<sup>53</sup> Ibid., 226.

<sup>54</sup> Ibid., 116-117.

Council for Consumer Affairs (NBCCA) from 1971-74, and she was appointed Chairman of the Product Safety Committee, which reviewed safety in all consumer products, not just toys. In 1971, she also served on a subcommittee of the President's Council of Economic Advisers that focused on the role of women in the economy and what could be done to improve their working conditions.<sup>55</sup> In 1972, she was the first woman in the United States to be appointed to the Federal Reserve Board.

Twenty-two years after Mattel's founding in 1945, it became the largest toy manufacturer in the world. The company transformed the toy industry by introducing scientific approaches to research and design, using sponsorship of television programs to catapult toy sales into a year-round market, and structuring "a world-wide resourcing, manufacturing and selling organization."<sup>56</sup> Mattel patented toy mechanisms and (when possible) would develop a basic mechanism in such a way that could be used multiple times in different types of toys. Mattel's sponsorship of the "Mickey Mouse Club" in its early season airings revolutionized the toy industry by turning consumers into year-round buyers (rather than just around the holiday season).<sup>57</sup> Mattel outsourced its manufacturing to third-party companies and managed assembly internally so that management could pick the most nimble and suitable manufacturers (e.g., access to materials and expertise in toy type) to make the product.<sup>58</sup> As Mattel marked its 50th anniversary in 1995, it registered as a \$3 billion dollar company,<sup>59</sup> and Barbie had earned the distinction of the best-selling toy of all time.<sup>60</sup> Today, Mattel remains a world-renowned brand with a physical presence in 40 countries and sales in 150 countries. Mattel's offices in Poland are located five minutes from the home where Ruth Handler's parents lived before immigrating to the U.S..<sup>61</sup>

Ruth and Elliot Handler's personal and professional stories offer a quintessential take on the 20th-century American Dream. As first-generation children of Jewish immigrants, they went on to become co-founders of the one of biggest companies and brands in American history. The products they created and marketed became symbols of postwar prosperity and consumerism. Yet their origins in Depression-Era Hollywood were far simpler. For the young couple, moving into Clinton Manor in 1940 marked a substantial investment in their future, one that required financial sacrifices given their modest income. In hindsight, the property gave them room and motivation to experiment with plastic technologies and invited them to imagine how other working people might furnish their efficiency-style units. They typified the kind of renters who were drawn to the subject property – young, entrepreneurial individuals and couples with ties to the entertainment industry. Despite their relatively short stay, it transformed their lives and careers. Here, Elliot and Ruth began their synergistic relationship of creative design combined with business acumen to birth one of the most influential husband-wife business teams<sup>62</sup> in the 20th

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<sup>55</sup> "Ruth Handler, 1916-2011," Encyclopedia.com, A Raptive Partner Site, date accessed November 12, 2024, <https://www.encyclopedia.com/arts/educational-magazines/handler-ruth-1916-2002>.

<sup>56</sup> Handler, "The Impossible Really is Possible," from the introduction by N. Leonard Jarvis, 6.

<sup>57</sup> Amerman, 8. Handler and Shannon, 84.

<sup>58</sup> Handler and Shannon, 71.

<sup>59</sup> Amerman, from the introduction by Richard J. Stegmeier, 5.

<sup>60</sup> Amerman, 6.

<sup>61</sup> Morey, 21.

<sup>62</sup> The Handlers' influence in business, society, and culture are reflected in their numerous awards and honors: Outstanding Business Woman of 1964: award from National Association of Accountants for exceptional contributions to the field of business; Growth Company of the Year Award 1962: from the National Association of Investment Clubs; Couple of the Year Award, 1962: From Los Angeles City Council and City of Hope for charitable and philanthropic efforts on behalf of national medical center; Outstanding Marketing Achievement, 1964: Award from Southern California Chapter of American Marketing Association to Ruth and Elliot Handler as Team of the Year; Honor Award, American Society of Tool & Manufacturing Engineers, 1965: To Ruth and Elliot Handler, Outstanding Industrialists; Woman of the Year in Business, 1968: Los Angeles Times Award; Honoree, 1968 - Growth Company of the Year: The Newcomen Society of North America, with Elliot Handler; Business Advisory Council, 1970: White House Conference on Children & Youth; One of 75 Outstanding Women in America, 1971: Selected by Ladies Home Journal; Brotherhood Award, 1972: With Elliot Handler, National Conference

century.

Accordingly, Clinton Manor Courtyard Apartments meets the eligibility requirements under Criteria 1 and 2. It is associated with the productive lives of Ruth and Elliot Handler, whose entrepreneurship made significant historical contributions to popular culture, women's advancement, and corporate innovations in twentieth-century society. In the era of their productive lives, husband and wife co-founder teams running worldwide, Fortune 500, publicly traded companies at this scale were rare. As such, their progression from working-class Hollywood to global executives deserves recognition as part of a Historic-Cultural Monument designation.

#### OTHER ASSOCIATED PROPERTIES<sup>63</sup>

Although the Handlers' businesses were associated with a variety of locations, Clinton Manor provides the "origin story" for their foray into entrepreneurship as a couple. Ruth Handler recognizes their time at Clinton Manor as one of the most pivotal chapters in their life as a couple and, in fact, recognizes no other property with as much significance in her autobiography. For it was Clinton Manor's space and amenities (i.e., garage workshop) that gave the couple the opportunity to create and explore a unique business synergy of their respective talents that would ultimately carry them through decades of innovation, disruption, and success. The Handlers also maintained a number of personal residences over their lifetime, but none of those locations were used to design and/or produce products like their Clinton Manor apartment. Their unit – 5142 ½ Clinton Street – and its associated garage retain integrity to this day.

The Handlers did work with Harold Matson out of Matson's garage in the early days of Mattel Creations, but the house and garage were later demolished, and an elementary school occupies the site today. Regardless, the Matson garage may document the early days of Mattel, but it was not the first place the Handlers and Matson worked together (see 3030 W. Olympic Blvd.), and it was not the origin of the couple's decades-long entrepreneurial relationship.

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Christians and Jews; Advertising Man and Woman of the Year, 1972: With Elliot Handler, Western States Advertising Agencies Association; Honoree, 1984 - Toy Manufacturers of America: with Elliot Handler, Inauguration of Hall of Fame; Volunteer Achievement Award, 1988: From American Cancer Society, Central Los Angeles Unit of Community Service; Toy Industry Hall of Fame, 1989: With Elliot Handler, Honorees by Toy Manufacturers of America (first living honorees to be displayed in the Hall of Fame); DOTY Award, 1987 - To Ruth and Elliot Handler, 1986 Dolls of the Year (DOTY) Lifetime Achievement Award (recognizing those who have left a lasting mark on the Doll Industry), sponsored by Dolls Reader and the International Doll Academy; and Honoree, 1992: First "Woman of Distinction" Award - From United Jewish Appeal. Handler and Shannon, 228.

<sup>63</sup> Residences from the Handlers' childhood and the time before their entrepreneurial productive life as a couple commenced have not been included.

TABLE 1

ADDRESS	YEAR	NOTES
3030 W. Olympic Blvd. <sup>64</sup>	1940 - Elliot Handler Plastics	Exterior intact. Interior has been renovated.
Address unknown. <sup>65</sup>	1940 or 41	They moved into a 2nd Chinese laundry as business grew. Possibly a neighboring laundry within the same larger building of 3030 W. Olympic Blvd.
5430 Ruthelen Street <sup>66</sup>	1942 - Handler Residence. Duplex.	No business use associated with the address.
222 W. 5th Street, Jewelry Trades Building, 7th Floor <sup>67</sup>	1941-44 Elzac Jewelry	It appears that the 7th floor has been converted to personal residences. <sup>68</sup>
Address unknown. <sup>69</sup>	Elzac Factory (picture)	
8748 S. Harvard Blvd. <sup>70</sup>	1943 - Matson Residence.	Worked out of Matson's garage for a short period of time.
Address unknown. <sup>71</sup>	Late 1940s - Handler Residence in Beverlywood.	Single family home that the family- moved into a house here when Barbara was in elementary school. No business use associated with the address.
6058 Western Avenue <sup>72</sup> (Demolished)	1943-46 Mattel Creations.	Currently an apartment building.
5908 S. Main Street <sup>73</sup> (Demolished)	1947-48 Mattel Creations	Currently a parking lot for the Hubert H. Humphrey Health Center.
8436 Warner Drive, Culver City <sup>74</sup>	1948-51 Mattel Creations	No building associated with this address. There exists a building at 8440 Warner Drive that has an

<sup>64</sup> Morey, 12.

<sup>65</sup> Handler and Shannon, 41. Gnerre, <https://www.dailybreeze.com/2019/03/04/south-bay-history-this-is-how-mattels-founders-elliott-and-ruth-handler-created-a-toy-empire/>.

<sup>66</sup> 1942 City Directory.

<sup>67</sup> Morey, 15.

<sup>68</sup> See "The Jewelry Trades Building," thejewelrytrades.com, date accessed November 13, 2024, <https://www.thejewelrytrades.com/>.

<sup>69</sup> Morey, 14.

<sup>70</sup> Handler and Shannon, 181. Morey, 2.

<sup>71</sup> Handler and Shannon, 48.

<sup>72</sup> Gnerre, <https://www.dailybreeze.com/2019/03/04/south-bay-history-this-is-how-mattels-founders-elliott-and-ruth-handler-created-a-toy-empire/>. Morey, 16.

<sup>73</sup> Morey, 18.

<sup>74</sup> Morey, 19.

		adjacent parking lot where 8436 Warner Drive would be.
2103 Colorado Avenue, Santa Monica <sup>75</sup>	1949-59 Mattel Inc.	No building associated with this address. Possibly demolished? However, there are several commercial buildings with the following address numbers: 2043, 2041, 2105, and 2115. There is no building with the address of 2103.
5432 W. 102nd St. <sup>76</sup>	1951-59 Mattel Inc.	Continues to function as a commercial facility but does not reflect the origin story of the Handlers.
5150 Rosecrans Ave. <sup>77</sup> (Demolished)	1960-90 Mattel Inc.	Currently, a shopping mall.
Address unknown. <sup>78</sup>	Early 1960s - Handler residence in Holmby Hills.	No business use associated with the address.
The Century Towers, 2220 and 2222 Avenue of the Stars, Century City <sup>79</sup>	1965 - Handler residence. Two combined apartments eventually converted into a single condominium.	No business use associated with the address.
23000 Block of Malibu Colony Road, Malibu, CA (specific address unknown). <sup>80</sup>	Late 1960s - Handler residence. Beach house.	No business use associated with the address.
333 Continental Blvd, El Segundo. <sup>81</sup>	1991-present	Current worldwide headquarters of Mattel, Inc.

<sup>75</sup> Morey, 19.

<sup>76</sup> Handler and Shannon, 75. Morey, 19.

<sup>77</sup> Morey, 20. Gnerre, <https://www.dailybreeze.com/2019/03/04/south-bay-history-this-is-how-mattels-founders-elliott-and-ruth-handler-created-a-toy-empire/>.

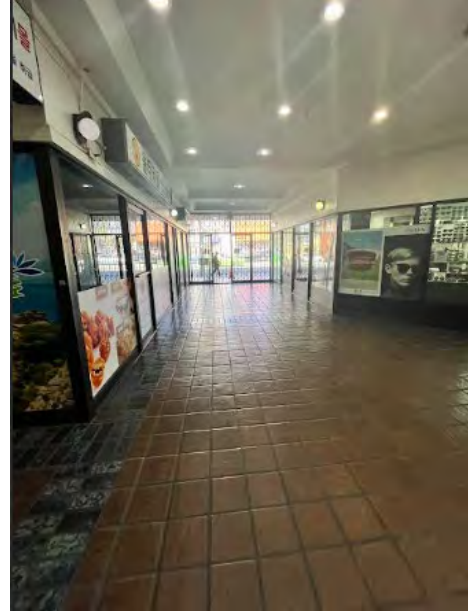
<sup>78</sup> Handler and Shannon, 122.

<sup>79</sup> Handler and Shannon, 123. "The Century Towers," Wikipedia.com, MediaWiki, last revised October 15, 2024, [https://en.wikipedia.org/wiki/The\\_Century\\_Towers](https://en.wikipedia.org/wiki/The_Century_Towers).

<sup>80</sup> Handler and Shannon, 123. Neil J. Leitereg, "Barbie doll's creator onetime Malibu home among LA's priciest sales," *Los Angeles Times*, July 16, 2015, <https://www.latimes.com/business/real-estate/hot-property/la-fi-hotprop-top-real-estate-sales-20150715-story.html#:~:text=%249.98%20million%20%2D%2D%20Malibu,a%20month%20for%20%249.8%20million>.

<sup>81</sup> Moyer, 20. Gnerre, <https://www.dailybreeze.com/2019/03/04/south-bay-history-this-is-how-mattels-founders-elliott-and-ruth-handler-created-a-toy-empire/>.

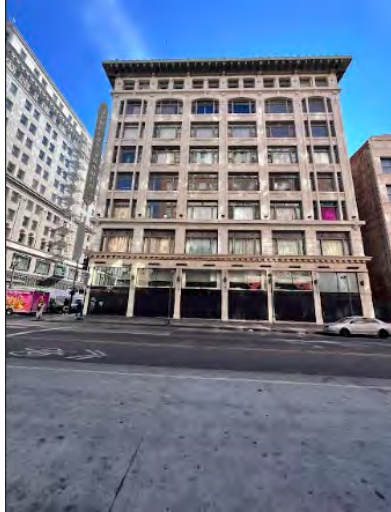
**3030 W. OLYMPIC BLVD.**



**5430 RUTHELEN STREET**



**JEWELRY TRADES BUILDING**



**8748 S. HARVARD BLVD.  
La Salle Elementary School**



**6058 WESTERN AVE.**



**5908 S. MAIN ST.**



**5432 W. 102nd ST.**



**5150 ROSECRANS AVE.  
Car dealership**



**2220 and 2222 AVENUE OF THE STARS**



**333 CONTINENTAL BLVD.**



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# The History of



*Inspiring* Wonder

*Dedicated to the  
founders of Mattel*

*Elliot Handler*  
Elliot Handler

*Ruth Handler*  
Ruth Handler

*Matt Matson*  
Matt Matson

### “...Where It All Started”



**Matson House and Garage, 8748 Harvard Boulevard  
Los Angeles, CA (Courtesy Roberta Matson)**

### An Evening to Remember

It was a night she would never forget. Ten-year-old Roberta Matson, now 84, was standing beside the vice in her father's workshop, situated in the back of their garage on Harvard Boulevard in Los Angeles. She watched while her dad, “Matt” Matson, and Elliot Handler struggled to come up with a suitable name for their new enterprise. Young Roberta chimed in several times with suggestions, but they finally settled on a familiar pattern Elliot had worked out in his previous partnership with Zachary Zemby. They had combined their names to form Elzac, a costume jewelry maker. So why not do the same again? Thus, “Mattel” was born.



**Harold Matson Workshop – ca. 1942  
“After a drawing by Leona Matson”  
(Courtesy Roberta Matson)**

The story of Mattel's beginnings is the story of three individuals:



Elliot Handler



Ruth Mosko Handler



Matt Matson

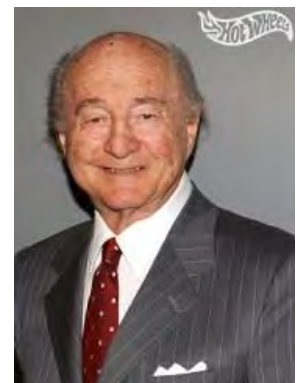
Their partnership was formed atop an unprecedented wave of entrepreneurialism and postwar exuberance, bolstered by the baby boom and the invention of modern materials and manufacturing.

- **Elliot Handler** possessed a preternatural sense for designs that could spark the imagination;
- **Ruth Mosko Handler** was endowed with the energy and genius to take product creations to market and sell them in ways never dreamed of;
- **Harold "Matt" Matson** had the ability to bring creative ideas to reality – he could build anything.

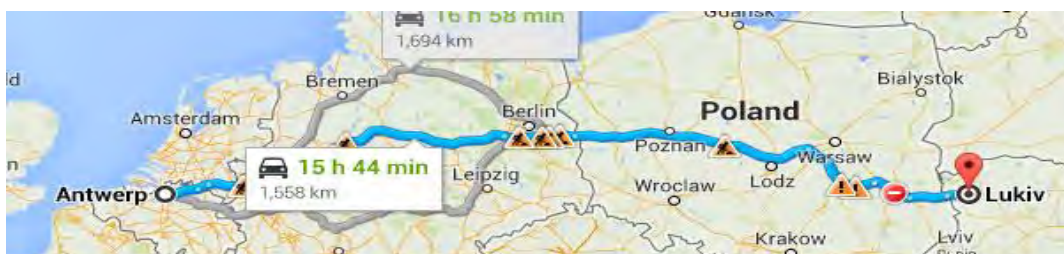
Who were these remarkable individuals and where did they come from?

## Handler Family History

Elliot was the son of Samuel Handler, a commercial painter. Sam was born in 1887 in Kovel, Ukraine, Russia. He left home at age sixteen and eventually made his way to the United States in 1906. [1] He returned to the Ukraine in early 1913 to marry Freida Chankis, a resident of Matsiov (now Lukiv). Leaving his new wife behind, Sam sailed from Antwerp and arrived in the U.S. on June 12, 1913. [2] Freida joined him in January of the following year, months before the outbreak of World War I. [3] Born in Chicago on April 9, 1916, Elliot was the second oldest son among Samuel's and Freida's five children. They later moved to Denver in the hopes that the dry climate would help Sam recover from tuberculosis. Despite the move, he was obliged to check himself into a sanatorium, known as the Jewish Consumptives Relief Society, now the National Jewish Hospital in Denver. Samuel and his family remained in Denver until his passing in 1939.



Elliot Handler  
(Mattel Photo Archive)



Freida Handler's Migration Route, Jan. 1914: Matsiov (Lukiv), Ukraine to Antwerp

## Mosko Family History

Born in Denver, Colorado November 4, 1916, Ruth was the youngest of ten children belonging to Jewish immigrants from Warsaw.

Jacob Moskowitz, Ruth's father, likely resided at Pawia 34, or "Peacock" Street, with his young family in the heart of Warsaw in the early 1900s. Later, this district was transformed into the historic Warsaw Ghetto during the Nazi occupation of World War II.

From 1905 to 1907, the Russian revolution set off new waves of unrest. It is likely that Jacob decided to emigrate at this time in order to avoid conscription into the Russian Army, a requirement for male Russian nationals. Poland did not yet exist on European maps; Jacob and his family all identified as having been born in Russia, speaking either Russian or Yiddish. [5]

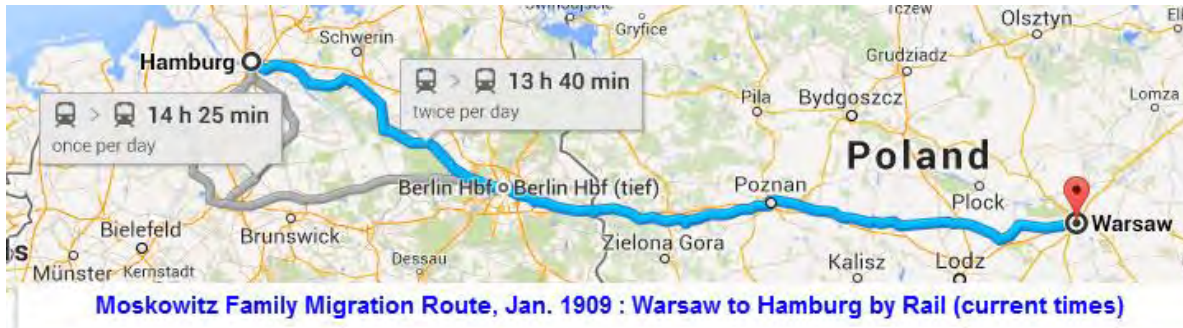


**Ruth Mosko Handler**  
*(Bird of Aviation Museum) [4]*



*"Intersection near Pawia 34, Warsaw, early 1900s. Jacob, his wife Ida and their family likely traveled this street many times." [6]*

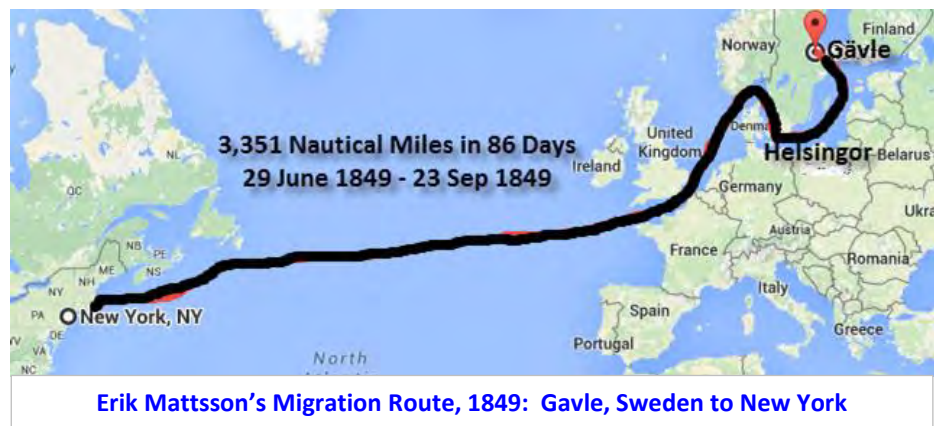
The Moskowitz family immigrated to America in the years 1907 to 1909 and settled in Denver. Jacob made the initial trip from Hamburg to New York, Ellis Island, in December 1907, arriving on the ship, S.S. Batavia. [7] A little over a year later, in January 1909, on the same ship, Ida Sarah Moskowitz and six of her children, Sara, Reuben, Lillian, Louis, Dora, and Max, all came through Ellis Island. [8] Joseph, Aaron, Morris and Ruth were born in Denver. [9] Jacob was legendary for both his physical strength and strong business sense. His years of blacksmithing had made him unbelievably strong. Family members recall him single-handedly lifting car and truck bodies. After shortening their family name to Mosko, Jacob started his own company that eventually supplied truck bodies for the rapidly expanding Denver Chicago Trucking Company.



## Matson Family History

Harold Matson's great-grandfather, Erik Mattsson, was among those "pietist Swedes," one of the party of about 146, who, with their families, had sailed on the Ship Cobden, along with Lars Paul Esbjörn, arriving in New York, in September 1849. Esbjörn was, to Erik Mattsson's generation, a leader and pioneer Swedish Clergyman in America as well as one of the founders of Augustana College.

Esbjörn's group of "Erik Janssonist Lutheran revivalists," settled in two places, Andover and Bishop Hill in Henry County, Illinois, and Victoria, in Knox County, Illinois. It was a journey of 86 days, from Amot, in Ockelbo Parish, Sweden to New York; and another 26 days, by way of steam boat through the Great Lakes to Chicago and on to Knox County, Illinois. Several members of the party, including two of Esbjörn's children, died of cholera and fever. On the last 76 miles of the journey, from LaSalle, Illinois to Andover, the women rode in wagons and the men walked. It had been a journey of over 4,600 miles.



Twenty-three years later, in 1872, Harold's grandfather, George Matson, along with his family led an original group of Ockelbo Swedish settlers from Galva, Illinois, to Polk County, Nebraska and platted the town of Stromsburg. Settled in 1872 by these descendants of the original immigrants from Ockelbo Parish, Stromsburg soon became known as the Swedish capitol of Nebraska.

John William Matson, Matt's father, also known as just "J.W.," had also led a hardscrabble life as a farmer. At age 15, in 1872, John's father came with his family to Stromsburg, where "J.W." took up farming with his father on 640 acres of land acquired from the railroad. John Mattson was educated in the rural schools of Polk County, Nebraska and was married, in 1884, to Johanna Jonson, also a native of Sweden.

Harold Robert Matson, "Matt", John's third child, was born December 15, 1897, on this farm and into this emigrant culture. J.W. Matson, in addition to general farming, raised a specialty breed of thoroughbred Guernsey cattle. John Mattson was a member of the Scandinavian Insurance Company and a Director of the Stromsburg Creamery Co-Operative. J.W. Matson also served as Clerk of Elections for Polk County and as a Director of School District #29, the same District which Harold's grandfather, George, had organized and was a Director.

[10]

Before Los Angeles, this was the world that Matt knew. From these circumstances he drew his life-forming lessons. Farming, especially dryland farming in Nebraska, was always a risky business. Matt went to work immediately after his graduation from Stromsburg High School in 1915, operating his father's farm and managing his father's interests. Sometime around 1923, after Matt had assured himself that his father and mother, now at retirement, were well-situated, Matt left for Los Angeles. He had an uncle, Andrew Matson, living there since 1888, who owned and operated a truck farm in Clearwater. This was Matt's likely introduction to the Los Angeles County area. By 1924, Matt was working as a fixture hanger for an electrical company.

Twelve more years would pass before Matt and Elliot would meet at Beranek & Erwin, but Matt's upbringing clearly exemplifies the virtues and cultural habits that were customary of the times. Risk was a fact of life, and one method for mitigating dangers in Matt's community was to have a house bought and paid for *before* marrying. Credit-based purchases were out of the question, and so when Matt married Edna Lofgren in 1930, he had already put in several years of working and saving, and their new house at 8748 South Harvard Boulevard was paid for in full. This was where Leona Marie Matson was born on September 21, 1931, followed by Roberta Elaine Matson, on May 22, 1933. Not only was their house fully paid for, but when it needed repairs, such as when their stone chimney collapsed during the Long Beach earthquake of 1933 (6.4 on Richter scale), Matt built a large bay window in place of the collapsed chimney.



**Harold "Matt" Matson**  
*(Courtesy Roberta Matson)*



**Harold Matson with Roberta**  
**in front of the garage where**  
**Mattel was formed**  
*(Courtesy Roberta Matson)*

Matt's garage workshop became his center of operations, where he designed and built many creations, including a working wooden organ that brought music to their house for many years. Roberta fondly recalls how their back yard was filled with the wonders of their father's creations, such as a full-sized doll house, a concrete wading pool, a wooden swing set and many other playthings. Home movies filmed by Matt show the girls playing with bunnies from the hutches he built and romping with puppies. Life on Harvard Boulevard was good.



**Roberta and Leona  
Matson (Courtesy  
Roberta Matson)**

## West Side Story: Elliot's Childhood in West Denver



**Elliot Handler  
"Umbrella Table"  
(Mattel Photo  
Archive)**

From early childhood growing up on the somewhat rough West side of Denver through his final days, Elliot was almost constantly sketching concepts. His father, Sam, encouraged him to develop his natural talents. By his senior year at North High School in 1934, he had been offered a scholarship at the Denver Art Institute and even began attending the program part-time. Sam painted the art school to help pay for tuition. [11]



**Handler Family Home  
Denver, CO (Mattel Photo  
Archive)**

After graduation, Elliot began working at the Shockett Electrical Supply Company while attending the Denver Art Institute and maintaining residence with his parents in Denver. While at Shockett, he produced blueprints and designs for lighting fixtures, and at school he began work on his first original designs. [12] Introverted by nature, Elliot Handler nevertheless maintained firm control of his own destiny. From 1935 to 1938, he was listed in the Denver City Directory in various professional capacities, first as "Designer," then as "Artist," and finally as "Commercial Artist." [13]



**Elliot Handler  
"Self Portrait"  
(Mattel Photo  
Archive)**



**North High School, Denver, CO (Mattel Photo Archive)**

## East Side Story: Ruth's Childhood in East Denver

When Ruth Mosko was born in 1916, her mother Ida was 40 years old and in frail health. Ruth's 20-year-old sister Sarah and her husband, Louis Greenwald, offered to care for newborn Ruth. When Ida returned from the hospital weaker than ever and faced



**Mosko Family Home**  
Denver, CO (Mattel Photo Archive)

with maintaining a large household, it seemed natural for Ruth to stay on with Sarah and Louie, which she did for the next nineteen years. Ruth continued living on the east side of town in her sister's home while attending East High School. Renowned for its iconic architecture and diverse student body, the premier school lists Douglas Fairbanks Sr., Judy Collins, Hattie McDaniel, Don Cheadle and Pam Grier as notable alums.



**East High School**  
Denver, CO (Mattel Photo Archive)



**Ruth Mosko, 3<sup>rd</sup> from right, Greenwald's Soda Fountain, inside Home Public Market, ca. 1934** (Courtesy Western History Library, Denver, CO)

While still in high school, she worked part-time as a secretary for her brother, Joe Mosko, who was a lawyer. She also helped run the new Greenwald Soda Fountain in the huge indoor Home Public Market building in downtown Denver. By her own admission, Ruth loved work over playing. In a 1994 interview with Connie Chung, she stated how she felt she needed to prove herself from the day she was born. [14]

## East Meets West: A Never-Ending Romance

For her sixteenth birthday, Louie and Sarah bought Ruth a brand new 1932 Ford Coupe. The car gave Ruth a degree of independence that many others her age did not have. On her first solo cruise through downtown Denver, she craned her neck to get a better view of a boy with a massive head of black curls walking along Welton Street. On the spot, she decided that he was gorgeous. She wouldn't learn his name – Isadore Elliot Handler, known to his friends as “Izzy” – for another two weeks. [15] Around that same time, Izzy and some buddies had heard that Ruth's older brother was hosting a game of craps at the Mosko house. When Izzy walked through the front door, he was drawn to a photograph of Ruth on the fireplace mantel. He later would tell her that when he saw that picture, he thought, “this is it – she is the one.” Here is Ruth's photo on the exact same mantel, as photographed in 2014. [16]



Original fireplace mantel inside Ruth Mosko Handler's home, Denver, CO (*Mattel Photo Archive*)  
(Mantel as photographed September 21, 2014)  
Ruth Mosko's high school graduation photo (inset) [17]



**B'nai B'rith Building, 1961**  
Denver, CO  
(*Beck Archives Photograph Collection*)

dance ended, Izzy said, “Wait right here—I'll be back!” The rule at this charity event was that you paid a nickel per dance...and Izzy had just spent his one and only nickel. As Ruth later recounted the story of how they met: “....Izzy went over to his friends and borrowed every nickel he could get his hand on...Ruth and Izzy danced the night away...I learned a lot about him that night...” [18] She learned that Izzy and his

pals were part of a friendly gang called the Gigolos – a mixture of Jewish and Italian kids from the more dangerous west side. She also learned that Izzy's dream was to become a cartoonist or advertising illustrator and attend art school. [19] Soon enough, they became inseparable. What little free time they had was spent on dates, sometimes splurging on a fancy meal at the famous Brown Palace Hotel nearby – a rarity during the depression.

Two weeks after she had spotted Elliot Handler walking on the street, Ruth attended a charity dance at the B'nai B'rith building on Denver's east side. Ruth was introduced to a group of boys from the west side of town. To her delight, the guy with the dreamy black curls was among them.

“Izzy...was at the same dance with a group of his west side Denver friends...Ruth and Izzy ended up dancing together....After the first



**Brown Palace Hotel**  
Denver, CO  
(*Courtesy Brown Palace*)



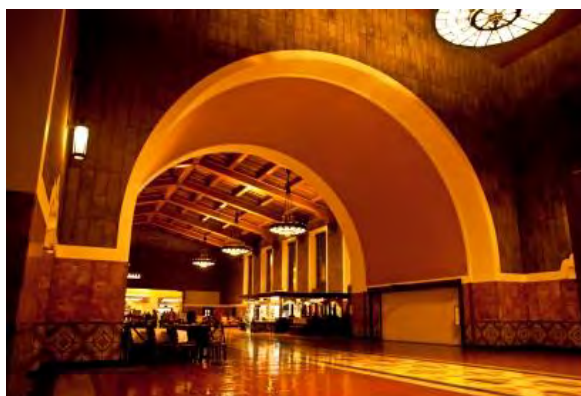
**Paramount Studios, Hollywood, CA  
1936 (Courtesy of Security Pacific  
National Bank Collection,  
Los Angeles Public Library)**

Ruth began attending the University of Denver in the fall of 1934 as a pre-law student. During summer college break of 1935, Ruth went on vacation with a friend, to Los Angeles. One day, she had lunch with another friend who worked at Paramount Studios. On a whim, Ruth applied for a job and was hired on the spot to work in the stenographic pool for \$25 a week. As Ruth began working for Paramount, according to Jacqueline Shannon: "(Ruth)...had only been on the job a month when Elliot showed up in Los Angeles. Long before I had left for Los Angeles, we...(Elliot and I)...had talked about his dream of attending art school in Chicago or L.A....Izzy felt he needed to save up \$100 before leaving for either place, and he'd worked as a lighting fixture designer after school and

during the summers in Denver with that goal in mind. He never managed to save the full \$100 as long as I was in Denver, because we went out together constantly, even if it was mostly Dutch treat.....Once I was out of the picture (in L.A.), his bank account finally hit the magic number and here he was on the doorstep of the apartment that I shared...Elliot's excuse was that he had always wanted to attend school at the Art Center of Los Angeles, but all he needed was \$100 to make the move." [20]

While Ruth roomed with a friend at the Chalfonte Arms, Elliot found a room to rent at a nearby hotel, the Colonial. Instead of enrolling immediately in the Art Center School of Design, he found a job with a lighting fixture designer - the same kind of job he had had in Denver. Elliot and Ruth spent the next year, 1936-1937, courting each other. Ruth's car allowed them to explore exciting pre-war Los Angeles.

In 1937 Elliot was laid off, but soon found a similar job at Beranek & Erwin Electrical Fixtures Manufacturers. Beranek & Erwin had one of the lighting contracts for the Railroad Station in Los Angeles. Eventually, some of Elliot's designs found their way into the finished products that can still be seen today at Union Station.



**Union Station, Los Angeles, CA with fixtures based  
on designs by Elliot Handler for Beranek & Erwin  
(Mattel Photo Archive)**

At the urging of her sister, Ruth returned to Denver to resume both school and her duties at the Greenwald Soda Fountain and with her brother, Joseph.

Now apart, Ruth and Elliot soon became unhappy. They made the decision to get married and eventually got the full support of Ruth's sister Sarah. Elliot Handler and Ruth Mosko were married June 26, 1938 at Denver's Park Lane Hotel. [21]



**Park Lane Hotel,  
Denver, CO - 1945  
(Card Cow.com)**

## Elliot Handler Plastics – 1938–1942

Returning to Los Angeles after their marriage, Elliot enrolled in the Los Angeles Art Center School of Design and resumed work at Beranek & Erwin. Ruth returned to her job at Paramount. They soon found a larger apartment on Clinton Avenue, in Hollywood. While studying, Elliot immersed himself in designing with new materials. His industrial design class was focused on designing consumer items constructed from an acrylic plastic called Lucite, or Plexiglas. Elliot began experimenting, heating it, bending it, re-forming it and polishing it. He began to sketch designs of things he could make out of Lucite. These were giftware items, picture frames, lamps, small hand mirrors, trays, bowls, candle holders and cigarette boxes. Elliot's desire to become a commercial artist was soon replaced by his fascination with the idea of creating new designs out of these materials. Ruth was impressed by the quality of Elliot's designs and was sure she could sell them:



**Lucite "Double Picture" Frame – 1938**  
(Mattel Photo Archive)

"One day Elliot came home from art school with gorgeous sketches of things to make. I said, 'Well, you've got to make samples of these things.'" Elliot then said, "I can't get to the equipment at school; it's loaded up and they don't have enough equipment." Ruth then asked, "Well, where can you get this kind of equipment and what do you need?" Elliot said that he would need a saw, a drill press, and a sander....and that they could be obtained at the local Sears store. "So we went over to Sears and bought a little bit of equipment on credit. We started working in the garage that came with our apartment. After a short time we got kicked out of the garage because we were dusting everyone's cars with wood and plastic." [22]

## Elliot Handler Plastics Expands....

Elliot and Ruth began to formulate their business plan for Elliot Handler Plastics. Elliot quit school and left his job at Beranek & Erwin while collecting \$13 a week from unemployment. Ruth continued working at Paramount while selling Elliot's creations in her spare time. Elliot found a shop to rent where he could make his products full time while they both tried to build up their business for his plastics company. [23] As Elliot recounted the event....



**Elliot Handler Plastics Shared Garage on Clinton Avenue – 1938** (Mattel Photo Archive)



**Lamp with Figurines – 1938**  
(Mattel Photo Archive)



**Hand Mirror – 1938**  
(Mattel Photo Archive)

“...We went out and rented a little place, for \$50 for six months, a little store front, we set up a little shop....and I started making little giftware items.” [24]

This was the former Chinese laundry, about 200 square feet, a small storefront, located at 3030 West Olympic Boulevard. [25] Ruth remembers that, “When Elliot set up his shop with the equipment, he got a friend named Harold “Matt” Matson to help him install an oven and to make some of the items.” Matt was the shop foreman at the Beranek & Erwin Lighting Fixture Company where Elliot had worked. Matt was a skilled craftsman who could make anything, and soon Elliot had a working oven.

### ....Distribution Channels

For some time, Ruth had been thinking about her business contacts from Paramount and about Zacho Imports, a store that sold contemporary gift items, Scandinavian furniture and art. She decided to approach the owner, Axel Zacho, and show him Elliot’s samples.

Axel Zacho was born in Denmark in 1899 and had come to this country in 1921 where he attended Stanford University for a time. His interest in Danish art attracted him to the import business. By the time Ruth approached him with Elliot’s samples, Zacho’s high-end shop on Wilshire Boulevard was carrying an estimated 15 lines of merchandise from leading Scandinavian manufacturers. [27] As Ruth tells the story:

“...Mr. Zacho was interested, but he wanted to see the place where her husband made them. Ruth and Elliot were immediately concerned about the appearance of their small production shop....as she told it, ....”Mr. Zacho looked around our shop without comment....simply shook Elliot’s hand, examined a few items and said he wanted to place an order, but just a small order to test how well Elliot’s designs sold...Elliot got increasingly nervous....Their first Zacho order was \$500, and was soon followed by a steady stream of orders from Mr. Zacho....after which Elliot and Ruth began looking for a wholesale source for Lucite or the competing brand, Plexiglas...”



Zacho, 3157 Wilshire Boulevard, owned by Axel Zacho (Credit: Berry & Co Antique Silver) [26]

*elliot handler*

DESIGNER AND FABRICATOR IN LUCITE AND PLEXIGLASS

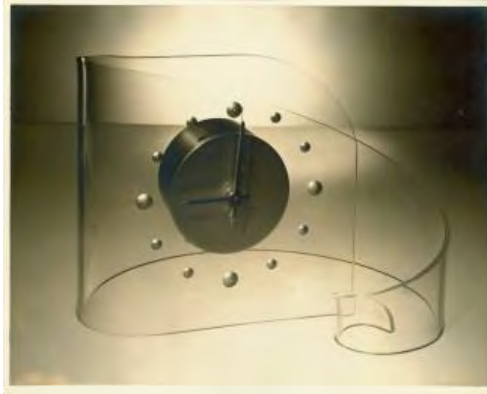
SOLD TO *Zachos*

Date *11-23-40*  
Terms *20% - 100/2%*

4 doz #1017 Carl Borkens @ 2.25 doz.	9.00
4 doz #1020 " @ 2.25 doz.	9.00
4 doz #1011 Cylinder Candlesticks @ 2.25 - silver finish	9.00
1 pair #1008 Scroll Candlesticks @ 6.50 pair - silver finish	6.50
2 doz #1021 Carl Candlesticks @ 4.50 - brass finish	9.00
1 only #1004 Fruit Bowl	7.50
1 pr. #1012 Scroll Borkens - Brass finish	6.50
1 pr. #1013 Carl Borkens - @ 7.75 pr - silver finish	7.75
1 only #1017 Electric Clock @ 14.00 - silver finish	14.00
<i>PA 11-23-40</i>	
<i>COPY Bill for 2-11-41</i>	
	78.25
	15.65
	93.90
	60.75

3030 WEST OLYMPIC BLVD. LOS ANGELES EXPOSITION 1932

Elliot Handler Plastics, “Zacho’s Invoice, Nov. 23, 1940”  
(Courtesy Harvard Schlesinger Library)



**Plexiglas clock, one variation, designed by Elliot Handler, probably for Douglas Aircraft, ca. 1940**  
(Courtesy Harvard Schlesinger Library)

“...it was Jerry Young, the Rohm and Haas representative (for Plexiglas) who gave them a tip to....’go see Douglas Aircraft...they’re one of our biggest customers and they’re looking for custom-made items to give to their own customers as Christmas gifts. The things you’re making might be right up their alley. I’ve told them about you and they’re expecting your call....” [28] “...Ruth then approached Douglas Aircraft, who gave her the requirements for an item made of Plexiglas, which also had to hold a die-cast miniature model of a DC-3. Elliot designed a clock, with a Plexiglas face that used airplane rivets for the numbers on the clock face. He also designed some bookends that included the model DC-3. The Douglas people were pleased with the ideas and design. Elliot Handler Plastics had their second order, plus a new source, Douglas, that would ship Plexiglas to the Handlers at a wholesale price and on credit....” [29]

In 1941, at the Olympic Boulevard location, with help from his friend and partner, Matt Matson, Elliot began to design other products. One of his designs was a miniature woman’s hand with long, graceful fingers and painted fingernails that held a vial. The idea was to fill the vial with water, put a flower in the vial and pin the jewelry to your lapel. Known as **“Handler’s Hand Pin”**, it was their first big hit – the perfect gift for the final months leading up to World War Two.

Elliot soon began designing other pieces of costume jewelry. Word got around. Elliot’s jewelry soon began appearing in other stores around Los Angeles. With Elliot’s continuous design of new products and Ruth’s ability to sell them, they soon had many new customers. By now, Ruth loved the thrill and challenge of selling. However, she had to take more and more time off from Paramount to sell Elliot’s creations.

## Elzac of Hollywood – 1942-1944



**“Handler’s Hand Pin”**  
(Mattel Photo Archive)

One day, a well-known Los Angeles jeweler by the name of Zachary Zemby came into their shop after seeing the “Handler’s Hand” pin. As a result of this meeting, they formed a partnership, and in a pattern that would be repeated later with Mattel, combined names: El + Zac to form their new company: *Elzac of Hollywood*. [30]

Zemby later brought in three new investors to Elzac, expanding the company. Matt was helping oversee production while still working part time



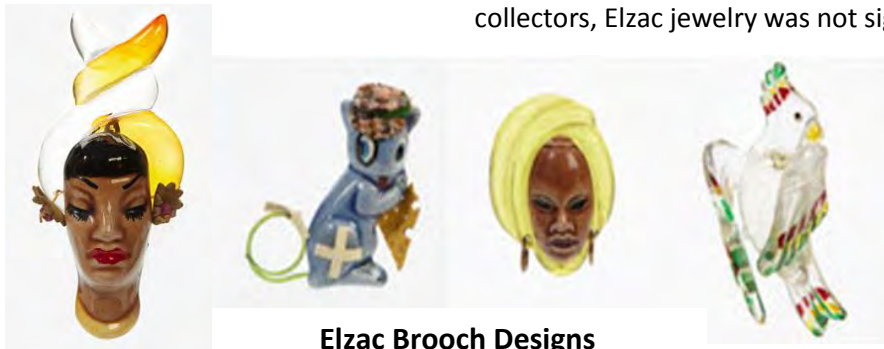
**Elliot’s “Ruth Face-Paint”**  
(Mattel Photo Archive)

at Elliot Handler Plastics. It was during this period that Elliot designed other extreme-looking costume jewelry pieces, many of which also became very popular, such as his famous **“Ruth Face-Paint.”**



**Beatrice Weld with unknown Elzac designer**  
**Elzac Factory, ca. 1943**  
*(Courtesy Harvard Schlesinger Library)*

Around this same time, Elliot brought in a well-known designer and family friend - Beatrice Weld. Marie Beatrice Lyon was born August 6, 1907 in Honolulu, Hawaii. At age 15, she had immigrated to California from Hawaii. She had close connections to Hollywood actors and actresses in the growing movie industry and was a well-known fashion designer. At Elzac, she created the immensely popular brooches in the likeness of women's faces inspired by the colorful character Carmen Miranda. Weld fashioned faces adorned with plastic fruit, scarves, turbans, enormous hoop earrings and downturned eye lashes, which years later became known as the "Victims of Fashion" style. Pin mechanisms were simple affairs, either molded into ceramic, imbedded into wood or glued onto the backs of pins. Unfortunately for collectors, Elzac jewelry was not signed.



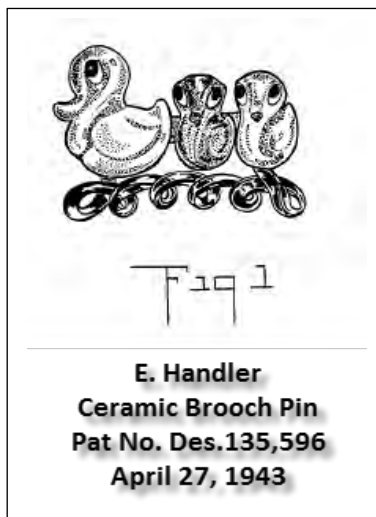
**Elzac Brooch Designs**  
**(Mattel Photo Archive)**

## Hollywood Starlets Model Elzac Jewelry

With Zemby's financial backing, Elzac jewelry designs were soon being worn and advertised by Hollywood starlets such as Susan Hayward and Marjorie Woodworth. A large selection of Elzac pins were also advertised in **Sears, Roebuck and Company** catalogs during this time.



**Marjorie Woodworth Modeling**  
**Elzac "Baby Birds Pin," 1943**  
*(Courtesy Harvard Schlesinger Library)*



**Susan Hayward Modeling**  
**Elzac "Turtle Pin," 1943**  
*(Courtesy Harvard Schlesinger Library)*



**Elzac Storefront, 1941**  
**Jewelry Trades Bldg., 7<sup>th</sup> Fl.**  
**Los Angeles, CA**  
**(Mattel Photo Archive)**

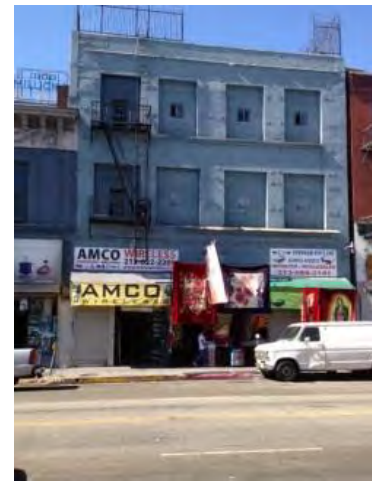


**Elzac Workers Decorating Turtle Pins, 1943** (Courtesy Harvard Schlesinger Library)



**Elzac Workers Carving Bench, 1943** (Courtesy Harvard Schlesinger Library)

Starting in January, 1943, Elliot began filing for patents on several of his ceramic brooch designs to protect his design work. Today these patents provide a historic record for collectors. Zemby's partners proved to be increasingly fractious to work with. Tired of the stress in dealing with their constant bickering, Matson got fed up and quit Elzac. [31] On hearing the news of Matt's departure, Ruth and Elliot drove to his home on Harvard Boulevard. When asked what he planned to do, Matt replied that he wanted to continue making giftware items out of his garage workshop and had hoped to use some of Elliot's designs. Elliot agreed to Matt's proposal. Ruth then offered to sell whatever Matt could make, suggesting that Matt start with picture frames. Ruth had been thinking about Austin Photography Studios, which had several stores across Los Angeles. She felt that she could sell the picture frames to Austin. Matt began making samples of Lucite frames, and true to form, Ruth got their first order from Austin shortly thereafter. [32]



**Elzac Factory Location**  
**Los Angeles, CA**  
**(Mattel Photo Archive)**

It was during this time that the government restrictions on the sale of all plastics for any use other than the war effort were fully enacted. Even scrap metal was already in short supply. Matt and Elliot soon came up



**Elzac Designs Used a Variety of Materials Due to Wartime Shortages**  
**(Mattel Photo Archive)**

with a new design for the frames using low quality, "flocked wood." When Ruth showed these new samples to Austin, to her delight they doubled their original order. Matt's youngest daughter, Roberta, recalls how she and her mother watched in wonder and horror as Ruth danced with joy on top of their formal dining room table.

## Mattel Creations Is Born

It was around this time that Elliot, Matt and Roberta found themselves in Matt's garage workshop, where they came up with the name **Mattel**. **Elliot Handler Plastics** then became **Mattel Creations**. However, in order to meet the Austin order, **Mattel Creations** had to move to a larger space. With Elliot still working at Elzac, Matt and Ruth moved some of Matt's equipment into a rented space at 6058 South Western Avenue, which became their center of operations from 1943 to 1946. [33]

By this time, Elzac had an estimated \$3 million in annual sales. As time went on, Elliot became increasingly frustrated with the reluctance of his Elzac partners to allow him to extend his creative ideas to new product lines. One day he came home and told Ruth that Elzac had offered him \$10,000 to buy out his share. Ruth estimated that Elliot's share of Elzac's net worth was about \$100,000. Rather than have Elliot continue at a job in which he was miserable, Ruth advised Elliot to take the \$10,000. Ruth was already thinking ahead about how Elliot's creativity could be put to use with Mattel Creations. [34]



**Mattel Creations, "First Location,"**  
6058 South Western Avenue,  
Los Angeles, CA, 1943-1946  
(Courtesy Harvard Schlesinger Library)



**Mattel Creations, "Flocked Picture Frame," - 1944**  
(Mattel Photo Archive)

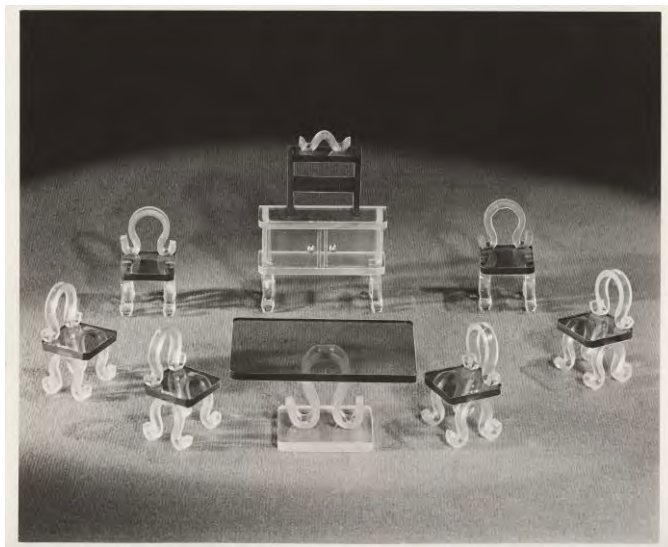
MATTIE CREATIONS 6058 So. Western Ave.	
PROFIT AND LOSS STATEMENT	
Jan. 1, 1943 to Dec. 31, 1943	
Sales	
Less Sales Discount	\$ 34,930.98
Net Sales	885.20
	\$ 34,045.78
Purchases - Raw Materials	
- Hardware	11,577.19
Total Purchases	192.82
Add: Inventory, Jan. 1, 1943	11,770.01
	2,477.55
Less: Inventory, Dec. 31, 1943	14,247.56
	650.00
Gross Profit on Sales	13,597.56
Less: Expenses	20,448.22
Rent	
Utilities	342.00
Rental of Equipment	138.20
Salaries	375.00
Taxes	3,051.59
Miscellaneous	30.55
TOTAL EXPENSES	386.16
	4,323.50
Net Profit on Sales	16,124.72
Add: Miscellaneous Income	6.12
NET PROFIT	\$16,130.84
PROFIT & LOSS SHARING RATIO	
Matson, Harold	\$ 9,060.42
Handler, Ruth & Elliot	7,070.42
	16,130.84

**Mattel Creations P & L Statement,**  
Year Ending 1943  
6058 South Western Avenue, Los Angeles, CA  
(Courtesy Harvard Schlesinger Library)

## “Futureland”

By 1945, Elliot had designed and patented, Matt had fabricated, and Ruth was selling a complete line of toy doll house furniture for Mattel Creations, branded as “Futureland.” As Elliot Handler recounted the story in 1968, in a lecture before the Newcomen Society:

“After the Austin picture frames order, we were left with a pile of flocked wood strips and plastic sheets, which I designed into a line of doll house furniture....Our sales were \$100,000 and we netted \$30,000....We were in the toy business...! We had one thing going for us in 1945.....an almost toy-less marketplace and a group of young parents, relieved to have returned home....(from the war)....” [35] In the next year, 1946, the gross sales of Mattel reached \$100,000 again. [36]



**“Futureland” Doll-House Banquet Set – 1945**  
(Mattel Photo Archive)



**“Futureland” Doll-House Sofa**  
Handler - Matson, 1945 Patent



**“Futureland” Bedroom “Red”**  
Handler – Matson – 1945  
(Courtesy Roberta Matson)

According to Elliot:

“...Their prosperity was short-lived. Mattel had expanded their doll house furniture line and added a few plastic toys. However, a competitor, with an injection-molded line of doll house furniture, was producing a comparable product at a lower price and with more detail, putting the Mattel doll house product line out of business.” [37]

## Mattel Creations – 5908 South Main Street, Los Angeles, CA (1947–1948)

As Mattel Creations continued to expand, they moved to a new location, at 5908 South Main Street, which they rented from 1947 through 1948.

In January 1947, Mattel introduced a new product, the Uke-a-Doodle - an injection-molded toy ukulele. It was a huge success. However, they had introduced it in January and by the time they got to Toy Fair in March, four other companies had taken the Mattel product and were creating copies, even using the Mattel toy, minus the trade name, to sell their copies at a lower price than Mattel. This circumstance forced Mattel to lower their prices and change their packaging, all the while making a smaller profit by the end of the year. [38] This experience taught Elliot, Ruth and Matt several lessons:

- Products had to be unique, original and different in appearance and operation;
- Price and marketing competition was a fact of life;
- Copying other products or making products too easy to copy was not a formula for success. [39]



**Mattel Creations**  
**5908 South Main Street**  
**Los Angeles, CA, 1947–1948**  
**(Mattel Photo Archive)**  
**Toy Produced: Uke-a-Doodle**

But more importantly, the development of the tiny music-making device used in these toys was the beginning of a unique Mattel specialty that remains pivotal to Mattel's success today: Development of a basic mechanism around which new products could be designed year after year. [40] It was around this same time that Matt, in poor health and struggling with the demands of growing production and funding needs, accepted a buyout and left Mattel. [41] With support from both Handler and Mosko family members, Ruth and Elliot carried on with ever-increasing success.

## Mattel Creations – 8436 Warner Drive, Culver City, CA (1948–1951)

While not without failures along the way, Mattel continued to grow, and in 1948 they again moved to a larger facility, at 8436 Warner Drive, in Culver City, CA where they worked until 1951.



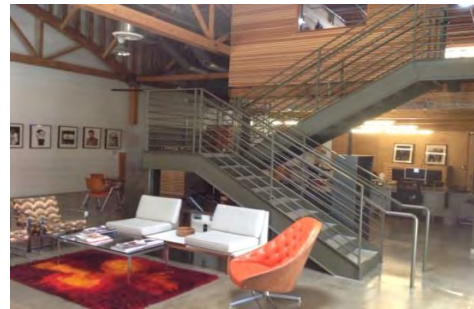
**8436 Warner Drive, Culver City, CA – 1948**  
**(Mattel Photo Archive)**



**8436 Warner Drive, Culver City, CA – 2015**  
**(Mattel Photo Archive)**



**8436 Warner Drive Plant Interior - 1951**  
**Jack-in-the-Box Assembly Line**  
*(Mattel Photo Archive)*



**8436 Warner Drive Plant Interior – 2015**  
*(Mattel Photo Archive)*

Many iconic toys were designed and produced in this facility, which is still in use by other companies to this day. They included the Jack-In-The-Box (pictured), Plastic Hurdy-Gurdy, Cowboy Getar and many other music maker toys.

### **Mattel – 2103 Colorado Avenue, Santa Monica, CA (1949–1959) – Expansion**



**2103 Colorado Avenue,  
 Santa Monica, CA – 1949-1951**  
*(Mattel Photo Archive)*



**2103 Colorado Avenue,  
 Santa Monica, CA – 2015**  
*(Mattel Photo Archive)*

### **Mattel – 5432 West 102<sup>nd</sup>, Los Angeles, CA (1951–1959)**

Toys produced in these facilities included the Cowboy Getar, Mouse Getar Jr., Musical Books, Bubble Hat, Burp Gun, Music Maker Man, Easter Egg, Easter Bunny, Easter Basket, Twirl-A-Tune Music Maker, Fanner Pistols, Buckle Guns and Indian Scout Rifles.



**5432 West 102<sup>nd</sup>, Los Angeles, CA - 1951-1959**  
*(Mattel Photo Archive)*

**Mattel Worldwide – 5150 Rosecrans Avenue, Hawthorne, CA (1960-1990)**

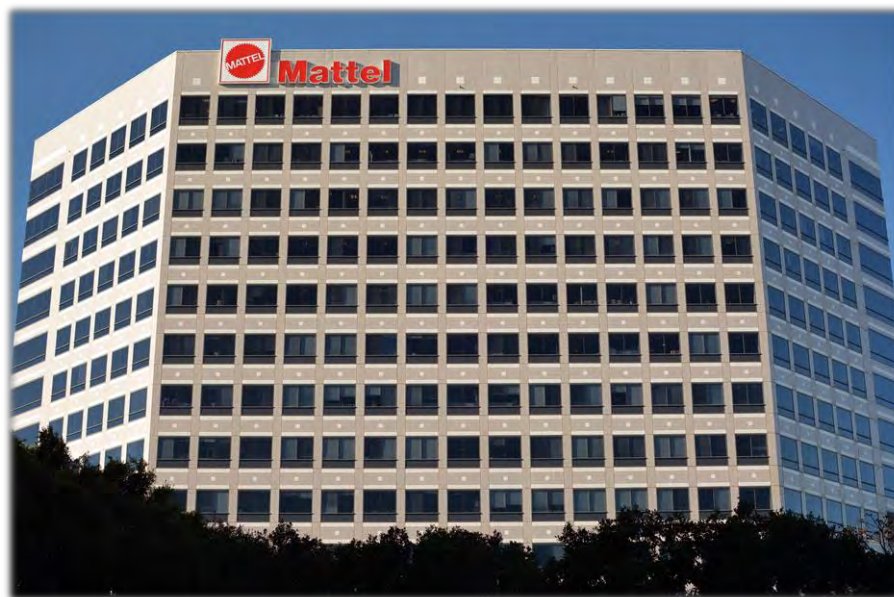
Then, in 1960, with **Mattel Worldwide Operations** and the huge success of Barbie, which was followed by many other hits, this large facility in Hawthorne, at **5150 Rosecrans Avenue**, became Mattel's state-of-the-art home.



**Mattel Worldwide: 5150 Rosecrans Avenue,  
Hawthorne, CA – 1960-1990**  
*(Mattel Photo Archive)*

**Mattel Global Headquarters – 333 Continental Boulevard, El Segundo, CA (1991 – Present)**

Continued worldwide growth in sales of Hot Wheels, Barbie, and other iconic toy brands, plus newly acquired brands necessitated another move - to Mattel's current location in beautiful El Segundo, California. Included in the new complex are state-of-the-art facilities housing the Handler Team Center (Design Center) and Photography Studio.



**Mattel Global Headquarters, El Segundo, CA**  
*(Mattel Photo Archive)*

**Mattel Locations Around the World**

Mattel now has a presence in 40 countries and territories and sells products in more than 150 nations. Mattel Poland offices are just five minutes from where Ruth Handler's parents lived in Warsaw. Imagine their wonder if they'd realized their youngest daughter would help create one of the most successful toy companies in the world!



...The Journey Continues



*Inspiring* wonder in the next  
generation to shape a brighter tomorrow.

## Acknowledgements

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“J.W. Matson, of this review was born in Carver County, Minnesota, May 16, 1857, and at the age of six years accompanied his parents to Illinois and resided with them until 1872. When he was fifteen years of age he accompanied his parents to Nebraska in 1872.”

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33. Handler, Shannon, Dream Doll, p. 60, has the move to the “small shop on Western Avenue near Slauson,” location as of 1944. However, see the Profit and Loss Statement for 1943, above, p. 20, showing business address of Mattel Creations as 6058 So. Western Ave for the year ending 1943.
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1950's

Saturday Evening Post  
December 6, 1952

Around the Christmas tree are some of the Handler toys: The Jack-in-the-Music-Box, the Hickory Dickory Clock, and the Music-Maker Man.

# MILLION-DOLLAR MUSIC BOX

By FRANK J. TAYLOR

Five years ago, young Elliot and Ruth Handler were broke. Today, they're making a fortune producing musical toys, each one of which contains that mysterious little bumpy rubber belt—that sings!

**W**ITH most people, the Christmas spirit begins percolating sometime in November and bubbles over along about the eve of December twenty-fourth. For a young Los Angeles couple by the name of Elliot and Ruth Handler, however, it comes to a boil about March tenth, when the annual New York Toy Fair opens on a dozen floors of the McAlpin and New Yorker hotels with a preview of Santa's newest gimcracks.

The Handlers are smitten with a bad case of premature yuletide enthusiasm because they are mass producers of Christmas cheer. Specifically, they manufacture a tinkling noisemaker known to the trade as "the million-dollar music box." Every year for the past four Toy Fairs they have turned up with new versions of their music boxes and have sold so many of them—20,000,000 to date—that

they now rate as the whiz kids of the toy trade, a billion-dollar industry.

In four lucrative years, the thirty-five-year-old Handlers have even outproduced the Swiss, who once enjoyed a virtual monopoly of the music-box market. The "million-dollar" tag on the Handlers' tinnabulous brain storm bears no relationship to the price of their toy, which is always \$2.19 or less. It is merely a nickname bestowed by envious rivals, most of whom wish they had thought up the silly little mechanism that coaxes lively tunes out of Handler musical gadgets.

This simple mechanism is proof that million-dollar ideas need not be complex; all you have to do is think along the right sound track. In this case

the track is an endless rubber belt about two inches wide, with a lot of carefully spaced bumps on it. When the belt is revolved by turning a small handle, the bumps flick short, stiff, steel wires set in a comb of zinc, and out of the toy burst the strains of Pop Goes the Weasel, or Jingle Bells, or I've Been Working on the Railroad, or any of two-score other old favorites adapted to rubber-belt harmony. Anybody who can turn a little handle can make music and quickly wipe the smiles off the faces of skeptics.

The original idea for the tinkling toy that has catapulted the young Handlers, who were worse than stony-broke five years ago, to an envied position among toy magnates was incubated by a Hollywood musical Handy Andy named Ted Duncan, who now tinkers happily in his back-yard workshop with a \$100,000-a-year income from royal-

PHOTOGRAPHY BY GENE LESTER

ties. The Handlers' forte was figuring out assembly-line production of the musical toys in their sprawling factory near the Los Angeles airport, plus intriguing the country's toy buyers into ordering millions of the music boxes. All this is far easier to tell than it was to do.

"We've been broke many times, so we take a chance on any toy that we think will catch the grownups, because we know if grownups like it, they'll buy it for the kids," explained Elliot Handler, in an illuminating side light on the trick of pinch-hitting for Santa Claus.

This year, for instance, the Handlers plunged on three new toys known as The Music Maker Man, the Hickory Dickory Clock and the Calliope Clown. In the first, a hurdy-gurdy man cranks out Pop Goes the Weasel, and at the right split second in the tune the lid of the music box pops up, smacking the hurdy-gurdy man on the nose and revealing a monkey hiding in the hurdy-gurdy. The Hickory Dickory Clock has on its face a cat that wakes up as the clock strikes "one," at which point the gong rises, revealing a smug little rodent hiding under it.

This surprise jingle-jangle profitably delights kids of all ages from eight months to eighty years, the Handlers have discovered. So do "pull toys," such as the Calliope Clown, which plays I've Been Working on the Railroad. It set the Handlers back about \$30,000 to engineer the experimental models of each of these music-making toys and tool up for Christmas production.

"You make about three bad guesses and you're broke," says Elliot Handler.

However, after the first day of the Toy Fair the Handlers knew they wouldn't go broke this year, because nearly every one of the 12,000 toy buyers who visited their crowded and jingling three-room exhibit eagerly grabbed a toy and began pumping out music—behavior that was tantamount to an order. Before the fair ended, the Handlers estimated that the 600 women in their factory would turn out about 7,000,000 toys, worth \$7,000,000 at wholesale prices, before Christmas rolled around.

Not all the Handler toys are hurdy-gurdies, musical clocks and calliopes. The toy factory turns out gaily illustrated musical books that play America, Clementine, Mary Had a Little Lamb, and other tunes. Most publishers rank a book a best seller if an edition runs into 10,000 copies in the first few months, but the Handlers' musical books frequently run into 500,000 copies in that time. They retail for a dollar.

The Handlers are a team of toy impresarios as surprising as their wares. Elliot—president of the toy company which is known as Mattel, Incorporated—is a soft-voiced, taciturn artist, so shy that he has to scourge himself into getting out and peddling his wares. His diminutive brunet wife, Ruth, however, is as explosive as a jack-in-the-box. She is the excitable sales manager of the outfit and carries the conversational ball, except when an almost-whispered comment from Elliot quiets her down.

"Elliot lives in a dream world," explained one of their assistants. "He can sit in a crowd with everyone talking, and hear nothing, until all of a sudden he snaps out of it with an idea, and things begin to happen. Ruth is always spinning her wheels; she gets excited about everything. They have been playing it like a team ever since they started."

The hard-working couple decided to team up some twenty years ago, shortly after they met at a dance in Denver when they were sixteen. Elliot, ambitious to become a cartoonist, was bombarding magazines with funny drawings, and editors were lobbing them right back. Ruth, youngest of a family of ten, was already a business woman, managing a soda fountain owned by an older sister and her husband, with whom she made her home.

"We lived at opposite ends of the wrong side of the tracks," explained Ruth. "My family didn't want me to marry Elliot because they thought he would always be a starving artist."

Ruth Mosko's family managed to sabotage their engagement periodically, but after tearful farewells the young couple always seemed somehow to get re-engaged again. Finally, hoping that she would forget Elliot, Ruth's family packed her off to Hollywood, where she landed a job as a movie-studio sec-

retary. The persistent young cartoonist followed her West as soon as he could save a few dollars designing lighting fixtures. Failing to crash the Walt Disney Studios, he kept on designing fixtures, studied industrial designing and pioneered in the use of plastics for furniture. Though his take-home pay was meager, Elliot had a lovelorn idea that he could balance the budget by furnishing their apartment with the startling new plastic furniture he was in process of creating. In 1938, when they reached the ripe old age of twenty-one, they were married. Ruth kept her job at Paramount while Elliot, using the kitchen stove for an oven, energetically bent and molded plastics into bizarre book ends, lamps and tables.

"Why don't we try selling the stuff?" Ruth, the businesswoman, wanted to know. Because Elliot was too shy to try, she took an occasional day off from the studio to peddle his wares. Their first profitable venture was a Christmas gift clock with a plastic plane soaring above it, designed for the Douglas Aircraft Company. Renting an abandoned Chinese laundry for six months for fifty dollars a month, Elliot and a fellow lighting-fixture designer, Harold Matson, finished the clock order and turned a profit of \$700.

"That's what put us in business," said Handler, whose next brain storm was costume jewelry, made from leftover scraps of plastic. One item became a passing craze. It was a lapel vial for flowers, which Ruth, who had quit her studio job because she was pregnant, peddled to Los Angeles merchants until the time came for her to go to the hospital.

"He had to borrow money to get me and the baby out of the hospital," remembers Ruth.

The jewelry caught on so well that four backers formed a company which, in an amazingly short time, had 300 employees. After "doing a million dollars' worth of business without making a dime," Elliot sold out in disgust, and with his old friend Matson—who became the "Matt" in Mattel, Incorporated, while Elliot became the "el"—began manufacturing plastic picture frames in a back-yard garage. Again Ruth was the sales department, lining up \$25,000 worth of orders just as the Government froze plastics for aircraft production. The Handlers were broke again—as usual.

By the time plastics were unfrozen, Elliot's enthusiasm was dollhouse furniture. Ruth sold \$100,000 worth of this in 1945, and they were in the money at last—but not for long. An Eastern manufacturer brought out a line of molded plastic dollhouse furniture that completely eclipsed theirs. Then the draft board tagged Elliot, about the time that Ruth was giving birth to their second child, and he was hustled off to Camp Roberts, about 250 miles away. On long-week-end passes, he hustled home to sweat out more dollhouse furniture and help his wife keep the business afloat. It was a rugged period for the young Handlers.

About this time a ukulele craze swept the country. Elliot dreamed up a blue-and-coral plastic uke that made real music and could be produced to retail for \$1.39. This dubious contribution to American culture appeared just as Arthur Godfrey began popularizing ukulele strumming. Hard-pressed for cash, the Handlers offered their uke to the market in January instead of waiting to introduce it at the spring Toy Fair. By the time the fair opened, four competitors were offering the ukulele, using Mattel ukes, with the trade name buffed off, as samples. Worse yet, they whacked the retail price down to a dollar. In desperation the Handlers cut prices to meet competition. In six months they lost \$6000. Fortunately, by the end of the year, volume production reduced their costs and they were able to make up their losses. Since then they have turned out 6,000,000 plastic ukuleles.

"That uke was the milk cow that kept our toy business alive," explained Elliot, who was released from the Army in 1946. In 1947 the uke earned \$28,000 for the Handlers, enough to finance a big idea for a midget baby-grand piano about seven inches high. By this time their partner, Harold Matson, had had enough of the crackpot toy business. He sold out to two of Ruth's relatives, who dug up the capital to launch mass production of the music-making toys.

Though their baby piano nearly ruined them, the Handlers cherish it as the toy that put them in the big league. Elliot had hit on an ingenious notion for stamping the music-making mechanism out of a small sheet of aluminum, easily assembled into a plastic piano with raised keys sturdy enough for small fry to thump to their hearts' content. Thus he detoured the cost of stringing and tuning wires and achieved a stout toy that, retailing for three dollars, became the sensation of the 1948 Toy Fair. Store buyers ordered more than 300,000 of them, and the elated young Handlers joyfully hustled home to stamp out pianos by the tens of thousands, unaware that every time they sold a piano they were losing a dime because the toys cost more to make than they got for them. By Christmastime they were behind \$30,000.

This would have washed them up as toy makers, except for the fortunate break in May of that year that dropped Duncan's "million-dollar music box" into their laps. Duncan had been collecting Swiss music boxes for years. A former musician, Duncan never tired of the sweet, joyful tunes he cranked out of these intricate machines. There were two things wrong with his hobby: one was that the imported music boxes were expensive; the other was that Duncan's children usually managed to put them out of kilter in a short time, leaving him with a tedious repair job on his hands.

Born in Fresno, California, Ted Duncan had played in a high-school band, worked his way through Stanford University tooting a horn at college dances, had traveled around the world as an itinerant musician and finally settled in Hollywood, where he served various studios as arranger of musical scores. A skillful tinkerer, Duncan finally gave up trying to keep his Swiss music boxes in repair and concentrated on building a music maker that the young Duncans couldn't wreck so easily. After three years of work, he wound up with the rubber belt. It took that long to spot the tiny rubber knobs about as big as pinheads, just right to bump the tips of the dozen stiff piano wires mounted in the metal comb. What stumped Duncan was how to mass-produce the musical combs and the rubber belts and assemble them in a toy that could be retailed cheaply. After applying for a patent on his original idea, he made the rounds of toy makers, seeking a manufacturer. No one shared his enthusiasm until, after seeing one of the Mattel toy baby-grand pianos, he hunted up the Handlers.

Intrigued by Duncan's gadget, the exuberant Handlers agreed to design a line of rubber-belt musical toys and introduce them at the next Toy Fair. When the 1949 fair opened, Elliot Handler had several startling new toys ready, among them a colorful hurdy-gurdy with a dancing monkey, a pop-up jack-in-the-box, a Lullaby Crib and a music-box ukulele. Borrowing right and left from relatives, suppliers, sales representatives and even workers in the toy factory, the Handlers had managed to keep afloat until the fair opened.

The new music boxes wowed the industry. Eager buyers, after twisting out the lively tunes, ordered \$2,700,000 worth of music boxes. The flood of orders pulled the hard-pressed young Handlers out of their financial hole. They sold \$3,500,000 worth of musical toys in 1950, \$4,600,000 worth in 1951, figures calculated at wholesale and doubled for retail values.

"We don't kid ourselves," says Elliot Handler. "Our music makers aren't in a class with the Swiss music boxes, but they turn out tunes and they're cheap enough so that any family can afford them."

Duncan promptly kissed the movie studios good-bye and set to work adapting some 200 popular songs in the public domain for scoring on the rubber belts. So far, about forty songs have been used. The reserve is known as the "Mattel Musical Library." Duncan's royalties have yielded "all he can afford to earn." The Handlers celebrate each new millionth milestone in musical-toy production with an ice-cream party in the factory. No longer scratching for dollars, both Elliot and Ruth are rated among the highly rewarded executives of the industry.

The music-maker toys fall into five classifications. There are the boxes, such as the Pop Goes the Weasel, with a clown that pops up, the Merry-Go-Round, the Hurdy-Gurdy and the Musical Chuck

Wagon. Next come the twirlers, in which the tune is pumped out as the mechanism twirls around a handle. Then there is the Cowboy Ge-Tar, an outgrowth of the old ukulele with a music-making belt and comb installed. The musical books were developed later. Finally, there are the musical greeting cards, produced in collaboration with a greeting-card company, which whip out the strains of Happy Birthday to You, Let Me Call You Sweetheart, and Jingle Bells.

Ideas for new toys usually originate in the effervescent mind of Elliot Handler. After some rough sketching, he "throws it to the boys"—the designing staff—and a new music maker is in the oven. The Merry-Go-Round, which sold 1,000,000, was Elliot's idea. So were the musical books, which have run into 3,000,000 copies. The Jack-in-the-Box, a best seller, was Ruth's idea. Al Frank, the New York sales agent, sensed the nation's unrequited yearnings for the Cowboy Ge-Tar, of which 2,000,000 have been sold.

The Handlers classify the music makers as either "hot flashes" or "staples." Hot flashes are those that sell big the first year and then taper off, such as the Hurdy-Gurdy and the piano. Staples, such as the Musical Merry-Go-Round or the musical books,

go on year after year and around the year. There is another classification that the Handlers mention only with pained expressions on their faces. These are the "busts"—toys that didn't catch on, for one reason or another.

Elliot's prize bust was a toy called the Lollypop Tree, a revolving paper Christmas tree adorned with lollypops. As it revolved, the Lollypop Tree played Jingle Bells. It was a midyear brain storm that the Handlers tried to jam into production fast in time for the yuletide trade. "It looked like a hot item," Ruth says, until they made deliveries and the trees began coming apart at the store counters as youthful fingers reached to harvest lollypops. Merchants had so much trouble that they canceled orders, and the toy works nearly floundered with Lollypop Trees. The Handlers lost a lot of dollars on the Lollypop fiasco, but got some reward out of the fun they had giving the surplus Lollypop Trees to orphanages. In fact, that experience proved so gratifying that they now divert 12,000 toys a year off the assembly lines to distribute to children's hospitals in Southern California.

One of the anomalies of the Handlers' musical-toy factory is a section of the plant devoted to military production. In mid-1951 Mattel, Incorporated, was

handed a sizable contract for assembling complicated electric controls for Army tanks. Aside from filling a niche in Government ordnance requirements, the war production helped keep the \$1,000,000 payroll going in the slack season. As might be expected, thinkers soon came up with inspirations for military music makers. After much cogitation, Elliot, who still lives in what his wife calls "his dream world," arbitrarily ruled them out.

Last year the Handlers achieved another ambition, the home with the plastic furniture that Elliot promised Ruth fifteen years ago. It isn't a plastic home, but an ultramodern house on two levels with ceiling-high plate-glass walls overlooking an oval swimming pool in a patio enclosed by a rock garden. In the center of the living room is a copper fireplace open on all sides. Growing up alongside the stairs from the rumpus room below is a sycamore tree on whose limbs perch birds chirping mechanical songs. In the rumpus room is a soda fountain for ten-year-old Barbara and seven-year-old Kenny and their pals. Everything turned out fine except the studio downstairs, where Elliot was going to dream and design in peace and quiet. After a few tries, he gave up and came back to the musical madhouse, where a man could think.

Reprinted from December 6, 1952 issue of The Saturday Evening Post  
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Blinky the Clown amuses the kids at a Santa Monica hospital, with some of the 12,000 "music boxes" the Handlers give to children's hospitals each year.



Elliot and Ruth Handler (center) entertain at their new Los Angeles home. In the past four years, they have sold 20,000,000 of their music-making toys for an average of a dollar apiece, wholesale.



The Handlers inspect the singing rubber belt at their factory, with its inventor, Ted Duncan (center).



Mrs. Mary Nasser, one of the 600 women workers at the toy factory, tries out the Cowboy Ge-Tar.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2024-6020-HCM  
ENV-2024-6021-CE**

**HEARING DATE:** October 17, 2024  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012  
and teleconference (see  
agenda for login  
information)

Location: 5134-5184 W. Clinton Street  
Council District: 13 – Soto-Martinez  
Community Plan Area: Wilshire  
Land Use Designation: Medium Residential  
Zoning: R3-1  
Area Planning Commission: Central  
Neighborhood Council: Greater Wilshire  
Legal Description: I. A. Weid's Subdivision of the SE  
1/4 Section 14 T1S R14W Tract,  
Lots 53-54

**EXPIRATION DATE:** October 18, 2024

**PROJECT:** Historic-Cultural Monument Application for the  
CLINTON MANOR COURTYARD APARTMENTS

**REQUEST:** Declare the property an Historic-Cultural Monument

**OWNERS:** Clinton Owners LLC Et al c/o David Castillo and  
SS Capital LLC  
2804 Gateway Oaks Dr, Suite 100  
Sacramento, CA 95833  
  
Donald J. and Bonnie B. Sills, Trustees  
Donald J. Sills & Bonnie Burton Sills Living Trust  
610 Woodbridge Circle,  
Incline Valley, NV 89451

**APPLICANTS:** Melissa Butts, Laura Dominguez, and Nichole Smith  
Clinton Manor Coalition  
5176 Clinton Street  
Los Angeles, CA 90004

### RECOMMENDATION

#### **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

Ken Bernstein, AICP, Principal City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Melissa Jones, City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Lambert M. Giessinger, Senior Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Andrez Parra, Planning Assistant  
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

## **SUMMARY**

The Clinton Manor Courtyard Apartments are a multi-family courtyard apartment complex located on the south side of Clinton Street between Van Ness Avenue and Wilton Place in the Larchmont neighborhood of Los Angeles. Constructed in 1940, the subject property was built by the Aetna Construction Company and civil engineer Joseph J. Rees in the American Colonial Revival Style as apartment buildings.

As the population of Los Angeles grew rapidly in the early 20th century, multi-family properties made up an increasing proportion of new housing developments growing to over fifty percent of all new housing units by the late 1920s. The need for multi-family housing was especially pronounced as the film and entertainment industry grew in and around Hollywood as affordable housing was needed near the Hollywood studios and film sets to serve the many workers employed by the studios. While the onset of the Great Depression slowed housing development throughout the 1930s, the film industry remained profitable and by the late 1930s had begun to re-fuel multi-family housing developments in Los Angeles. At the same time, Garden City Movement principles pioneered in the United States by Charles Stein and Henry Wright in the 1920-30s emphasized implementing green spaces, air, and light into urban multi-family residential developments.

Popularized in the late 1800s and later again in the 1930s during the Great Depression, the American Colonial Revival style encompasses a variety of architectural styles that pay tribute to early America and its colonial origins. Taking inspiration from 18th century America and England, where Palladianism was the dominant style, the American Colonial Revival style depicts ancient Greek and Roman architectural influences. The Early American Colonial Revival architectural style was popularized in the early twentieth century and featured the use of columns and pediments, symmetrical designs, boxed eaves, and often hipped or gabled roofs applied to single-family homes and some bungalow courts in Los Angeles. The Late American Colonial Revival architectural style – popularized after 1940 – was more often utilized for multi-family residential, commercial, and institutional buildings than the Early American Colonial Revival architectural style. These buildings were often simpler in design and not necessarily architect-designed but still incorporated features such as stylized door surrounds and paneled front doors.

The subject property is composed of four detached multifamily residential buildings that form an H-shaped courtyard with two rows of detached garage buildings at the rear. The four buildings are of wood-frame construction clad in textured stucco and brick masonry veneer. They have hipped roofs with boxed eaves clad in composition shingles and flat roofs with rolled roofing and clay tile-capped parapets. The subject property is symmetrical in plan, with two, two-story roughly L-shaped buildings on the east and west sides of the courtyard, a two-story T-shaped building on the south side of the courtyard, and a one-story, irregularly shaped building on the north side of the courtyard. All the buildings have a dentilled cornice and fenestration consisting of bow and bay windows, diamond-paned octagonal windows, aluminum sliding windows, and single-hung vinyl windows. Some window openings feature segmented pediments and fluted pilaster surrounds.

The exterior north-facing elevation is symmetrical with a single-story building in the center and the northernmost sections of the L-shaped buildings flanking it. The center building is fronted by a brick retaining wall and shaped hedges with a set of concrete steps to the east and west of the wall that connect to sidewalks leading to the courtyard. Access to the center building is via a set of central concrete steps that lead to a porch with decorative metal supports and a recessed French door entranceway. The main entry has a crown and fluted pilaster surround and is flanked by single-hung vinyl windows. Above the porch cover is a fence-like railing and attached to the cornice is a pedestrian sign that reads "CLINTON MANOR".

As seen from Clinton Street, the north-facing facades of the L-shaped buildings are symmetrical and feature a central entryway with a broken triangular pediment and fluted pilaster surround; two, two-story, bow windows framed by fluted pilasters with a brick veneer base; a string course separating the first and second floors; fluted pilasters at each end of the facade; and windows on the ground floor set with arched and fluted pilaster surrounds. Fronting the buildings are sloped lawns with shaped hedges and a central staircase with metal handrails that lead to the central entrance. Within the central entrance is a cement staircase clad with floral terracotta tiles that is used to access the unit entrances on the second floor. The exterior south-, east-, and west-facing facades of the L-shaped buildings are largely utilitarian aside from a string course on a portion of the east- and west-facing facades and metal staircases that lead to second-floor entrances on the south-facing facades.

With its primary, north-facing facade looking onto the courtyard, the T-shaped building features first- and second-story bow windows on the northwest and northeast corners of the protruding section, a string course separating the first and second floors, and a center volume that slightly projects from the facade containing windows on the ground and second floors. On the elevations facing the courtyard, the second floor of the T-shaped building, as well as that of the L-shaped buildings, have walkways with metal railings and posts.

There are two asphalt driveways accessed off Clinton Street on the east and west ends of the subject property that lead to rear detached parking garages. The garages are of wood-frame construction with stucco cladding and are arranged in two rows with entrances facing each other. Hardscaping across the subject property consists of concrete walkways that lead into and connect the buildings. The center of the courtyard is composed of a large, roughly square-shaped lawn with a cement planter and large tree in the center. A variety of trees, shrubs, hedges, and bushes line the courtyard walkways and exterior of the building.

Interior features of the individual units are inclusive of wood built-in bookshelves, cutting boards, and cupboards; crown molding; swing doors; ironing cupboards; wainscoting; original bathroom and kitchen tiling; original ceiling light fixtures; and doorbell niches with doorbell chimes.

The subject property has experienced minimal alterations over the years that include the replacement of windows across the property in 1984 and the replacement of some original multi-paneled wood doors with single panel wood doors at unknown dates.

Founded in 1928 by developer and philanthropist Benjamin Weingart, Aetna Construction Company specialized in multi-family housing such as courtyard and garden apartments designed in various revival architectural styles. The firm partnered with engineers like Joseph J. Rees and architects such as W. George Lutzi, AIA, and William Allen, AIA, to test different housing models such as incorporating Garden City principles into their designs. Aetna's projects ranged in scale from courtyard apartments to the 3,500-acre "Lakewood Plan" developed in conjunction with Biltmore Homes in 1950. Post-World War II, the firm was one of the nation's largest housing developers. Other notable projects the company worked on include serving as general contractor for the Rancho San Pedro housing project (1942), constructing the Selma Las Palmas Courtyard Apartments (1939, proposed to be demolished), and the Dorset Village garden apartment complex (1941, currently slated for redevelopment).

The subject was identified in the citywide historic resources survey, SurveyLA, as eligible for listing under local, state, and federal designation programs as an excellent example of a 1940s courtyard apartment in the Wilshire area.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

## **FINDINGS**

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

## **BACKGROUND**

On September 18, 2024, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete.

August 27, 2024

Melissa Jones, City Planner  
Office of Historic Resources, Department of City Planning  
221 N. Figueroa St., Suite 1350  
Los Angeles, CA 90012

Dear Ms. Jones,

On behalf of the Clinton Manor Coalition, I am pleased to submit a Historic-Cultural Monument nomination for the property located at 5134-5184 Clinton Street. Constructed in 1939-1940, the subject property ("Clinton Manor" or "Clinton Manor Apartments") is an excellent, rare, and intact example of an American Colonial Revival courtyard apartment in the Greater Wilshire Community Plan Area. The 54-unit, 72,000 square-foot property was conceived through a partnership between Aetna Construction Company and engineer J.J. Rees. Located directly south of two major film studios, it exemplifies the unique relationship between the pre-World War II motion picture industry and the multi-family courtyard typology, which offered studio and service workers, along with other working professionals, access to picturesque living within a developing urban environment. Among the subject property's earliest tenants were Ruth and Elliot Handler – a studio stenographer and industrial designer, respectively – who used their apartment and on-site garage as a living laboratory for their plastics company. The couple would go on to found Mattel, Inc.

Enclosed are the application materials and supporting documents for the proposed Clinton Manor HCM. Note, original historical photographs and other archival documents that specifically relate to Clinton Manor are rare; the preparers have consulted digital and physical archives and have enclosed representative examples of their findings. Should additional evidence surface, we will submit an amendment to this application.

We are concerned about development pressures on the subject property, including the proposed demolition of its service areas, and the potential loss of site integrity, significant character-defining features, and other negative impacts on this significant historic site. To document and conserve an important piece of Los Angeles's architectural and cultural heritage, we submit this nomination for your consideration.

Sincerely,

Melissa Butts



Representative and Advocate, Clinton Manor Coalition

cc Councilmember Hugo Soto-Martínez, Council District 13  
Lindsay Mulcahy, Los Angeles Conservancy  
Larchmont Village Neighborhood Association



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:				Zip:	Council District:
Range of Addresses on Property:				Community Name:	
Assessor Parcel Number:	Tract:			Block:	Lot:
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

## 3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.


## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

*This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.*

**A. Proposed Monument Description** - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

**B. Statement of Significance** - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

## 8. CONTACT INFORMATION

### ***Applicant***

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

### ***Property Owner***

Is the owner in support of the nomination?

Yes

No

Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

### ***Nomination Preparer/Applicant's Representative***

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

### APPLICATION CHECKLIST

- |  |  |
|--|--|
| 1. Nomination Form   | 5. Copies of Primary/Secondary Documentation   |
| 2. Written Statements A and B  | 6. Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. Bibliography  | 7. Additional, Contemporary Photos   |
| 4. Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: <a href="mailto:planning.ohr@lacity.org">planning.ohr@lacity.org</a> ) | 8. Historical Photos   |
|  | 9. Zimas Parcel Report for all Nominated Parcels (including map)                         |

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Melissa Butts

8/27/2024

Name:

Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources  
Department of City Planning  
221 N. Figueroa St., Ste. 1350  
Los Angeles, CA 90012

Phone: 213-874-3679  
Website: [preservation.lacity.org](http://preservation.lacity.org)

PROPOSED MONUMENT: Clinton Manor Courtyard Apartments

## HISTORIC-CULTURAL MONUMENT APPLICATION

### Written Statements

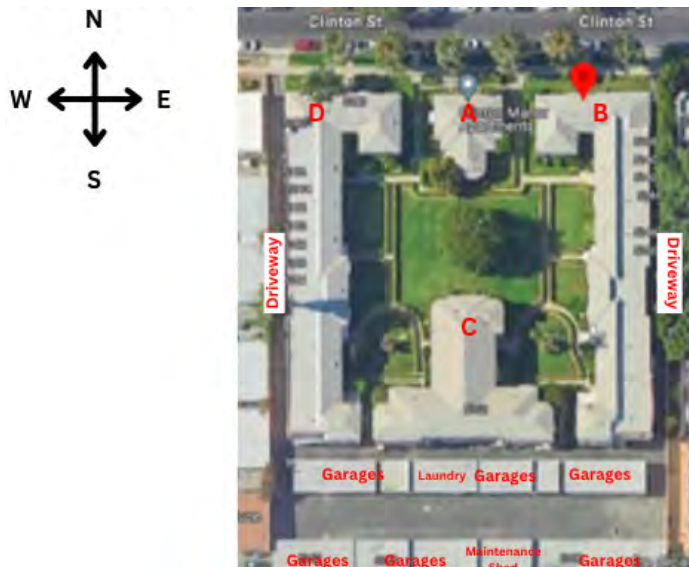
#### IDENTIFICATION

NAME OF PROPOSED MONUMENT: Clinton Manor Courtyard Apartments

#### DESCRIPTION

ARCHITECTURAL STYLE: American Colonial Revival

(See attached Exhibit 7: Exterior Architectural Features, Interior Architectural Features, and Landscape Features)



#### 7a. Written Statement: Proposed Monument Description

Clinton Manor Courtyard Apartments (“subject property” or “Clinton Manor”) at 5134-5184 West Clinton Street in Hollywood was constructed in 1939 and completed in 1940 by engineer Joseph J. Rees for Aetna Construction Company. The subject property is a courtyard apartment designed in the American Colonial Revival architectural style. Clinton Manor consists of three, two-story apartment buildings (buildings B, C, and D), and one, one-story duplex (building A) situated around a 24,000+ square foot formal courtyard garden. South of the courtyard are four detached utility buildings arranged in two parallel rows.

#### Site

The subject property sits on two adjacent lots (72,000 square feet total) on the south side of Clinton Street between Van Ness Avenue and Wilton Place. The site is on a slightly higher grade than that of the sidewalk. Clinton Manor is flanked to the east and west by two asphalt driveways. The ingress driveway

west of the apartment leads south to the service area, and the egress driveway on the east side leads north from the service area back to the street. Both driveways feature cut curbs.

Clinton Street is a residential street composed of majority multi-residential family properties that are one to three stories in height. Residences, including Clinton Manor Courtyard Apartments, have relatively narrow setbacks from the street. Mature trees are interspersed along the sidewalk.

#### Site Layout

The four detached residential buildings (A, B, C, and D) together form an enclosed combination O- and E-shaped “closed” courtyard. Building B to the east and building D to the west are both L-shaped. Building C to the south is T-shaped, with two-story wings, and protrudes into the courtyard plan producing the E-shaped peninsula. Building A to the north is irregularly shaped with a snubbed peninsula creating a pinch point with building C in the rectangular courtyard. The interior courtyard features concrete pathways lined with boxed hedges and a mature Magnolia tree in the center of the courtyard. The buildings and courtyard landscaping and hardscaping have bilateral symmetry, which runs at a north/south axis perpendicular to Clinton Street.

South of the enclosed apartment complex a strip of asphalt runs the width of the property line, separating the residences from the service area, and is connected to the ingress driveway to the west and egress driveway to the east. South of the asphalt strip are two rows of utility buildings which face each other across another strip of asphalt that is also connected to the ingress driveway to the west and egress driveway to the east. The northernmost row contains three detached buildings, and the southernmost row is composed of one utility building of equal width as the three it faces onto.

#### Building Exteriors

Buildings A, B, C and D are of wood frame construction clad with textured stucco, and brick masonry veneer at some of the buildings' foundation points. Buildings B and D each have hipped roofs on the section of their respective L-shapes parallel to Clinton Street. The roof segment perpendicular to the street is hipped on the side facing towards the courtyard and flat on the side facing out towards the property's edge. Buildings B and D have squared off corners. Buildings A and C are entirely hipped roofs. Their building shapes are more irregular, and feature both squared off and rounded corners. All hipped roofs are made of composition shingle and are enclosed with boxed eaves. The flat roofs likely have Built-Up Roofing (BUR) systems and are edged at the roofline with mission tiles.

Facing north onto Clinton Street, buildings B and D are setback on sloped, elevated lawns while building A, in between the two, sits on the same elevated plane behind a low brick retaining wall. The front facades of buildings B and D are six bays long. They have bilateral symmetry as part of the overall O-shape site layout but are asymmetrical when considered as individual buildings. Building A's front facade is five bays long and is symmetrical both as an individual building and as part of the larger courtyard site plan.

Five entrances are accessible via Clinton Street; one each into buildings A, B, and C, and two into the central courtyard.

Building A's central entrance boasts 5-light, wooden French doors set within a decorative pilaster surround. The entrance is set beneath a wooden, cross-hatched balustrade supported by metal posts with a floral design. It is accessed from the sidewalk via two sets of concrete steps on either side of the brick retaining wall, which feeds into a concrete walkway. This walkway diverges to lead guests into the central courtyard, or up a central set of concrete stairs leading to building A's entrance door. The entrance is

framed by two small single hung aluminum windows set within the recessed area, and two larger single hung vinyl windows on the main facade. This one-story duplex houses the onsite manager's office and residence on one side and a separate tenant apartment with courtyard-facing, curved bay windows overlooking a private garden on the other. Attached to the balustrade is a metal signpost that reads, "Clinton Manor."

Buildings B and D, the largest residential buildings, each offer one secondary entrance on the Clinton Street-facing facade. These two door openings are framed by thick plaster molding and a broken pediment with urn, and accessed from the sidewalk via two sets of concrete stairs. The entrance openings have no doors but rather lead to small landing areas and stairwells up to the second-floor exterior walkways that provide an aerial view of the courtyard canopy. Both entrances are framed by bow windows composed of five single slender hung aluminum windows on the first and second floors. Beyond the bow windows, there is one more bay towards the interior of the courtyard and two more bays towards the property line. These are all single hung aluminum frame windows. Those on the first level are framed with plaster pilaster and a half circle arch. There are several other plaster molding elements on the front facades of buildings B and D including a stretch of simple stringcourse molding running about three quarters of the way up the facade, just below the second story single hung windows; simple decorative molding that distinguishes the space between the bow windows on the first and second floor; and square pilasters with shaft fluting on the front corners of the building on the first floor. Each building features two dormer vents. The boxed eaves feature cornice molding and brackets.

The facades of building B and D that face inwards to the courtyard garden also have bilateral symmetry. They feature a range of window types including single hung, cant bay, and bow windows. The second floor of each building features several exposed walkways with terracotta tiles and metal railings. Each building is accessed by three main concrete sidewalks that traverse the courtyard garden.

The north-facing facade of building C, visible from within the courtyard, is asymmetrical as an individual building and symmetrical as part of the larger site plan. Similar to buildings B and D, building C has a hipped roof enclosed with boxed eaves, cornice molding and brackets, and three quarters stringcourse molding. Building C is T-shaped with a section that protrudes north into the courtyard. The peninsula is rounded at the corners by stacked bow windows, similar to the rounded edges seen on building A. The length of the building that completes the O-layout is rectangular with squared off corners. Building C has multiple entrances along its facades to individual units accessed via concrete sidewalks and sometimes concrete stairs. Most are six pane doors with minimal ornamentation. At the southwest and southeast corners of the buildings are flat arch openings with pilaster fluted columns leading to stairwells to the second floor.

The facades of buildings B, D, and C that face the perimeter of the property are unadorned stucco with single-hung aluminum windows.

The building facades have a myriad of entryway design elements from simple pilaster surrounds, to broken pediments with urns, to triangular pediments with dentil trim, to more elaborate door surrounds with wooden sidelight windows, bullseye rosettes, and/or decorative wood pilasters. Courtyard-facing front doors are highlighted in one of two ways: 1) second-story doors are placed along exterior walkways and the first-floor doors are framed underneath them, or 2) they are highlighted by an awning, portico, porch design, pilaster, recessed doorway and/or stairwell. Courtyard level stair entrances are identified with pilaster, flat archways. Second story doors have no decorative surrounds. All door designs mirror each other when looking across the courtyard between buildings B and D. Most doors are six-panel wooden doors except for the front manager's office that boasts five-light, wooden French doors. Some

doors have been replaced with single panel wooden doors. The original doors' brass address numbers and peephole hardware remain intact. Most apartments also have back doors (solid wood and glazed in the upper half) that lead down a back stairwell with wooden railings to the driveway. Porches, porticos, stairwells and pilasters mark the access points in and out of the buildings.

The majority of windows for buildings A, B, C, and D face the courtyard. While the openings have not been altered, many windows have been replaced with aluminum sliding sash windows. Original and character-defining window openings include the bow and cant bay window openings. Narrow octagonal shaped windows with wooden mullions that create a diamond-shaped pane are also original.

Other details throughout include metal staircase railings, dormer vents, and lantern lights.

The rectangular garages are of wood frame construction, with some brick and stucco facades. They are flat-roofed (likely with BUR systems). The garages house individual storage, a communal laundry room, as well as a maintenance garage and shed. The garages are accessed via the west ingress driveway, or through the two ground-floor pathways exiting south from the courtyard into the service area. These pathways are discreet in size and do not significantly disrupt the closed courtyard plan.

#### Building Interiors

The property houses 54 efficiency apartments made up of 38 one-bedroom apartments and 16 two-bedroom units. The shape of the apartments varies as the shape of the buildings are not uniform. However, all have 1 or 2 bedrooms, 1 bathroom, a living room, and a kitchen with either an eating nook or a separate dining room. Many kitchens have stainless steel countertops, single or double (sometimes porcelain) sinks, built-in cabinetry with dentil molding, tile or linoleum floors, and an ironing board cabinet. Some kitchens also have a small, mirrored cabinet over the sink and most have short, built-in book/display shelves. At least one kitchen still has a swinging kitchen door and at least two have O'Keefe and Merritt stoves. Other interior details include crown molding, square doorway arches, wainscoting, decorative plaster and lath walls, and high ceilings. Bedroom closets have built-in shoe racks and bathrooms have marble soap dishes, porcelain shower tubs, tile or linoleum floors, and electric heaters. Various glass overhead light fixtures. Original doorbell ringers and/or clappers remain in some of the units. Most apartments are carpeted with original wood flooring underneath.

The interior of the garages have exposed rafters and some also have exposed brick walls.

#### Landscaping and Hardscaping

The north facade of building A is separated from Clinton Street sidewalk by boxwood hedgerows and shrubs. Small trees and shrubs also line the north facades of buildings B and D. Boxwood hedgerows line the concrete paths leading from the street into the courtyard garden.

The courtyard garden itself is intersected by concrete walkways edged with boxwood hedgerows that create seven lawn spaces and present a decorative, meandering design. To the west and east of the central lawn are four medium-sized lawns. At the northeast and northwest corners of the main courtyard are two smaller garden nooks bisected by a cement walkway. To the southeast and southwest of the main lawn are two medium-sized lawns encircled by cement walkways and bordered by parterre planting beds. All of the lawns and nook gardens boast a variety of foundational plantings along the borders of the buildings as well as a variety of mature trees. Besides the Magnolia tree, there are a myriad of plantings in the garden: Fig, Grapefruit, Canary Island Date Palm, Peach, Avocado, Bougainvillea, Australian tree fern, Rubber tree, and Schefflera. Most of the mature trees are in their natural state but there are some that have been pruned into topiaries. An equally diverse amount of plants make their home in the

courtyard as well: Jade, Acanthus, Rosemary, Grapevines, Yucca, Plumeria, Night-blooming cactus, Philodendron, Strelitzia, Rose, Pineapple Guava, Geranium (with myriad more planted as annuals). In addition to the Boxwoods, some of the flowering plants including Lantana and Nandina have been pruned into hedges.

Three steel laundry lines run parallel to the first row of garages in the walkway separating the service area from the residential buildings.

### **Character Defining Features:**

#### *Site and Courtyard*

- Combined E-/O-shaped layout with bilateral symmetry
- Distinct service area composed of two rows of detached garages and utility buildings
- Ingress and egress asphalt driveways
- Circulation of concrete pathways connecting Clinton Street, the courtyard, and the service area
- Landscaping including seven distinct lawns, boxwood hedgerows, and Magnolia tree

#### *Buildings- Exterior*

- Building B and D's L-shape with combination hipped and flat roofs
- Building C's T-shape and hipped roof
- Building A's irregular rectangular shape and hipped roof
- Hipped roofs with boxed eaves and cornices
- Flat roofs with mission tile roofline edging
- Rectangular utility buildings, with flat roofs
- Dormer vents
- Steel laundry lines
- Stairwells
- Terracotta stair tiles with floral pattern
- Second story exterior walkways with terracotta tile
- Decorative entrance surrounds including broken pediments with urns, triangular pediments with dentil trim, wooden sidelight windows, bullseye rosettes, and/or decorative wood pilasters
- Six-panel wooden doors
- Five-light French doors
- Bow window openings
- Cant bay window openings
- Octagonal windows with diamond pane
- Eight-light side lights
- Pilaster columns w/ fluted shafts
- Three quarter scale stringcourse
- Metal staircase railings
- Lantern lights

#### *Buildings- Interior*

- Original doors and brass hardware, peepholes, knockers, and numbers
- Original doorbells

- Original interior features including crown molding, built-in cabinetry, square doorway arches, wainscoting, decorative plaster and lath walls, and high ceilings
- Stainless steel countertops
- Porcelain sinks/tubs
- Ironing board cabinets

## 7b. Written Statement: Statement of Significance

### SUMMARY

Per Historic Places LA, Clinton Manor Courtyard Apartments (“Clinton Manor”) is an excellent<sup>1</sup> example of the American Colonial Revival Courtyard Apartment, and reflects the period of significance of 1939-1940. It is eligible for listing in the National Register of Historic Places, the California Register of Historic Resources, and as a City of Los Angeles Historic-Cultural Monument.<sup>2</sup>

Clinton Manor is eligible for designation under Criterion 1, *identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community*. It is significant for its associations with late-Great Depression multi-family housing development in the neighborhoods of Hollywood and Greater Wilshire. The subject property translated Garden City principles and ideals of Southern California indoor/outdoor living, providing everyday people with a place of idyllic peace in the midst of national economic hardship. Located directly south of two major film studios, it exemplifies how the developing motion picture industry influenced real estate development in the surrounding neighborhoods: first, in providing proximate housing for the growing population of entertainment and service workers and, second, through its economical construction designed to be accessible to working families. Notable tenants who typified the target audience of courtyard builds in Hollywood were Ruth and Elliott Handler, who established their consumer plastics manufacturing company while living at Clinton Manor. The Handlers went on to found the groundbreaking toy manufacturer Mattel in 1945 and the iconic Barbie doll in 1959. Clinton Manor’s developer, Aetna Construction Company, was a pioneer of mass housing before and after World War II. The company would go on to build large-scale developments at Rancho San Pedro and the City of Lakewood (among other major subdivisions), positioning Clinton Manor at a crucial juncture in the developer’s evolution from apartment to single-family dwellings.

Clinton Manor is also eligible for designation under Criterion 3, *embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age*. It is an excellent, rare, and intact example of the courtyard apartment type in the American Colonial Revival style. Built between 1939 and 1940, Clinton Manor is a transitional property spanning the early (1900-1940) and late (1940-1965) American Colonial Revival period. The subject property’s high-density profile (54 units), economical building materials, and simplified revival design elements underscore builders’ priorities during the 1930s: density, economy and fantasy. From an architectural and site planning perspective, Clinton Manor is an exceptionally large (72,000 square feet) example of the courtyard apartment typology – namely, the O-/E-shaped or closed courtyard – set in the American Colonial Revival style.

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<sup>1</sup> “Excellent example of a 1940s courtyard apartment in the Wilshire area.” City of Los Angeles, Department of City Planning, Office of Historic Resources, *Los Angeles Historic Resources Inventory: Historic Places LA*, 2016, <https://hpla.lacity.org/report/72667a39-1df2-44b0-93f9-e843c6c2a94e>.

<sup>2</sup> Ibid.

## STATEMENT OF SIGNIFICANCE

### I. CRITERION 1: ASSOCIATIONS WITH BROAD PATTERNS OF HISTORY

#### A. Early History: Time Immemorial to the Cahuenga Homesteads

The Tongva people have inhabited and stewarded the land now known as the Los Angeles Basin since time immemorial.<sup>3</sup> The region's first people lived in networks of villages connected by waterways and sustained by an abundant edible landscape. The place that would become California was one of the most linguistically and culturally diverse regions on earth, and the Tongva benefitted from a sophisticated system of diplomacy rooted in deep cosmologies. Beginning in 1769, the Spanish conquest of so-called "Alta California" upended the lifeways of the Tongva and their neighbors. Franciscan proselytizers established their fourth mission, that of San Gabriel Arcángel, on Tongva lands in 1771. A mixed-race group of Spanish-Mexican settlers established El Pueblo de Nuestra Señora la Reina de los Ángeles del Río de Porciúncula in 1781, directly adjacent to the Tongva village of Yaanga.<sup>4</sup>

Hungry for labor, land, and souls, the Spanish forced Native Californians living in coastal regions into the punitive mission system, which structured life in the far northern borderlands of the Spanish American empire until 1821. The Mexican War of Independence (1810-1821) – led by marginalized "castas" (castes) within the colonial hierarchy – ended Spanish colonial rule and instituted a new Republic of Mexico, which abolished the mission system. In Alta California (including Los Angeles), the elites, known as "Californios," seized grants of former mission lands and transformed them into sweeping ranchos, despite Mexican laws requiring redistribution of lands to emancipated Natives. During the secularization period, hundreds of California Indians, now further dispossessed of their lands, entered Los Angeles in search of work. In turn, Californios instituted new systems of Indigenous labor rooted in paternalism and outright bondage.<sup>5</sup>

During the 1830s and 1840s, Anglo American immigrants settled in Southern California in greater numbers as well, looking for land, political influence, and favorable business opportunities. Many achieved control of ranchos through marriage to the daughters of Californios. This transfer of lands accelerated, primarily through deceit, after the U.S. War with Mexico (1846-48). As a result, much of the land in Greater Los Angeles sat in private hands when the transcontinental railroad arrived in the city in 1876. White settlers brought new violence to the system of labor they inherited from landed Mexicans, part of a wider strategy of land grabs and Native elimination that swept California in the mid-nineteenth century with Congressional support.<sup>6</sup>

The earliest urban development of the neighborhood bordering Hollywood and Larchmont Village predated the subject property by 70 years. A collection of white speculators, drawn to the rare public lands (unclaimed by other Euro Americans), concentrated new settlements around Normandie Avenue, Melrose Avenue, and Wilshire Boulevard beginning in the 1870s. The area known as Cahuenga Valley or

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<sup>3</sup> The original peoples have identified by many names over the last two centuries, including "Gabrielino," "Gabrieleno," "Gabiroleño," "Tobikhars," "Kij," "Kizh," "Pipimaris," "Mission Indians," "Tongva," and "Gabrielino-Tongva." Generational, geographical, and other differences in identity shape individual preferences. The region called "Tovaangar" encompasses the Los Angeles Basin, sections of the San Gabriel Valley, the western portion of San Bernardino County, and the drainage route of the Santa Ana River. For more, see Claudia K. Jurmain and William McCawley, *O, My Ancestor: Recognition and Renewal for the Gabrielino-Tongva People of the Los Angeles Area* (Berkeley: Heyday Books, 2009).

<sup>4</sup> Kelly Lytle-Hernández, *City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1771-1965* (Chapel Hill: University of North Carolina Press, 2017), 16-28.

<sup>5</sup> *Ibid.*, 28-34.

<sup>6</sup> *Ibid.*, 34-44.

Cahuenga extended beyond the burgeoning City of Los Angeles's western boundaries and would not be annexed until 1910. The place-name descended from the Tongva and referenced the Cahuenga Pass connecting the San Fernando Valley to the Los Angeles Basin.<sup>7</sup> To the west sat Rancho La Brea, deeded from the descendants of Antonio José Rocha to attorney and surveyor Henry Hancock in 1860. Hancock sold off portions of the land grant and dedicated other sections to extraction, but the land remained largely rural until the 1880s (then in the hands of his son, G. Allan Hancock).<sup>8</sup>

In the 1870s and '80s, Danish settler and surveyor Ivar A. Weid (1837-1903) purchased and developed the 400-acre tract where Clinton Manor would later be constructed ("Weid Tract"). According to historian Josh Sides, the Civil War veteran proved to be one of the most prosperous of his associates due to sheer luck. His arrival in Los Angeles coincided with sales of the last remaining public lands, which he acquired through the federal Homestead Act, and the repeat successes of his wheat crops allowed him to purchase additional acreage. His contemporaries commonly referred to the smaller of his two homesteads as "Weid Canyon."<sup>9</sup> His real estate holdings helped finance much of Hollywood's infrastructure, including the electric streetcar.<sup>10</sup>

## B. Early Twentieth-Century Development in Los Angeles

Los Angeles experienced a major population boom in the 1880s, with an influx of new migrants prompted by tales of "a more prosperous, healthier, interesting life in Southern California."<sup>11</sup> Up until the last quarter of the 19th century, Los Angeles had remained a relatively small city despite a steady increase in population. The arrival of the transcontinental railroad in 1876 (by way of San Francisco) accelerated westward migration to Southern California; rate wars between Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway in the late 1880s further incentivized arrivals from the eastern U.S. and Europe.<sup>12</sup> Between 1880 and 1896, Los Angeles' population increased from 11,090 to 97,382. Late 19th-century migrants tended to have different motivations and socioeconomic backgrounds than the American settlers who had arrived in Los Angeles after California obtained statehood in 1850.<sup>13</sup> They were not the homesteaders and prospectors of previous decades; many came from middle- or upper-class families in urban settings. They played a significant role in Los Angeles's transition from an agricultural economy into an industrial and commercial one. Entrepreneurs, industrialists and tradesmen traveled to the city to establish more manufacturing<sup>14</sup>. After World War I, major booms in the of oil, real

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<sup>7</sup> Josh Sides, *Backcountry Ghosts: California Homesteaders and the Making of a Dubious Dream* (Lincoln: University of Nebraska Press, 2021), 30. The area was south of Rancho Los Feliz and east of Rancho La Brea.

<sup>8</sup> City of Los Angeles, "Recommendation Report, Historic-Cultural Monument Application for 119 N. Larchmont Boulevard," prepared by James Dastoli, October 5, 2023.

<sup>9</sup> Sides, 31-32. See also Anders Bo Rasmussen, *Civil War Settlers: Scandinavians, Citizenship, and American Empire, 1848-1870* (Cambridge: Cambridge University Press, 2022).

<sup>10</sup> Historical Society of Southern California, "Ivar A. Weid," *Pioneers of Los Angeles County* Vol. 5 (Los Angeles, 1900-1902), 93-94.

<sup>11</sup> Sam Hall Kaplan, *LA: Lost and Found: An Architectural History of Los Angeles*, (New York: Crown Trade Paperbacks, 1987), 37.

<sup>12</sup> City of Los Angeles, Department of City Planning, Office of Historic Resources, *Survey LA: Los Angeles Historic Resources Survey, Los Angeles Citywide Historic Context Statement, Industrial Development, Industrial Development 1850-1980*, 5, [https://planning.lacity.gov/odocument/ad40500b-cf5a-436e-8c80-a81606544c01/IndustrialDevelopment\\_1850-1980.pdf](https://planning.lacity.gov/odocument/ad40500b-cf5a-436e-8c80-a81606544c01/IndustrialDevelopment_1850-1980.pdf).

<sup>13</sup> City of Los Angeles, Department of City Planning, Office of Historic Resources, *Survey LA: Los Angeles Historic Resources Survey, Los Angeles Citywide Historic Context Statement, Architecture and Engineering, 1850-1980, Housing the Masses, 1880-1975, Late 19th and Early 20th Century Neighborhoods, 1880-1910*, 10, [https://planning.lacity.gov/odocument/1481fba6-c496-495c-804e-c56fd98b7f48/Late19thandEarly20thCenturyResidentialArchitecture\\_1885-1910.pdf](https://planning.lacity.gov/odocument/1481fba6-c496-495c-804e-c56fd98b7f48/Late19thandEarly20thCenturyResidentialArchitecture_1885-1910.pdf).

<sup>14</sup> City of Los Angeles, *Industrial Development*, 4.

estate, and motion picture industries<sup>15</sup> prompted another migration swell. Between 1900 and 1930, the population of Los Angeles grew to over 1.2 million.<sup>16</sup> As historian Robert Fogelson wrote, “The metropolis [of Los Angeles] grew slowly in the era of the horse car, rapidly during the period of the electric railway, and even faster in the age of the private automobile.”<sup>17</sup>

These population explosions created a demand for higher-density housing, which led to a significant wave of multi-family housing development. “[D]uring the 1920s entrepreneurs erected new apartment houses at a staggering rate... from just eight percent in 1920 to 53 percent in 1928. By the mid-1920s, nearly half of all of the city’s residential units were in multi-family buildings, including duplexes, four-flats, bungalow courts, and apartment buildings.”<sup>18</sup> Thus multi-family housing became an integral building block of the growth and development of the city’s urban landscape.

In Hollywood specifically, demand for multi-family housing was further fueled by the burgeoning motion picture studios’ need for concentrated housing in the surrounding neighborhoods for studio workers and other support staff. Six years after the opening of the first film studio in Hollywood in 1917, the motion picture industry was the Hollywood community’s largest industry.<sup>19</sup> By 1920, the film industry was grossing an estimated \$1 billion a year and employing some 100,000 Angelenos. It was L.A.’s biggest industry, next to growth itself.<sup>20</sup> Hollywood had become synonymous with the glamor of film as well as a residential and commercial center. As movie studios continued to scale, its growth had a secondary effect of making the land around motion picture studios prime development areas for real estate. Real estate developers capitalized on the opportunity, building residential development at every price point, from palatial homes to multi-family dwellings, for the studio president down to the most entry-level studio worker.<sup>21</sup> With the studio-adjacent multi-family residences specifically, a myriad of studio workers, artists and executives continuously circulated together in their home life as well as their work life, reflecting the symbiotic relationship between residential and industry.<sup>22</sup> With proximate housing available, these industry workers were able to create kindred, working-class communities in orbit around the central studio. These kinds of concentrated worker communities contributed to working-class identity formation and were as significant to “shaping working-class consciousness [in Los Angeles] as unions and the workplace itself.”<sup>23</sup> The mark of studio-worker communities are not only reflected in the motion pictures produced but in the surrounding residential architecture, as many studio workers were often employed to build the surrounding residential housing, employing similar construction materials and building principles

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<sup>15</sup> Ibid., 8.

<sup>16</sup> City of Los Angeles, Department of City Planning, Office of Historic Resources, *Survey LA: Los Angeles Historic Resources Survey, Los Angeles Citywide Historic Context Statement, Residential Development and Suburbanization, Multi-Family Residential Development*, 5, [https://planning.lacity.gov/odocument/1a7b1647-4516-45da-9cff-db2db3b9b440/Multi-FamilyResidentialDevelopment\\_1910-1980.pdf](https://planning.lacity.gov/odocument/1a7b1647-4516-45da-9cff-db2db3b9b440/Multi-FamilyResidentialDevelopment_1910-1980.pdf).

<sup>17</sup> Robert M. Fogelson, *The Fragmented Metropolis: Los Angeles, 1850-1930*, (Berkeley, Los Angeles, London: University of California Press, 1967), 142-3.

<sup>18</sup> City of Los Angeles, *Multi-family Residential Development*, 12.

<sup>19</sup> City of Los Angeles, Department of City Planning, Office of Historic Resources, *Survey LA: Los Angeles Historic Resources Survey, Los Angeles Citywide Historic Context Statement, Entertainment Industry 1908-1980, Residential Properties Associated with the Entertainment Industry 1908-1980, Entertainment Industry Housing and Neighborhoods 1908-1980*, 30, [https://planning.lacity.gov/odocument/e68277d1-b3b8-4a25-9f4a-75638c4a728a/7.1\\_Entertainment\\_Industry\\_Residential\\_Theme\\_1908-1980.pdf](https://planning.lacity.gov/odocument/e68277d1-b3b8-4a25-9f4a-75638c4a728a/7.1_Entertainment_Industry_Residential_Theme_1908-1980.pdf).

<sup>20</sup> Kaplan, *Lost & Found*, 83.

<sup>21</sup> City of Los Angeles, *Entertainment Industry*, 30.

<sup>22</sup> Ibid., 4.

<sup>23</sup> City of Los Angeles, Department of City Planning, Office of Historic Resources, *Survey LA: Los Angeles Historic Resources Survey, Los Angeles Citywide Historic Context Statement, Industrial Development, Labor History 1870-1980*, 49, [https://planning.lacity.gov/odocument/0435c714-48b7-4959-9d4c-93b24641d4f0/LaborHistory\\_1870-1980.pdf](https://planning.lacity.gov/odocument/0435c714-48b7-4959-9d4c-93b24641d4f0/LaborHistory_1870-1980.pdf).

as they applied to movie sets. The desirability of these neighborhoods invited streetcar line development, which spurred the rise of streetcar-related commercial districts and streetcar suburbs.

Following the stock market crash in late 1929, the U.S. plunged into the Great Depression with the rest of the globe. Over the next decade, 14 million Americans experienced unemployment, and the nation's poor were relegated to increasingly derelict housing as available housing stock dried up. Housing construction across the country shrank by 90%, and migrants from rural settings and small towns crowded into the larger cities seeking work.<sup>24</sup> The congestion overburdened urban neighborhoods already struggling with economic hardship and disinvestment.<sup>25</sup> Construction of new housing in Los Angeles slowed in the early 1930s and remained sluggish through 1936. The slowdown initially affected single-family housing more than multi-family because many developers were still interested in converting vacant lots into income-producing rental properties. However, by the late 1930s, even multi-family development was feeling the pressures of affordable housing demand due to the difficult economy and high rates of poverty.<sup>26</sup> Los Angeles' population continued to grow even in uncertain economic times because, as one migrant explained, "[H]e might starve in L.A., but he wouldn't freeze."<sup>27</sup> These combined pressures led to a tremendous housing shortage, as well as an accelerated deterioration of existing housing stock.<sup>28</sup>

Economic pressures were felt keenly in large, densely populated cities, and everyday Angelenos longed for more stability. Although *economic* stability may not have been available to many, architects and designers capitalized on Southern California's temperate climate and created timeless, peaceful living environments that incorporated Garden City Movement principles to produce living space stability. Originating in nineteenth-century England, the Garden City Movement is attributed to Sir Ebenezer Howard and his 1898 book, *To-morrow: A Peaceful Path to True Reform*. The book discussed the deteriorating quality of life in cities and advocated moving to the nearby countryside just outside said cities. The goal was to enjoy the pleasures of a country lifestyle without giving up proximity to the amenities of urban life. The architecture emphasized greenspace, air, and light as well as humble, vernacular building styles to create a peaceful environment.<sup>29</sup> Inspired by European thinkers, American urban planner Charles Stein founded the Regional Planning Association of America (RPAA) in 1923 with fellow urban planner Henry Wright and other luminaries (Lewis Mumford, Catherine Bauer, Bendon MacKay and Alexander Bing) to address the derelict housing problem that arose at the end of the Industrial Revolution. The RPAA's prolific writings on the subject sparked courtyard and garden-style communities on the East Coast, starting in 1923 with Sunnyside Gardens, a 77-acre low-rise development in Queens, New York.<sup>30</sup>

As the consequences of the Great Depression took hold in Southern California, builders adapted Garden City principles to the higher density bungalow courts, courtyard apartments, and (eventually) garden apartments that were growing in popularity among working Angelenos. Instead of locating these builds

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<sup>24</sup> Los Angeles Conservancy, prepared by Architectural Resources Group, *Garden Apartments of Los Angeles: Historic Context Statement*, 16, [https://planning.lacity.gov/odocument/44a35225-2c50-4d41-80b1-605cec58373e/GardenApartmentsofLosAngeles\\_ContextStatement.pdf](https://planning.lacity.gov/odocument/44a35225-2c50-4d41-80b1-605cec58373e/GardenApartmentsofLosAngeles_ContextStatement.pdf).

<sup>25</sup> National Park Service, *Public Housing in the United States 1933-1949*, National Register of Historic Places Multiple Property Documentation Form, Section E, 17, [https://planning.lacity.gov/odocument/6b1ce146-16b3-4e5a-8df9-11f44322a159/PublicHousingintheUnitedStates\\_1933-1949.pdf](https://planning.lacity.gov/odocument/6b1ce146-16b3-4e5a-8df9-11f44322a159/PublicHousingintheUnitedStates_1933-1949.pdf).

<sup>26</sup> City of Los Angeles, *Multi-family Residential Development*, 18.

<sup>27</sup> Kaplan, *Lost and Found*, 123.

<sup>28</sup> City of Los Angeles, *Multi-family Residential Development*, 18.

<sup>29</sup> Los Angeles Conservancy, *Garden Apartments of Los Angeles*, 11-12.

<sup>30</sup> Los Angeles Conservancy, *Garden Apartments of Los Angeles*, 13.

30 minutes outside of the city as Howard proposed, real estate developers brought the countryside into the urban courtyard. These types of multi-family housing prioritized the courtyard greenspace as a focal point, and provided a modicum of peace and respite to Angelenos trying to weather the economic storms of the 1930s. Though the city continued to struggle economically until the outbreak of World War II, the 1932 Olympics gave Los Angeles a much needed cash infusion, and the motion picture industry continued to be profitable due to its escapism.<sup>31</sup> Eventually, by the late 1930s, Los Angeles' housing market had begun to rebound, so much so that by 1937 multi-family construction had multiplied by a factor of fourteen.<sup>32</sup>

Besides incorporating soothing greenspace, real estate developers were also employing popular Revival-style architecture to provide a more serene home space. Revival styles reinforced the fantasy of a serenity by referencing a building style that promoted the idea of the renter living in a simpler era of abundance. With regard to the American Colonial Revival architectural style, during the Great Depression and, subsequently, during/after World War II, there were also fiscal considerations for using this style. Building technology and material economies were becoming increasingly relevant as the austerity of the 1930s "was followed by a scarcity of building materials because of the war."<sup>33</sup> The simplicity of this colonial style made the revival version a more economical build that could easily accommodate modern construction technologies such as prefabrication and reinforced concrete.<sup>34</sup>

### C. Early Development in Greater Wilshire

Relative to the subject property, the area surrounding Weid Tract experienced a boom in residential growth as the city stretched beyond its original core in the early 20th century. Much of the early housing stock was single-family. According to settler historian James Miller Guinn, the more expansive of Weid's tracts – bound by Second Street, Santa Monica Boulevard, Western Avenue, and the Hollywood Cemetery – was filled with "beautiful homes, primarily of the bungalow type" and had developed into "one of the most desirable residence sections in Los Angeles" by 1915.<sup>35</sup> To the east, investors Sidney L. Briggs and M.P. Gilbert acquired 35 acres of public lands to develop Melrose Hill in 1906; the tract would fill with Craftsman bungalows and period revival residences over the next two decades.<sup>36</sup> Larchmont Heights followed in 1910, a project of developer James V. Baldwin. In 1911, the Windsor Square Investment Company purchased 200 acres to the south of the subject property, which it subdivided for stately, deed-restricted homes.<sup>37</sup> The exclusive neighborhood expanded quickly over the next decade. 1920 proved to be transformative, beginning with the Los Angeles Railway construction of an extension along the new Larchmont Boulevard to Melrose Avenue to serve the popular Hollywood Mineral Hot Springs. Later that year, Windsor Square resident Julius La Bonte and his business partner Charles Ramson purchased seven lots on Larchmont between Beverly Boulevard and 1st Street for a neighborhood-serving commercial district (dubbed "Larchmont Village").<sup>38</sup> Around the same time, smaller developers began constructing more modest residences around the new business district, with tract

<sup>31</sup> Kaplan, *Lost and Found*, 125.

<sup>32</sup> City of Los Angeles, *Multi-family Residential Development*, 19.

<sup>33</sup> Barbara Rubin, "A Chronology of Architecture in Los Angeles," *Annals of the Association of American Geographers*, vol. 67, no. 4 (1977): 532, <https://www.jstor.org/stable/2562480>.

<sup>34</sup> David Gebhard, "The American Colonial Revival in the 1930s," *Winterthur Portfolio*, vol. 22, no. 2/3 (1987): 146, <https://www.jstor.org/stable/1181112>.

<sup>35</sup> James Miller Guinn, *A History of California and an Extended History of Los Angeles and Environs, Vol. II* (Los Angeles: Historic Record Company, 1915), 263.

<sup>36</sup> City of Los Angeles, "Melrose Hill Preservation Plan," (March 13, 2008), 10.

<sup>37</sup> Patricia Lombard, *Images of America: Larchmont* (Charleston: Arcadia Publishing, 2015), 9; Eric Brightwell, "California Fool's Gold: Exploring Larchmont Village," March 13, 2022, <https://ericbrightwell.com/2022/02/03/california-fools-gold-exploring-larchmont-village/>.

<sup>38</sup> City of Los Angeles, "Recommendation Report for 119 N. Larchmont Boulevard," October 5, 2023.

names such as “New Windsor Square,” “Windsor Heights,” and “Marlborough Square.” These investors had a different homebuyer in mind: film industry workers. With its nearby amenities, this streetcar suburb offered convenient access to nearby motion picture studios and were priced within reach of middle-class families.<sup>39</sup>

Also in 1920, Weid Tract passed to rancher Walter K. Bowker, who earned his fortune in land holdings, infrastructure, and livestock in Calexico, CA.<sup>40</sup> Over the next two decades, the neighborhood grew to include both single-family and multi-family residential buildings, with high concentrations of motion picture and radio workers. In 1926, the Famous Players-Lasky Corporation (renamed Paramount Pictures in 1930) purchased the former United Studios property on Melrose and began building out the studio lot with new facilities for talking pictures. Neighboring Radio-Keith-Orpheum (RKO) Studios – which formed in the late 1920s from a circuit of vaudeville theaters, film ventures, and radio networks – similarly undertook an ambitious building campaign in the late 1920s and early 1930s.<sup>41</sup> The 1951 Sanborn map of the blocks around Clinton Manor reveals a high concentration of multi-family housing in the area, including bungalow courts, apartment houses, fourplexes and courtyard apartments.

As indicated above, these studio expansions drew more working and middle-class families to the neighborhood south of Melrose. In 1939, the same year that Aetna broke ground on Clinton Manor, the Home Owners’ Loan Corporation (HOLC) noted gradual changes in the residential districts surrounding Paramount and RKO. A program of the New Deal, HOLC relied on demographic information to assess the (often racialized) risks and opportunities of home mortgages in American cities. Clinton Street itself ran through the border of two districts: the area to the south (C-86) received a high yellow grade, whereas the area to the north (D-29) received a mid-red grade.<sup>42</sup> Neither neighborhood contained active deed restrictions at the time.

The southern district – bounded roughly by Melrose and Clinton to the north, Western Avenue to the east, Beverly Boulevard to the south, and the Wilshire Country Club to the west – contained moderately priced, good quality homes with “some pride of ownership.” Its residents included entrepreneurs and white-collar professionals in addition to studio employees. Yet federal evaluators determined the area to be in decline, the result of an “infiltration of subversive racial elements” from the north and the presence of multifamily dwellings, which broke up the cohesion of single-family blocks.<sup>43</sup> Furthermore, they described the northern district – bounded roughly by Melrose and Clinton to the south, Western to the east, La Mirada and Sunset Boulevard to the north, and Wilcox and El Centro to the west – as a “low rental workingman’s district.” Its residents held similar occupations as their neighbors to the south, along with high concentrations of service workers and artisans. Most lived in apartment buildings in dwindling repair, some of which were rumored “to be operated on a ‘bawdy house’ basis.” Above all, HOLC assessors singled out the neighborhood’s ethnoracial diversity as the source of its low grade, describing the “unfavorable influence” of Japanese, Filipino, and Mexican residents on property values.<sup>44</sup>

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<sup>39</sup> Gayle Pollard-Terry, “Homespun and not far from Hollywood,” *Los Angeles Times*, April 23, 2006, <https://www.latimes.com/la-re-guide23apr23-story.html>.

<sup>40</sup> County of Los Angeles, “Deed of Trust, Lots 53 and 54 of Ivar A. Weid’s Subdivision, Ada F. Weyse and Rudolf G. Weyse to Walter K. Bowker,” August 2, 1920; “W.K. Bowker Rites Today,” *Los Angeles Times*, July 28, 1931.

<sup>41</sup> Los Angeles Conservancy, “Paramount Pictures,” undated, <https://www.laconservancy.org/learn/historic-places/paramount-pictures/>

<sup>42</sup> HOLC assigned all neighborhoods one of four grades: red, yellow, green, and blue. Red grades represented the highest risk, whereas blue represented the most desirable investments.

<sup>43</sup> Home Owners Loan Corporation, “Area Description: Hollywood, C-86,” February 25, 1939, courtesy of Mapping Inequality, University of Richmond. .

<sup>44</sup> Home Owners Loan Corporation, “Area Description: Hollywood, D-29,” February 24, 1939, courtesy of Mapping Inequality.

Such was the outsider view of the former Weid Tract in the late 1930s. Amid the tumult of the Great Depression, federal housing experts marked the neighborhood as an investment risk for single-family homeowners and their mortgage lenders due to changing demographics and its growing concentration of apartment buildings and duplexes. Against this backdrop, Aetna proposed a new rental community that would bring desirable qualities like green space, an orderly site plan, functional living arrangements, picturesque design, and modern amenities to apartment dwellers. The plan for Clinton Manor sought to balance competing visions of the neighborhood and to meet demands for new workforce housing near the studios. As some of its earliest tenants would attest, the rental rate proved to be a stretch, but the property nonetheless drew in working actors, production staff, salespersons, and service workers in addition to medical professionals and attorneys. Thus, the builder's choice to invest on Clinton Street at the same moment in which its risk assessment was climbing was noteworthy and anticipated (in design) the kinds of projects it would undertake in the coming years.

#### D. Clinton Manor Reflects the Considerations of the Period of Significance

Sited on a two-lot parcel,<sup>45</sup> Clinton Manor's 54 one- and two-bedroom apartment units reflect the type of high-density housing that developers were building in order to meet Los Angeles' rising population demands and affordable housing needs. Scaled back building budgets were reflected in the construction economies of many of the building choices: cheaper building materials of wood and stucco; metal railings that were likely manufactured; and brick veneer on façades rather than actual brick. These newer building technologies at the time made colonial revival decorative elements cost-effective and, therefore, possible on a multi-family scale. Decorative features on the building fenestrations and inside apartments were simplified as well as an economy. By keeping costs down, Aetna Construction Company was able to specifically advertise the subject property's "reasonable rates"<sup>46</sup> to appeal to the cost-conscious renter.

In the Garden City tradition, Aetna made the efficiency-size apartments more attractive by highlighting the courtyard's "unique and beautiful setting,"<sup>47</sup> assuring residents that they were getting more than just an apartment. They were getting a "manor," evoking a picturesque lifestyle inside one of the largest urban cities in America without foregoing modern conveniences. Their newspaper advertisements highlighted several modernizations such as a switchboard service, garages for personal automobiles, carpet, refrigeration, and separate entrances. Garage storage space provided additional relief to the efficiency-size apartments, while maintaining the integral fantasy of the manor's courtyard garden by relegating such utilitarian necessities to the back service area. Wrapped in the revivalist cloak of historic fantasy, modern domestic conveniences became comfortable and reassuring.<sup>48</sup>

The subject property is sited within a fifteen-minute walk to the historic Larchmont commercial district and a ten-minute walk to the (now defunct) R streetcar line<sup>49</sup> (Western terminus was at Melrose Avenue and

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<sup>45</sup> Lots 53 and 54. Los Angeles County Assessor's Office, *Property Search Tool*, <https://maps.assessor.lacounty.gov/GeoCortex/Essentials/PAIS/REST/sites/PAIS/VirtualDirectory/AssessorMaps/ViewMap.html?val=5522-015>.

<sup>46</sup> See attached Exhibit Ext. Architectural Features\_Garage\_Advertisement Sign (creation date unknown).

<sup>47</sup> See attached Exhibit. Clinton Manor, advertisement, Los Angeles Times, March 25, 1940.

<sup>48</sup> Valenzuela Preservation Studio prepared for the Louisiana Office of Cultural Development, Division of Historic Preservation, Baton Rouge, Louisiana, "Historic Context for the Colonial Revival Architecture Style in Louisiana," Department of Culture, Recreation & Tourism, 2012, 4-14, [https://crt.state.la.us/Assets/OCD/hp/nationalregister/historic\\_contexts/The\\_Colonial\\_Revival\\_Style.pdf](https://crt.state.la.us/Assets/OCD/hp/nationalregister/historic_contexts/The_Colonial_Revival_Style.pdf).

<sup>49</sup> "The 'R' Line was formed by merging the Stephenson Avenue Line and the West 6th Street Line, with service beginning in 1920 and ending in 1947. The route went from Eastern Avenue and Whittier Boulevard, west on Whittier to Boyle Avenue, south on Boyle to E. 7th Street, west on 7th to Alvarado Street, north on Alvarado to W. 6th Street, west on 6th to right-of-way near Gramercy Place, north on right-of-way to W. 3rd Street, west on 3rd to Larchmont Boulevard, north on Larchmont to Melrose Avenue. In 1931, the line was rerouted to travel west on Whittier to Boyle Avenue, south on Boyle to

Larchmont Boulevard - 0.6 miles from the subject property). Residents who had a work commute and no automobile were in close proximity to public transportation to get to their jobs in the downtown commercial district or other destinations. This would have been an important consideration for the non-studio worker residents of Clinton Manor who held a variety of working and middle-class jobs, including but not limited to stenographer, salesperson, trucker, vice-president, civil engineer, lawyer, teacher, dentist, bookkeeper, trucker, weaver, plastics manufacturer, mechanic, and deputy city attorney.<sup>50</sup> For those residents who did have a personal vehicle, the detached, two-car garages in the back of the courtyard envelope acknowledged the growing use of automobiles that, by 1940, had begun to define Los Angeles.

There was also a demonstrable subset of inaugural Clinton Manor residents who held a variety of motion picture and entertainment jobs: studio workers, actors, an assistant director, a singer, and a musician.<sup>51</sup> Situated less than two blocks from Famous Players-Lasky Studios (now Paramount Studios) and half a block from Clune Studios (originally part of Famous Players-Lasky Studios, which became Clune Studios, then California Studios and currently Raleigh Studios), the subject property was strategically placed to offer a convenient, walkable commute for its many residents who worked in the entertainment industry. (See figure 1, below.) The subject property's placement also reflected real estate developers' recognition of the high profitability of the motion picture industry at the time and the resulting commercial viability of larger multi-family apartment development in studio-surrounding neighborhoods.



Figure 1

#### E. Notable Tenants: Ruth and Elliot Handler

E. 7th Street, west on 7th to Vermont Avenue, north on Vermont to W. 3rd Street, west on 3rd to La Brea Avenue.  
 "R'-Whittier Boulevard and W. 3rd Street Line (1920-1947)," The Electrical Railway Historical Association of Southern California, [http://erha.org/lary\\_r.htm](http://erha.org/lary_r.htm).

<sup>50</sup> See attached Exhibit of tenant occupations 1941-42.

<sup>51</sup> Ibid.

Mattel co-founders Ruth Moskowicz Handler (1916-2002) and Isadore “Izzy” Elliot Handler (1916-2011) were among the first tenants of the subject property, renting 5142 ½ from 1940-1942. High school sweethearts from Denver, CO, the entrepreneurial couple shared a westward gaze. In 1936, nineteen-year-old Ruth took a job as a stenographer at Paramount Studios while visiting a friend in Los Angeles, earning \$25 a week.<sup>52</sup> Elliot (as he was known for most of his life) followed soon after, working as a lighting fixture designer while he saved money to attend the Art Center School of Design. Ruth remembered their earliest years in Hollywood fondly, despite at least one encounter with antisemitism on the studio lot.<sup>53</sup> Under pressure from her family, she briefly returned to Denver after a year in Los Angeles. The couple reunited and married in 1938, settling together in Hollywood. Ruth resumed working for Paramount, Elliot enrolled in classes at the Art Center, and the pair moved into a small furnished studio apartment off Melrose. “We weren’t just cramped in that dinky hole,” she wrote in her autobiography. “[I]n the summer we’d nearly die from the furnace-like heat it collected.”<sup>54</sup>

Clinton Manor’s lush grounds and modern amenities represented “pure paradise” to the young transplants. Ruth and Elliot found their future apartment and plastics lab by happenstance. After stumbling upon an open house for the newly completed property, they agreed to a tour out of curiosity, convinced the units exceeded their budget. Ruth recalled: “The complex boasted an expansive lawn and each unit featured carpeting, a stove and refrigerator, big windows with venetian blinds...and best of all spaciousness. As a bonus, each apartment was allotted one-half of a two-car garage.”<sup>55</sup> The monthly rate – \$37.50 – was \$10 more than their current arrangement, but the Handlers signed a lease on the spot and drove straight to Sears to begin furnishing their new home. Ruth would later claim that renting 5142 ½ Clinton Street was “the single most important step we’d ever take.”<sup>56</sup> Looking back, she saw the move as one in a series of fortuitous events that would bring good fortune to her and her family. Biographer Robin Gerber emphasizes this point, writing: “Ruth read a great deal of meaning into taking the new apartment, as well as other milestones she identified in her life.”<sup>57</sup>

Now an industrial designer, Elliot began experimenting with creating consumer products from acrylic plastics like Lucite, more commonly used in aviation technologies. According to Ruth, he drew inspiration for sleek plastic housewares from the “Spartan looks of [their] new apartment.”<sup>58</sup> With strong encouragement from his wife, he transformed their half of the garage into a Lucite workshop and used their kitchen oven to shape his molds. “Our side of the garage was always a mess of plastic and wood shavings plus dust from the sanding,” Ruth admitted. “It wasn’t long before the neighbor who shared our garage complained to the apartment manager that our activities were ruining the finish on his car.”<sup>59</sup> Threatened with eviction if they didn’t relocate their lab, the Handlers took a gamble. Ruth agreed to continue working at Paramount, and Elliot dropped out of the Art Center to work on his designs full-time. They scraped together \$50 to rent a small shop – a former Chinese laundry – for six months. Elliot turned to Harold “Matt” Matson, a craftsman he knew from his time in light fixtures, and asked him to construct an oven for the new studio.

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<sup>52</sup> Ruth Handler and Jacqueline Shannon, *Dream Doll: The Ruth Handler Story* (Stamford, CT: Longmeadow Press, 1994), 28.

<sup>53</sup> *Ibid.*, 30. In her autobiography, Ruth described more experiences with antisemitism during her time in Denver. She persuaded her husband to go by his middle name after they married, explaining that non-Jews often used the name “Izzy” as an ethnic slur. See *Ibid.*, 33.

<sup>54</sup> *Ibid.*, 34.

<sup>55</sup> *Ibid.*

<sup>56</sup> *Ibid.*, 35.

<sup>57</sup> Robin Gerber, *Barbie and Ruth: The Story of the World’s Most Famous Doll and the Woman who Created Her* (New York: HarperCollins, 2009), 45.

<sup>58</sup> Handler and Shannon, 35.

<sup>59</sup> *Ibid.*, 36.

Elliot Handler Plastics was a tiny operation. The early samples were a bold mix of Lucite, metal, and wood – rare combinations for the time. Ruth proved to be an excellent saleswoman, targeting exclusive housewares shops like Zacho's on Wilshire Boulevard and securing holiday orders from Douglas Aircraft. As the company grew and relocated to a bigger studio, she split more of her time between Paramount and plastics sales. Elliot expanded from giftware into jewelry design, but he struggled to turn a profit due to the high cost of materials. His customers included major film studios (including RKO), department stores, and private individuals.<sup>60</sup> In 1942, he took on a partner, Russian émigré Zachary Zemby, in a costume jewelry venture and renamed the business Elzac, which ran until 1944.<sup>61</sup> Matson joined the team and supervised the factory. The short-lived partnership with Zemby proved tumultuous, albeit modestly successful.

Changes were afoot on the homefront as well. Following a difficult pregnancy, Ruth gave birth to the couple's first daughter, Barbara, in 1941 while living at Clinton Manor. She devoted the next few years to homemaking and child-rearing while Elliot managed the business. In 1944, the couple had a second child – a son named Kenneth – and Ruth began to crave her life outside the home. She explained: "I missed the fast-paced business world and the adrenaline rush that came with closing a tough sale and delivering a gigantic order on time. I wanted to be with my children, but I also knew I would be a better mother if I were allowed to have some interests outside the home."<sup>62</sup> The Handlers lived at Clinton Manor until 1942.<sup>63</sup>

The Handlers reunited with Matson in 1945 on a new venture, incorporated as Mattel, Inc. Elliot entered as the lead designer, Matt as the manufacturer, and Ruth as the sales manager. Although they initially produced plastic photo frames, the Hawthorne-based company distinguished itself for the plastic toys it made from leftover materials. Matt left the partnership early on, but Mattel took off as servicemen returned home, started families, and created a new demand for inexpensive, mass-produced playthings. By 1952, the company employed 700 factory and office workers, a majority of whom were women.<sup>64</sup> In 1959, Mattel introduced its most iconic (plastic) product in the company's history – the Barbie doll, named for the couple's daughter.

Looking back, the meeting of the Handlers and Aetna in the subject property was serendipitous, as both would go on to create major symbols of mass production and mass culture in postwar America. For Ruth and Elliot, moving into Clinton Manor marked an investment in their future, one that required financial sacrifices given their modest income. Yet the property gave them room to experiment with plastic technologies and invited them to imagine how other working people might furnish their efficiency-style units. They typified the kind of renters who were drawn to the property – young, entrepreneurial individuals and couples with ties to the entertainment industry. Despite their relatively short stay, it transformed their lives and careers.

#### F. Aetna Construction Company

Clinton Manor represented a milestone project in the history of one of Southern California's most influential developers. A pioneer of mass housing for working and middle-class families, Aetna Construction Company was a subsidiary of Consolidated Hotels, Inc., founded in 1928 by developer and

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<sup>60</sup> Ruth Handler Papers, 1931-2002; Miscellaneous Invoices, 1941. MC501, Box 7, Folder 16, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Mass.

<sup>61</sup> *Ibid.*, 39-41.

<sup>62</sup> *Ibid.*, 47

<sup>63</sup> In 1942, City records list the Handler's address as 5430 Ruthelen Street. Los Angeles City Directory, 1942.

<sup>64</sup> Tanya Lee Stone, *The Good, the Bad, and the Barbie: A Doll's History and Her Impact on Us* (New York: Viking, 2010), 16-19.

philanthropist Benjamin Weingart (1888-1980).<sup>65</sup> He began his real estate career in the 1910s with residential conversions of hotels in present-day Skid Row for low-income tenants. His holdings would soon expand to include hotels, apartments, boarding houses, and commercial properties.

By the mid-1930s, Aetna began directing significant resources to new multifamily buildings in the Greater Wilshire neighborhood, south of the subject property. The company experimented with period revival styles and courtyard layouts in designs for 845 ½ S. Hobart Boulevard (1937), 820 S. Serrano Avenue (1938), 828 S. Serrano Avenue (1938), 907 S. Hobart Boulevard (1938), 912 S. Serrano Avenue (1937), and 532 S. Berendo Street (1938).<sup>66</sup> Under the leadership of president Irving Siegel (1902-1949), Aetna launched one of the city's most ambitious building programs on Berendo, developing unimproved lands acquired from the Pacific Electric Land Company.<sup>67</sup> Also in 1938, the developer purchased 14 lots in the new Leimert Park subdivision, with plans to construct five-family apartment buildings on each.<sup>68</sup>

During this time, others have suggested that Aetna may have employed an in-house architect, although it occasionally brought in independent designers.<sup>69</sup> The company hired civil engineer J.J. Rees (1894-1943, birth name Joseph Rzepniewsky) on several projects, including Clinton Manor and the Selma/Las Palmas Courtyard Apartments (1939) at 1535-1555 N. Las Palmas Avenue in Hollywood. Born in Poland and trained in England, Rees was responsible for more than 100 buildings in Greater Los Angeles, including the Sycamore Chateau (1935, HCM #1010) and the Fine Arts Cinema in Beverly Hills.<sup>70</sup> His firm also monitored building permit activity for the California Title Insurance Company, its findings on development trends appearing regularly in the press. In 1938, he designed his own home in collaboration with his daughter at 5455 Clinton Street, six blocks east of the subject property.<sup>71</sup>

Aetna's collaboration with Rees on Clinton Manor exemplified the company's pivot from smaller courtyard-style projects toward large-scale garden apartment projects. According to Architectural Resources Group, Weingart was allegedly predisposed to the type, and he would later go on to purchase the 70-acre Wyvernwood in Boyle Heights. Under his and Siegler's leadership, Aetna partnered with architects W. George Lutzi, AIA and William Allen, AIA on two small-scale projects in 1940 – Washington Gardens (Pico-Union) and Columbia Manor (Westlake) – and the eight-acre community of Dorset Village (Hyde Park) in 1941.<sup>72</sup> The team reunited after World War II to construct the large-scale community of Crenshaw Village in 1948.<sup>73</sup>

Clinton Manor also marked an experiment for Aetna in developing workforce housing with Garden City planning principles. Having expanded the courtyard typology at the subject property for studio workers,

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<sup>65</sup> City of Los Angeles, "Recommendation Report, Historic-Cultural Monument Application for Selma Las Palmas Courtyard Apartments," prepared by Charles J. Fisher, March 15, 2018.

<sup>66</sup> "Ten New Apartment Projects to Be Built in Los Angeles," *Los Angeles Times*, September 13, 1936; "New Apartment Units Planned," *Los Angeles Times*, July 18, 1937. 532 S. Berendo is no longer extant. The other properties identified above are listed in the California Register of Historical Resources, per Historic Places LA.

<sup>67</sup> "Ten Buildings Rise, Others Planned in the Same Program," *Los Angeles Times*, April 24, 1938.

<sup>68</sup> "Defeat of Single Tax, Pension Booms Building," *Southwest Wave*, November 15, 1938; "Plan 14 Apartment Structures for Leimert Park," *Southwest Wave*, January 10, 1939.

<sup>69</sup> City of Los Angeles, "Recommendation Report, Selma Las Palmas Courtyard Apartments," March 15, 2018.

<sup>70</sup> City of Los Angeles, "Recommendation Report, Historic-Cultural Monument Application for 6400 West Orange Street; 655-657 South La Jolla Avenue," prepared by Steven Luftman, May 16, 2019.

<sup>71</sup> City of Los Angeles, "Recommendation Report, Historic-Cultural Monument Application for Aidlin-Rees Apartments," prepared by Steven Luftman, October 19, 2017.

<sup>72</sup> Architectural Resources Group, *Garden Apartments of Los Angeles: Historic Context Statement*, 91-92.

<sup>73</sup> Washington Gardens, Dorset Village, and Crenshaw Village were all identified as historic districts eligible for listing at the local, state, and national level by SurveyLA. Architectural Resources Group, "SurveyLA Results: West Adams - Baldwin Hills - Leimert Historic Districts, Planning Districts, and Multi-Property Resources" (prepared for the City of Los Angeles Planning Department, 2012), 854, 880; Architectural Resources Group, "SurveyLA Results: South Los Angeles Historic Districts, Planning Districts, and Multi-Property Resources" (prepared for the City of Los Angeles Planning Department, 2012), 255.

the developer multiplied the design as the general contractor for Rancho San Pedro, an ambitious public housing project near the Los Angeles harbor. Using subsidies from the Federal Housing Act of 1937, the Housing Authority of the City of Los Angeles (HACLA) oversaw the project, which grew evermore urgent with the onset of World War II.<sup>74</sup> As defense industries boomed in Southern California, half a million workers and their families migrated to Los Angeles for economic relief from the Depression and to fill new labor demands. Severe housing shortages followed, leading to massive public and private investments in new units and single-family tract homes.<sup>75</sup> Rancho San Pedro, completed in 1942, provided much-needed rental housing to shipyard workers and military personnel. Aetna celebrated the completion of the 250-unit subdivision with full-page ads in the *Los Angeles Times*.<sup>76</sup>

The company continued to adapt to regional housing demands after World War II. Sustained job growth, combined with the high percentage of veterans who remained in Southern California and started families, exacerbated wartime shortages. The building industry responded by accelerating mass production and investing in low-cost single-family housing in large-scale suburban tracts. The Federal Housing Administration (FHA), too, incentivized single-family homeownership with favorable financing options, and the Servicemen's Readjustment Act of 1944 (also known as the G.I. Bill) helped veterans purchase homes without a down payment.<sup>77</sup> Public policy and lifestyle preferences among the growing middle class helped drive private development away from multifamily apartment communities and toward standardized subdivisions.

Like other builders, Aetna invested significant resources in new suburban communities outside of Los Angeles's city center. The developer celebrated early successes with two subdivisions in the San Fernando Valley, the first known as Encino Park (1949) and second as White Oak Park (1950).<sup>78</sup> With new vice-president Louis H. Boyar (1898-1976), Weingart's most consequential postwar project was a collaboration with Biltmore Homes, led by developer and entrepreneur Mark Taper (1901-1994). In early 1950, the two companies financed a nearly 3,500-acre tract of agricultural land near aviation and aerospace operations in Long Beach. The so-called "Lakewood Plan" called for 17,000 units of housing – including single-family houses and garden apartments – as well as a regional shopping center.<sup>79</sup> More than \$100 million in construction loans and mortgage guarantees from the FHA made the project possible, which *Time* magazine declared in 1950 to be the world's largest housing development.<sup>80</sup> In response to its record-breaking growth, residents incorporated the City of Lakewood four years later.

Aetna left a substantial imprint on the landscape of Southern California as policymakers, planners, architects, and builders tested different housing modalities to meet the demands of a diverse and ever-shifting population. In this context, Clinton Manor bears witness to a design interlude between the late Depression years and the onset of World War II, illustrating principles of successful

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<sup>74</sup> Architectural Resources Group, *Garden Apartments of Los Angeles*, 68. The architects on the project were Reginald D. Johnson, A.C. Zimmerman, J.E. Allison, David Allison, H. Roy Kelley, and James R. Friend. Katherine Bashford and Fred Barlow, Jr. were the landscape architects.

<sup>75</sup> California Department of Transportation, *Tract Housing in California, 1945-1973: A Context for National Register Evaluation* (Sacramento, 2011), 11-12.

<sup>76</sup> "A Dedication to Victory: Rancho San Pedro," *Los Angeles Times*, August 15, 1942. Note, the patriotism surrounding the completion of the project helped conceal one of its original aims, namely "slum clearance" of neighborhoods surrounding the port. Aetna received nearly one million dollars from the U.S. Housing Authority for the project. See "Rancho San Pedro Housing Project to Cost \$1,208,838," *Long Beach Sun*, October 18, 1941.

<sup>77</sup> California Department of Transportation, 16-17.

<sup>78</sup> "All Encino Park Dwellings Sold," *Los Angeles Times*, January 29, 1950; "Aetna sales top million over weekend," *Daily News*, July 8, 1950.

<sup>79</sup> Greg Hise, *Magnetic Los Angeles: Planning the Twentieth-Century Metropolis* (Baltimore: Johns Hopkins University Press, 1994), 2-3.

<sup>80</sup> D.J. Waldie, *Holy Land: A Suburban Memoir*, 62-63.

community-oriented planning that developers would soon seek to replicate at greater scales to meet the needs of workers, veterans, and families during and after the war.

## II. CRITERION 3: SIGNIFICANT EXAMPLE OF AMERICAN COLONIAL REVIVAL COURTYARD APARTMENT

### A. Courtyard Apartments

#### 1. History

In response to the population boom and the resulting need for higher density housing, the courtyard apartment typology emerged in the 1910s. The courtyard typology began with the bungalow court, essentially free standing, one-story bungalows sited around a shared interior courtyard or greenspace. However, as population growth continued to swell, the bungalow court could not wholly satisfy density needs. Instead, in the 1920s, the higher density, courtyard apartment became an increasingly more popular housing typology. This typology achieved greater density than bungalow courts thanks to their larger, two-story mass, that situated multiple units to provide ample privacy as well as access to green space. This higher density approach both vertically and horizontally provided better relief to local housing needs and produced a greater profit for developers. They were generally constructed as middle to moderate income housing that were slightly more costly than bungalow court units.<sup>81</sup>

Southern California architects and designers in the 1920s and early 30s were greatly influenced by Mediterranean, Mexico, and Indigenous architectural styles and typologies. Southern California courtyard apartments were directly influenced by vernacular adobe buildings and what were called “urban patio houses” or *callejones*. Most courtyard apartments in this era were designed in the Spanish Colonial Revival style. Other less common styles included Mediterranean Revival, French Norman Revival, Tudor Revival, and Streamline Moderne. These courtyard apartments are commonly found in neighborhoods like Hollywood that experienced outsized growth in the 1920s and 1930s.<sup>82</sup>

The 1940s saw a shift in the development of courtyard apartments to accommodate yet another population boom coupled with increasing government restrictions on construction. Courtyard apartments in this era were even more dense than those in the 1920s and 1930s, often employing an E-shape building plan with shared stairwells and interior courtyards to accommodate more units. Garages were detached from the main body of the apartments and located in the rear of the building. As a cost-saving measure, many were constructed by builder-designers rather than architects as in the 1920s and 1930s. Architectural styles of courtyard apartments departed from the Spanish Colonial Revival or other Exotic Revival styles and embraced the American Colonial Revival and Minimal Traditional styles. These courtyard apartments are largely found in the southeast part of the San Fernando Valley, which experienced significant growth during and after World War II.<sup>83</sup>

Courtyard apartments evolved once again in the 1950s and 1960s to meet the needs of young growing families who could not afford single family homes. These apartments maintained similar O-, E-, U- and L-shaped building plans but at a larger scale. Courtyards were often landscaped with concrete patios or swimming pools. The architectural styles reflected the popular trends of the era including Mid Century

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<sup>81</sup> City of Los Angeles, *Multi-family Residential Development*, 52-53.

<sup>82</sup> *Ibid.*, 54-55.

<sup>83</sup> *Ibid.*, 56-57.

Modern, Traditional/California Ranch, or more fanciful Tiki/ Polyesian styles and were largely built in West L.A. and the San Fernando Valley. Construction of new courtyard apartments had dwindled by 1970.<sup>84</sup>

## 2. Typology

The courtyard apartment building layout generally took one of four shapes: U-, O-, E-, L-shape or a combination thereof. In the 1920s, the U-shaped plan (i.e., apartment buildings surrounding the interior courtyard on three sides to create a “U”) was the most ubiquitous, and today accounts for approximately eighty percent of known courtyard apartments in Los Angeles.<sup>85</sup> As a courtyard apartment, the courtyard is the center of the universe. All design choices flow from it and all other components (including apartment units) are relegated to a secondary position.<sup>86</sup> In instances of large parcels, the ends of the common U-shape can be extended towards each other to create a fully enclosed O-shape configuration without compromising the courtyard’s primacy by the reduction of its space. Courtyard entry walkways were generally not considered significant enough to undermine the “closed” nature of the O-shape. This shape was considered “the most accomplished realization of the court typology” because it could completely cut off the courtyard from the outside world.<sup>87</sup> As a closed space, the O-shape was well-suited to “world-building,” similar to a motion picture soundstage. Courtyard apartments were even made from the same structural materials (wood and stucco) as movie sets, which “accelerated the transfer of [world-building] ideas between sets and architecture.”<sup>88</sup>

The courtyard itself is designed around elements of light, structure and space.<sup>89</sup> The lush garden landscaping and decorative hardscaping sets the stage for an urban vignette of the natural world. Meanwhile the surrounding building boundary contributes varying hierarchies and scale,<sup>90</sup> which could make the building massing complex but also accommodates the variety of creative choices necessary for a picturesque world-build.<sup>91</sup> Individual units could be accessed from the courtyard “world” and/or the front street.

The circulation of the courtyard apartment produces a “differentiation between the formal and informal, front and back, and public and service aspects.”<sup>92</sup> This differentiation expresses itself in a multitude of ways: shared courtyard vs. individual dwelling; public street vs. private residence; and private courtyard vs. public service area.

This shared courtyard/individual dwelling or indoor/outdoor lifestyle is well suited to Southern California because the temperate weather allows for dependable, year-round usage of the shared courtyard space by its resident community.<sup>93</sup> Henry Wright, a New York architect and proponent of the Garden City Movement, called an apartment complex centered around an open patio the “California type.” He and others saw it as a regional variation of the garden apartment that they considered a solution to the vagaries of urban living.<sup>94</sup> Varying the courtyard’s hard and soft elements can then transform the

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<sup>84</sup> Ibid., 57-61.

<sup>85</sup> City of Los Angeles, *Multi-family Residential Development*, 54.

<sup>86</sup> “The Courtyard apartment design places primacy on the courtyard over all else, even apartments. The public space ‘is fixed before issues of individual dwellings are resolved....’” Stefano Polyzoides, Roger Sherwood, and James Tice, *Courtyard Housing in Los Angeles*, (New York: Princeton Architectural Press, 1992), 54.

<sup>87</sup> Ibid., 46.

<sup>88</sup> Ibid., 14.

<sup>89</sup> Ibid., 57.

<sup>90</sup> Ibid., 54.

<sup>91</sup> Ibid., 46.

<sup>92</sup> Ibid., 38.

<sup>93</sup> Steve Diskin & Joseph Giovannini, *Los Angeles at 25 mph*, (New York: Van Nostrand Reinhold, 1993), xiii.

<sup>94</sup> City of Los Angeles, *Multi-family Residential Development*, 53.

year-round space into “a significant design protagonist”<sup>95</sup> by creating dynamic transitions between public and private spaces. The indoor/outdoor dynamic also specifically sets the stage of the colonial countryside within the American Revival courtyard apartment. Since apartment units generally face the courtyard, the windows (or eyes) of the apartments are constantly taking in the happenings of the outdoor living space. All roads do not lead to Rome; they lead to the courtyard. The foot traffic of the primary walkway arteries guide the residents *through the courtyard* to the street, to a neighbor’s apartment, or to the service area. An American Colonial Revival garden typically guides the viewer to a central focal point (historically, it was often a sundial<sup>96</sup>). Applied to this apartment style, the Magnolia tree focal point constantly reroutes the resident’s attention to the courtyard center and fantasies of living in nature.

The service areas were often considered public, utilitarian spaces and were kept separate so as not to intrude on the private, residential courtyard.<sup>97</sup> These areas were intersection points with the outside world. A place where service people would enter and residents could use the garages to store their cars. O-shaped courtyards were large enough that garages were often detached and placed in the back of the property envelope as a sort of turn-of-the-century equivalent of a stable.<sup>98</sup> As early as 1923, they were included in the protected courtyard envelope<sup>99</sup> as an acknowledgment of the importance and prominence of the automobile. It reflected a lifestyle ideal of “mobility” within the building form. By bringing cars into the courtyard envelope, it relocated city interaction away from the public sidewalk<sup>100</sup> and into the closed confines of the courtyard, cementing the feel of an “oasis.”



Designed and built between 1939 and 1940, Clinton Manor straddles the 1920s-1930s courtyard apartment and the 1940s courtyard apartment styles, retainings important characteristics of both. Core

<sup>95</sup> Polyzoides, *Courtyard Housing*, 22.

<sup>96</sup> Tankard, Judith B., “Ellen Biddle Shipman’s Colonial Revival Garden Style,” in *Re-creating the American Past: Essays on Colonial Revival*, edited by Richard Guy Wilson, Shaun Eyring, and Kenny Marotta (Charlottesville: University of Virginia Press, 2006), 67.

<sup>97</sup> Polyzoides, *Courtyard Housing*, 32.

<sup>98</sup> *Ibid.*, 56.

<sup>99</sup> *Ibid.*, 4.

<sup>100</sup> “The courtyard configuration provides certain opportunities for social interaction, but by drawing the life of the city away from the sidewalk and the street and inside the courtyards, it can generate a sense of anonymity and dissociation from the urban fabric. As the automobile was integrated into the courtyard type, this dislocation grew in significance. Access to cars within the spatial confines of the building tended to separate courts from the surrounding city.” *Ibid.*, 12.

character defining features of all courtyard apartments are the two-story masses encircling a shared landscaped courtyard. Like early courtyard apartments, Clinton Manor is located in Hollywood, a neighborhood that experienced rapid development in the 1920s, and includes units accessed directly via the courtyard and street. Its combined O- and E-shaped plan, common stairwells and corridors, detached rear garages, and simplified American Colonial Revival architectural style reflect the need for higher density and stylistic trends of the 1940s.

The subject property is a combination of both an O-shape and an E-shape plan. Building C provides the E-shape component as one wing protrudes into the courtyard, pointing to the central Magnolia Tree. The two entry walkways between the street-facing buildings discreetly break the O-shape, as they continue into the courtyard, but not enough to undermine the integrity of the O. The same is true for the southside entry walkways from the garages, which provide a graceful transition from city-life/service area to the private domain of home. These southside walkways are bookended by mature trees that touch and make a natural green tunnel from under which the viewer emerges, releasing the myopic tunnel viewpoint to take in the full panoramic view of the enclosed courtyard.

The layout of the courtyard is structured to create a fantasy world within the building envelope. The two-story elevation of buildings B, C, and D provide the soundstage for this particular “world build.” The half-hipped, half-flat roofs of buildings B and D have the hallmarks of a movie set. The more utilitarian flat roofs are on the back, service side of the buildings, facing the driveways. The front half of those roofs (which are courtyard-facing) are hipped, maintaining the colonial fantasy within the courtyard. This economy is reminiscent of a movie set where only the camera-facing portions of the sets were finished and only to the extent necessary to evoke time and place. The backside of sets were often unfinished or didn’t exist at all. This roofing choice also reflects the cost saving measures of the era.

The structured and formal nature of the garden provides predominantly unobstructed views across the courtyard and highlights the expanse of the lawn. Only three mature trees sit in the middle of a lawn: the central lawn has the Magnolia tree, and the southeast and southwest lawns have palm trees.<sup>101</sup> The unobstructed view and symmetry of the O-shape creates the illusion of a single, large home of manor-like proportion. All other trees are pushed to the side as foundational plantings and contribute a tension of irregular shapes against the geometric backdrop of the building facades. The tree placement ensures that natural light permeates most of the courtyard but some intimacy is maintained by the Magnolia’s large canopy. The varying shapes and scales of lawn, plant, hedge, tree, building, and sky provide the structure and dynamic flow that defines a courtyard apartment.

Besides its significant square footage and variations of scale and light, the primacy of Clinton Manor’s courtyard is established by the fact that the entire courtyard apartment is organized around indoor/outdoor lifestyle principles. The courtyard is designed to have a variety of public/private options within its living space. There are seven larger lawn sections as well as three smaller, more private garden sections, providing options for residents on how exposed they want to be while enjoying the garden space. The mature trees that are foundation plantings provide a privacy screen for the nearby apartment units while the central Magnolia tree functions more as a public beacon for all the residents to share. Although front doors all lead to the courtyard and social opportunity, most apartments also have back doors providing a private entry/exit if preferred. Meandering walkways take residents past each other’s living room and kitchen windows (sometimes even bedrooms), but curtains and locks give residents options to keep the world out. Porches, porticos and decorative archways highlight access points to different apartments but the meandering walkways make access less direct (i.e., more private because they are not directly

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<sup>101</sup> One palm tree in the southwest lawn has died and not been replaced.

accessible). The private apartments are efficiency-sized and intimate (the largest units being only around 800 sq. ft.) but most windows face the expansive vistas of the courtyard. Like a small village, the property's circulation evokes a provincial "feel" where everyone knew and saw their neighbors. The spatial expression of the manor-like proportions of the courtyard and the intimate village intersections of the transitional elements create a shared experience for the residents of various backgrounds<sup>102</sup> and help to build community.

The subject property's street-facing landscape and building placement maintains a protective function against the city outside. Six, fully mature palm trees in the sidewalk verge create a natural fence to Clinton street. A green wall is then created by the elevated, sloped lawns and hedges of buildings A, B, and D. The verge "fence" and green wall prompts the feeling of a boundary but it is not necessarily defensive. There remains substantial distance between the palm trees that maintain clear views of the neighbors across the street, and entry walkways are accessible to all; there is no security gate.

With regard to the public service area, the placement in the back of the property creates a smaller "service area" courtyard that is enclosed by the walls surrounding the entire property on the west, south, and east sides, and connects to the ingress and egress driveways in a U-shaped loop. The laundry lines between the garages and the back of the apartment buildings replicate the palm tree fence in the street verge and sets a clear demarcation between the service buildings and the residences. The utilitarian nature of this area also provides an appropriate access point for outside building maintenance workers to enter the residence and for tenants to do utility tasks. All together, this smaller, public, utilitarian courtyard serves an important function, keeping utilitarian tasks out of the garden courtyard and, thus, maintaining the revival fantasy within the closed O-/E-shape.

The variety of ways that Clinton Manor's landscape, architectural and service area typologies world-build and create public/private intersections make Clinton Manor a vibrantly designed property. The residents' constant transition between the public and private aspects provides an "aliveness" to the complex's circulation.

## B. American Colonial Revival style

The American Colonial Revival style encompasses a variety of architectural styles that pay tribute to early American history, including the nation's colonial origins and transition into a democracy. In the 18th century, after the American Revolution, the Classical Revival style of temple architecture emerged in the eastern part of the United States and symbolized America's aspiration to become a more perfect democracy like the great democracies of Rome and Greece. The "pride in country" popularity of Classical Revival architecture fell away after the American Civil War and did not return until the 1890's with the advent of the Neoclassical architectural movement.<sup>103</sup> It was a looser interpretation of colonial architecture, centered on evoking it rather than replicating it.<sup>104</sup> In the early 20th century, with the population influx of migrants from the East Coast to Los Angeles, came those Neoclassical ideas of architecture that were born from their places of origin.<sup>105</sup> The high-style classical temple architecture can be found in several commercial and financial buildings in downtown Los Angeles. In addition, more

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<sup>102</sup> Kevin Starr, *Material Dreams: Southern California through the 1920s* (New York and Oxford: Oxford University Press, 1990), 215-216.

<sup>103</sup> City of Los Angeles, *Late 19th and Early 20th Century Residential Architecture*, 4.

<sup>104</sup> City of Los Angeles, *American Colonial Revival*, 12.

<sup>105</sup> City of Los Angeles, *Late 19th and Early 20th Century Residential Architecture*, 10.

vernacular architectural styles with Neoclassical influences are found in single-family and multi-family homes in the residential neighborhoods of the city.<sup>106</sup>

The design principles of the American Colonial Revival centered around “simplicity, honesty, naturalness, and organic unity” as a reaction to nineteenth-century design complexity and ornament.<sup>107</sup> This was in keeping with the social, political and ancestral traditions of the American colonial era. Because an aim of the American Colonial Revival style was to intertwine nostalgic revival typology combinations for nostalgic purposes, revival architectural fragments could take on theatrical qualities because the underlying historical references kept the expression accessible and reassuring.<sup>108</sup> Producing the nostalgic feel within a revival courtyard apartment was more a function of total mass transference than contemplation of individual architectural fragments. Ultimately, the ability of revival architecture to transition the resident into historical fantasy made these places “contagiously happy homes.”<sup>109</sup>

The Early Colonial Revival (1900-1940) architectural style emerged in response to the Philadelphia Centennial Exposition in 1876 and Chicago’s Columbian Exposition in 1896. The style was most commonly applied to single family homes and occasionally multi-family residences and commercial buildings. The Early Colonial Revival style is defined by simple and symmetrical building forms typically one or two stories in height; simple classical detailing sometimes with exaggerated proportions; hipped or gabled roofs, typically with boxed eaves; multiple roof dormers; pediments; columns or pilasters; paneled front doors (sometimes with sidelights and transoms); multi-paned double-hung sash windows; and fixed shutters.<sup>110</sup>

The Late Colonial Revival (1940-1965) architectural style simplified the Early Colonial Revival design elements, “often suggest[ing] earlier eighteenth century design elements rather than recreating them.” This made the style widely applicable for multi-family residences, including courtyard apartments, but is also found in institutional buildings and single family residences. Character defining features include simple and symmetrical building forms typically one or two stories in height; side-gabled roofs, typically with boxed eaves; roof dormers; symmetrical façades with entryways as the primary focus; clapboard or brick exteriors; details such as stylized door surrounds; paneled front doors, sometimes set within a recessed entry; multi-paned double-hung sash windows; and fixed shutters.<sup>111</sup>

With regard to apartment interiors, the Colonial Revival style featured simple and efficient smaller spaces whereby each had a specific function.<sup>112</sup> Simple detailing persists from exterior façade to interior.

The popularity of American Colonial Revival architectural style in the 1930s and 1940s can be understood as a desire to return to the perceived “quieter, stabler, and more peaceful”<sup>113</sup> days of the colonial era. Historian Bridget A. May wrote: “Americans have had a long tradition of preferring the bucolic life because their nation was ‘born in the country and has moved to the city.’”<sup>114</sup> The anxieties of the era and the expanding presence of the federal government in people’s everyday lives fueled national patriotism and

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<sup>106</sup> Ibid., 5.

<sup>107</sup> Bridget A. May, “Progressivism and the Colonial Revival,” *Winterthur Portfolio*, vol. 26, no. 2/3 (1991), 108, <https://www.jstor.org/stable/1181384>.

<sup>108</sup> City of Los Angeles, Department of City Planning, Office of Historic Resources, *Survey LA: Los Angeles Historic Resources Survey, Los Angeles Citywide Historic Context Statement, Architecture and Engineering, 1850-1980, Period Revival, 1919-1950*, 192.

<sup>109</sup> Merry Ovnick, *Los Angeles: The End of the Rainbow* (Los Angeles: Balcony Press, 1994), 170.

<sup>110</sup> City of Los Angeles, *American Colonial Revival*, 15.

<sup>111</sup> Ibid., 18.

<sup>112</sup> Valenzuela, “Colonial Revival Architecture,” 6-14.

<sup>113</sup> May, “Progressivism,” 109.

<sup>114</sup> Ibid.

its concomitant representations. People had a sense of ownership in this architectural style, which evolved as the nation had grown and was a reflection of national character.<sup>115</sup> During the interwar years, Americans had a need to establish their heritage and solidify their place in the world and this architectural style spoke to that identity exploration.<sup>116</sup> This particular revival style gave them that “picturesque ideal”<sup>117</sup> that was further legitimized by the fact that its antecedents were steeped in the national historical lexicon.<sup>118</sup> The formal and often lush landscaped gardens found in courtyard apartments made American Colonial Revival a fitting style to convey both the utopian view of Los Angeles as an edenic city and the bucolic nature of a colonial life.

Colonial gardens gained popularity at the same time that the Colonial Revival style generally was sweeping the country. In the 1920s and 1930s, even seed companies like Peter Henderson & Co. were regularly publishing seed catalogs with the homes and gardens of prominent American historical figures displayed on their covers.



*This 1935 seed catalog features Sulgrave Manor, George Washington's ancestral home in England.*<sup>119</sup>

The colonial garden layout is straightforward and affordable, with neat and trim “parterres or terraces bordered by boxwood or privet hedges.”<sup>120</sup> These formal garden elements could be combined with less formal elements (e.g., kitchen garden) in a compact and symmetrical space.<sup>121</sup> Ellen Biddle Shipman (1869-1950), a renowned female landscape architect known for her American Colonial Revival gardens, made the inseparability of house and garden the backbone of her approach to garden design. This important characteristic of Colonial Revival gardens derived in part from dooryard gardens of the colonial

<sup>115</sup> William B. Rhoads, “The Colonial Revival and American Nationalism,” *Journal of the Society*, vol. 35, no. 4 (1976): 247, <https://www.jstor.org/stable/989087>.

<sup>116</sup> Ovnick, *Rainbow*, 174.

<sup>117</sup> Gebhard, “Colonial Revival,” 111.

<sup>118</sup> City of Los Angeles, *American Colonial Revival*, 3.

<sup>119</sup> Smithsonian Institution, “Gardens as a Link to the Past: Colonial Revival Gardens,” 2018, *Cultivating America's Gardens*, Smithsonian National Institution of American History, <https://library.si.edu/exhibition/cultivating-americas-gardens/gardening-as-a-link-to-the-past>.

<sup>120</sup> Brian D. Coleman, “Colonial & Colonial Revival Garden Design,” Fall/Winter 2011, *Old House Online*, <https://www.oldhouseonline.com/gardens-and-exteriors/colonial-and-colonial-revival-gardens>

<sup>121</sup> “Colonial Revival,” The Cultural Landscape Foundation, 2001-2024, <https://www.tclf.org/category/landscape-style/colonial-revival?page=1>; The Cultural Landscape Foundation website.

era.<sup>122</sup> She employed flowering trees, such as magnolias, dogwoods, or golden-rain trees, to produce an overhead canopy and give her gardens a sense of intimacy and enclosure.”<sup>123</sup>

In Southern California, people did not restrict themselves to native plants but also chose plants that thrived in the mild climate but originated elsewhere, thereby achieving a more “colonial-looking” garden. Like its architectural counterpart, Colonial Revival gardens did not aim to be historically accurate so much as to evoke the spirit of the colonial time.<sup>124</sup> The symmetry and geometric patterning of this style lends itself to recurring materials, plant life, and shapes which unifies the courtyard space and produces expressions of grandeur, fantasy, and enticement. This was a valuable tool for developers constrained by a depression-era budget.

Clinton Manor’s construction aligned with the transition of Early Colonial Revival period into the Late Colonial Revival period. The property therefore blends elements from both styles within a courtyard apartment setting. Its simplified colonial detailing, in particular, anticipates the pared-down design of the later period. While not all buildings are symmetrical, the apartment complex as a whole has bilateral symmetry across the courtyard. The roofs visible from the street are hipped and enclosed with boxed eaves. Decorative roof features include dormers, cornice molding and brackets. The façades repeat basic Colonial Revival architectural elements including pilasters, pediments, columns, door and window surrounds, railings, balustrades, porticos, and three-quarter stringcourse molding. The structured courtyard garden presents a formal layout and balances the classical façade elements.

In Colonial Revival fashion, Clinton Manor unit interiors are designed into discrete rooms dedicated towards a single purpose. The square footage is in keeping with the “efficiency” size of courtyard apartments. The simple decorative elements inside the apartment (crown molding, wainscoting, metal countertops, porcelain tub and sinks, etc.) reference back to the simple, decorative style of the building façades.

At Clinton Manor, the formal courtyard garden is composed of five rectangular box lawns (the center lawn and 4 lawns directly to the east and west of the center lawn), two irregularly-shaped box lawns (southeast and southwest of the main lawn) and three smaller parterre gardens on the north side of the courtyard. These components are situated around the *Magnolia Grandiflora* tree and together express an idealized scene of a classic colonial garden. Like Shipman’s revival gardens, the Magnolia tree provides size, scale, flowering interest, and a protective canopy enclosing the courtyard to intimate effect. It is encircled by a low stone masonry bed that injects a more rustic feature into the formal lawn, similar to the kitchen garden in colonial times - formal yet relaxed. The other mature trees planted around the building foundations create smaller intimate enclosures for discrete areas of the courtyard. These enclosures support the peaceful, introspective feel of the courtyard-at-large.

The neat boxwood hedged parterres and curved cement walkways create a symmetrical roadmap throughout the large courtyard. The repetition and symmetry of the box lawns and walkways, as well as the variable elevations of mature trees, foundational plantings, and box lawns contribute to the organic yet theatrical dynamism of the Clinton Manor courtyard and its American Colonial Revival grandeur.

### C. Clinton Manor as a rare and excellent example of a American Colonial Revival Courtyard Apartment

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<sup>122</sup> Tankard, “Colonial Revival Garden Style,” 67.

<sup>123</sup> Ibid., 72.

<sup>124</sup> Ibid., 67.

Clinton Manor Courtyard Apartments is an excellent and rare example of a 1940s courtyard apartment. Its size, layout, spacious landscaped courtyard, and American Colonial Revival architectural style sets it apart from other courtyard apartments in the surrounding area.

Per the 1951 Sanborn Maps,<sup>125</sup> the only other courtyard apartment (640 N Beachwood Avenue) in the immediate neighborhood could not match the breadth and size of Clinton Manor's courtyard (See attached Exhibit, Sanborn Maps for other courtyard apartments in the vicinity). SurveyLA identified six courtyard apartments within one square mile radius of Clinton Manor eligible for designation. Four were built in the 1920s and early 1930s in the Spanish Colonial Revival style and one was constructed in the 1960s in the Mid Century Modern style. All, besides Clinton Manor, occupy only a single parcel.<sup>126</sup> Clinton Manor is the only one of its era and style, and boasts a significantly larger courtyard than the others.

None of the courtyard apartments identified in the SurveyLA Wilshire Individual Resources are in the American Colonial Revival style. The SurveyLA Wilshire Historic District, Planning District, and Multiple-Property Resources identified numerous courtyard apartments, including those in the American Colonial Revival style, as contributors to potential historic districts. However, the survey only identified three multiple-property courtyard apartments eligible for individual designation at the local, state, and national level: Clinton Manor, 1417 South Crescent Heights Boulevard Courtyard Apartment, and 2650-2698 West San Marino Street Courtyard Apartments. 1417 South Crescent Heights Boulevard Courtyard Apartment is an "excellent example of a 1930s courtyard apartment in the Wilshire area" composed of two rectangular buildings in the Spanish Colonial Revival style. 2650-2698 West San Marino Street Courtyard Apartments is an "excellent example of a 1940s courtyard apartment in the Wilshire area" composed of five detached L-shaped buildings in the Minimal Traditional style creating two U-shaped layouts.<sup>127</sup> This solidifies the rarity of Clinton Manor's scale, layout, and design not just on the level of the neighborhood, but of the entire Wilshire community plan. Because 1417 South Crescent Heights Boulevard Courtyard Apartment is located on the far west end of the Wilshire Community Plan Area, and 2650-2698 West San Marino Street Courtyard Apartments are just east of Pico Union, Clinton Manor is also unique as the largest courtyard apartment built in close proximity to the Hollywood studios.

### III. CONCLUSION

Clinton Manor Courtyard Apartments is eligible for designation under Criterion 1 and Criterion 3. Clinton Manor reflects the patterns of late-Great Depression era multi-family development in the mid-Wilshire area directly influenced by the economic engines of the nearby Hollywood motion picture studios. Clinton

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<sup>125</sup> See attached Exhibits: 1) Numbered Sanborn Combined Maps and 2) Sanborn\_Courtyard Apts Surrounding Neighborhood.

<sup>126</sup> "Historic Resource- 5930 W Willoughby Ave.," HistoricPlacesLA (March 29, 2011), accessed May 24, 2024, <https://hpla.lacity.org/report/50b6657d-60a0-47c0-80d8-252f84e4d917>; "Historic Resource- 5942 W Willoughby Ave.," HistoricPlacesLA (March 29, 2011), accessed May 24, 2024, <https://hpla.lacity.org/report/147a013d-4fc8-40f3-8f2b-72a656b65241>; "Historic Resource-733 N Western Ave.," HistoricPlacesLA (July 24, 2014), accessed May 24, 2024, <https://hpla.lacity.org/report/d05919c0-fa52-44c2-a3f7-a0db31265543>; "Historic Resource- 640 N Beachwood Dr.," HistoricPlacesLA (May 8, 2014), accessed May 24, 2024, <https://hpla.lacity.org/report/495a0955-1883-419b-9964-3bf8edf8d386>; "Historic Resource- 511 N Kenmore Ave.," HistoricPlacesLA (January 22, 2015), accessed May 24, 2024, <https://hpla.lacity.org/report/453bb49c-215d-41dd-87a3-07ef7d7249cb>.

<sup>127</sup> The Wilshire Individual Resource survey also identified several courtyard apartments, however none to the scale of Clinton Manor or the others in the Multiple Property survey, and none in the American Colonial Revival style. Architectural Resources Group, "SurveyLA Results: Wilshire Individual Resources," prepared for the City of Los Angeles Department of Planning (January 1, 2015); Architectural Resources Group, "SurveyLA Results: Wilshire Historic Districts, Planning Districts and Multi-Property Resources," prepared for the City of Los Angeles Department of Planning (January 1, 2015).

Manor offered working and middle class residents convenient access to employment, amenities, ample green space, and connection with their neighbors. Ruth and Elliott Handler typified the clientele Clinton Manor catered to. The documentation of their lives due to their later fame gives us an in-depth look at how the layout, design, and location of Clinton Manor enhanced the lives of its tenants. Clinton Manor also demonstrates the impact of Aetna Construction Company's experimentation and development of large-scale development projects.

Clinton Manor is an excellent example of a courtyard apartment in the American Colonial Revival style. As demonstrated above, the subject property is a rare and intact example of the O-/E-layout plan centered around a formal Colonial Revival-style courtyard garden with a distinct, but integrated, service area. Today, residents continue to benefit from the balance of privacy and connection, indoor vs. outdoor space, and convenient location.

#### IV. INTEGRITY

Clinton Manor retains a high degree of integrity and effectively conveys its historic significance as a late Depression-era American Colonial Revival courtyard apartment in the Greater Wilshire neighborhood that housed studio workers and entertainers employed by nearby film studios in Hollywood. With their original massing and integrated arrangements, the residential buildings and site-specific landscaping still communicate the historic look and feel of a picturesque country manor with late 1930s, early 1940s detailing.

Location: The subject property is in its original location and orientation on Clinton Street and therefore retains this aspect of integrity.

Design: The subject property is recognizable as a 1940 American Colonial Revival Courtyard apartment that applies Garden City principles to an urban residential setting. The building's massing and configuration and site plan – its O-shaped plan, orientation around the large formal box garden, and hardscaping – remain unchanged. It also retains most of its character-defining features including decorative elements such as its columns, pediments, pilasters, stringcourses, metal railings, balconies, balustrades, and wooden octagonal windows. Therefore, the building retains integrity of design.

Setting: On its original site, the subject property is at the northern edge of the Wilshire Community Plan Area, one block from the historic Clune Studios (originally part of Famous Players; now Raleigh Studios) and two blocks from Paramount Studios. There have been changes to surrounding residential buildings (e.g., redevelopment), but the neighborhood retains its mixed-income character, relationships to the commercial corridor directly north on Melrose Avenue and adjacent single-family districts, proximity to major film studios, and viewsheds of the Hollywood Hills. It is also a rare example of an American Colonial Revival multi-family property of this scale within the neighborhood, as there are no other comparable buildings in the immediately surrounding area. The building retains its integrity of setting.

Materials: The alterations to the physical fabric of the buildings are minimal and do not negatively affect the integrity of the subject property. As the window replacements did not require changing the size of the window opening or fenestration patterns of the buildings, the changes do not undermine the integrity of the building.<sup>128</sup> The stucco was wet sandblasted but the building still retains all of its stucco decorative

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<sup>128</sup> "Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted." City of Los Angeles, Department of City Planning, Office of Historic Resources, Survey LA: Los Angeles Historic Resources Survey, Los Angeles Citywide Historic Context Statement, Architecture and Engineering, American Colonial Revival,

features (i.e., building pilasters, window pilaster surrounds, and stringcourses) in excellent condition. The overall wood construction, brick garage walls, and brick veneer remain intact. The building retains its integrity of materials.

Workmanship: The original Depression-era workmanship of the building is still evident through its simple, yet modern construction methods and materials. The building retains this element of integrity. (See Attached Exhibit - Exterior Architectural Features, Interior Architectural Features.)

Feeling: The original character-defining features still remain, as do the buildings' original fenestrations. Combined with the formal courtyard garden, ambling pathways, and mature trees, the subject property retains its "colonial manor" feel, as interpreted and modernized in the later years of the Depression. It presents the same basic appearance from the street as when it was built. The courtyard remains the focal point of the apartment complex and continues to provide restful vistas and spaces for leisure and recreation to residents, just as it did when originally built. The building retains integrity of feeling.

Association: As an intact multi-family community, Clinton Manor remains an excellent example of a studio-adjacent residential property designed to attract working- and middle-class people employed in the entertainment industry and related professions. The property has consistently been used in its original capacity and its indoor/outdoor design and intact decorative motifs make it recognizable as a 1940 American Revival Courtyard Apartment today. The configuration and design of its apartment units and landscaping continue to convey the property's associations with the Garden City Movement in the United States, including economical features that optimize light, air, viewsheds, and open space, as well as site planning that separates utilitarian spaces from living and leisure ones. Therefore, it retains integrity of association.

## V. ALTERATIONS:

There have been some alterations to the building since construction but none of them undermine the overall integrity of the original design, materials, proportion, or massing. In 1954, one of the garages was converted into a laundry room. In 1971, the building facade stucco was wet-sandblasted but the existing facade remains stucco, in keeping with original building design. Other building materials remain intact: brick masonry veneer, wood framing, brick garage walls, terracotta tiling, and metal railings. In 1984, most windows were replaced with aluminum, single-hung windows. However, the window replacement did not resize any of the window openings or alter any of the original fenestration patterns of the buildings. In 1985, the roofing systems were updated to the current BUR system and asphalt shingles. Over the years, some unit entrances have been replaced with single panel doors.

Metal security window coverings (lattice design) have been added to the single-light of the back doors of the apartments and window security bars have been added (inside the apartment, not on the exterior facade) to some of the first floor windows that face the driveway (when this occurred is unknown). Some of the units have metal security screen doors while others have the possibly original non-security, metal screen doors. Some of the cement step entry stoops have been replaced and one has been tiled with terracotta tiling.

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1895-1960, 2015, 15 and 19,  
[https://planning.lacity.gov/odocument/d26d7637-d6da-4466-aa74-992d63a284dc/American%20Colonial%20Revival%2012-2-15\\_0.pdf](https://planning.lacity.gov/odocument/d26d7637-d6da-4466-aa74-992d63a284dc/American%20Colonial%20Revival%2012-2-15_0.pdf).

Unit interiors have been updated over the years, however older units still retain some of their original features. Upgrades to electrical and plumbing have occurred between 2022 and 2023.

#### VI. THREATS TO SITE:

The proposed demolition of the entire service area: garages, maintenance shed, laundry room, storage, and laundry drying lines. This will completely recalibrate the service area of the building envelope, the circulation of the property, and the elevations of Clinton Manor. The developer/owner plans to build a three-story building comprising one floor of parking and two floors of 23 recreation rooms (per the building permits). The current placement of this new building is only on the current site of the southside block of garages. However, the current permit plan still contemplates demolishing the northside block of garages to replace them with painted, stripe parking.

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## 5. Additional Primary & Secondary Source Material

AREA DESCRIPTION			
Security Map of <u>Los Angeles County</u>			
1. POPULATION:	a. Increasing	Decreasing	Static <u>Yes</u>
	Small business & professional men, white collar workers, Motion picture & radio studio employees. Income \$1800-\$2500		
b. Class and Occupation			
c. Foreign Families	<u>0%</u>	Nationalities	d. Negro <u>0%</u>
e. Shifting or Infiltration	Infiltration of subversive racial elements from area to north a threat.		
2. BUILDINGS:	PREDOMINATING	<u>85%</u>	OTHER TYPE <u>15%</u>
a. Type and Size	<u>5 &amp; 6 rooms</u>		Larger residences <u>5%</u>
b. Construction	<u>Frame &amp; stucco</u>		Multiple structures <u>10%</u>
c. Average Age	<u>16 years</u>		
d. Repair	<u>Fair to good</u>		
e. Occupancy	<u>99%</u>		
f. Owner-occupied	<u>60%</u>		
g. 1935 Price Bracket	<u>\$4250-5000</u>	% change	\$ <u>          </u> % change
h. 1937 Price Bracket	<u>\$5000-6000</u>	%	\$ <u>          </u> %
i. 1939 Price Bracket	<u>\$6000-6000</u>	%	\$ <u>          </u> %
j. Sales Demand	<u>Fair</u>		
k. Predicted Price Trend (next 6-12 months)	<u>Static to downward</u>		
l. 1935 Rent Bracket	<u>\$45-55</u>	% change	\$ <u>          </u> % change
m. 1937 Rent Bracket	<u>\$55-65</u>	%	\$ <u>          </u> %
n. 1939 Rent Bracket	<u>\$60-60</u>	%	\$ <u>          </u> %
o. Rental Demand	<u>Good</u>		
p. Predicted Rent Trend (next 6-12 months)	<u>Static to downward</u>		<u>5 &amp; 6 rooms</u>
3. NEW CONSTRUCTION (past yr.) No. <u>6</u>	Type & Price <u>\$5500-\$7000</u>	How Selling <u>Owner built</u>	
4. OVERHANG OF HOME PROPERTIES:	a. HOLC <u>4</u>	b. Institutions <u>Many</u>	
5. SALE OF HOME PROPERTIES (.3 yr.)	a. HOLC <u>10</u>	b. Institutions <u>Many</u>	
6. MORTGAGE FUNDS: <u>Ample</u>	7. TOTAL TAX RATE PER \$1000 (1932-)	<u>\$52.70</u>	1939
8. DESCRIPTION AND CHARACTERISTICS OF AREA:			
<p>Terrain: Level with favorable grades and no construction hazards. Land improved 90%. There are no deed restrictions and zoning varies from single-family to multiple family residential. Conveniences are all readily available. This area was subdivided some 20 years ago and has developed into a district of medium priced one-story homes. Construction is generally of standard quality but there is evidence of some "jerry building" in the older residences. Maintenance is generally good, particularly in the southern portion and section west of Arden Ave., where pride of ownership is quite evident. The presence of a number of 4 family dwellings and some large apartment houses detract from the general appearance of the area. There are some scattered "island" developments where improvements are of higher quality and more desirable; these, however, are too small to segregate. Population of area is mixed and is only homogeneous in sections. The motion picture studios on the northern boundary favorably affect values and rentals. The recent location of a radio center in the vicinity has also been a favorable influence. Adjacency to the "red" area to the north constitutes a trend of an infiltration of subversive racial elements. While definitely declining as a whole, many parts of this area are still desirable and for this reason it is assigned a "high yellow" grade.</p>			
9. LOCATION	<u>Hollywood</u>	SECURITY GRADE <u>3rd +</u>	AREA NO. <u>C-86</u> DATE <u>2/25/39</u>

## AREA DESCRIPTION

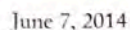
Security Map of Los Angeles County

1. POPULATION: a. Increasing Slightly Decreasing Static
  - b. Class and Occupation White collar workers, movie & radio employees, service workers, artisans, etc. Income \$1200-\$2000
  - c. Foreign Families 15 % Nationalities Oriental & Mexicans d. Negro Few %
  - e. Shifting or Infiltration Infiltration of Orientals increasing, Encroachment of business & industry also a threat
2. BUILDINGS: PREDOMINATING 80 % OTHER TYPE 15 %
  - a. Type and Size 5 & 6 rooms Multi-family structures
  - b. Construction Frame & stucco of various types
  - c. Average Age 22 years
  - d. Repair Poor to fair
  - e. Occupancy 97%
  - f. Owner-occupied 35%
  - g. 1935 Price Bracket \$3500-5000 % change \$ % change \$
  - h. 1937 Price Bracket \$3750-7000 % \$ % \$
  - i. 1939 Price Bracket \$3750-7000 % \$ % \$
  - j. Sales Demand Fair to good
  - k. Predicted Price Trend (next 6-12 months) Static
  - l. 1935 Rent Bracket \$25-50 % change \$ % change \$
  - m. 1937 Rent Bracket \$30-55 % \$ % \$
  - n. 1939 Rent Bracket \$30-55 % \$ % \$
  - o. Rental Demand Good
  - p. Predicted Rent Trend (next 6-12 months) Static
3. NEW CONSTRUCTION (past yr.) No. 2 Type & Price 5 & 6 rooms \$5500-\$7000 How Selling Owner built
4. OVERHANG OF HOME PROPERTIES: a. HOLC. 5 b. Institutions Many
5. SALE OF HOME PROPERTIES (3 yr.) a. HOLC. 15 b. Institutions Many
6. MORTGAGE FUNDS: Limited 7. TOTAL TAX RATE PER \$1000 (1938-) \$ 52.70 1939
8. DESCRIPTION AND CHARACTERISTICS OF AREA:

Terrain: Level with no construction hazards. Land improved 90%. Deed restrictions, if any, have expired. Zoning is mixed, but generally permits multi-family structures. Conveniences are all readily available. This area was subdivided about 1912 as a low rental workingman's district. Construction ranges from standard to "jerry built". Maintenance is generally of poor quality and population is extremely heterogeneous and includes many subversive racial and social elements. Multiple family structures, of which there are many, are generally of low grade and poor character; some of them located in the lower eastern section are said to be operated on a "bawdy house" basis. Japanese and Filipinos are scattered throughout the area with a concentration of them on streets north of Hollywood Cemetery, which is also an unfavorable influence. Mexicans are located in the blocks adjoining the cemetery on both its east and west borders. The section north of Santa Monica Blvd. and west of Gower St., known as the Cole Estate Tract, is of much better character than the rest of the area, and prices and rentals are materially higher. Were it not for a scattering of Japanese and Filipino residents this section would be entitled to a higher grade. The area as a whole is assigned a "medial rod" grade.

9. LOCATION Hollywood SECURITY GRADE 4th AREA NO. D-29 DATE 2/24/39





Hello my name is Ellin; I work at Mattel, Inc. (the toy company) in El Segundo as an assistant archivist. I've been tasked with helping to document the different homes our founders, Elliott and Ruth Handler lived in. From our findings, they apparently lived here at your address prior to the start of starting their new company Mattel. Elliot was the artist and creative mind of the two so he used your garage as a studio. So we are particularly interested in photographing the inside of your garage for a Now and Then comparison.

Thank you,

Intellectual Property/ Imaging Assistant, CRM Department

310.252.6502 | [ellin.aldana@mattel.com](mailto:ellin.aldana@mattel.com)

Mattel, Inc. El Segundo





**Unknown (1941). Los Angeles City Directory 1941. Los Angeles Directory Co.**

Tenant Last Name	Tenant First Name	Occupation	Address
Bagge	Anna E & William C	None listed	5146 Clinton
Barthelemy	Louis J	Junior Mechanic	5164 1/2 Clinton
Bloom	Audrey	Saleswoman	5168 1/2 Clinton
Calkins	Fred B & Margret	Teller	5166 Clinton
Clegg	David C.	Salesman American Automatic Electric Sales	5158 Clinton
Clegg	Irene & Donald C	Studio Worker	5158 Clinton
Clinton	Manor Apartments	None listed	5184 Clinton
Coulter	Mrs Helen I	Manager Clinton Manor Apartments	5184 Clinton
Daniels	Glenn L & Evelyn	Studio Worker	5172 Clinton
Ella	Mary R	None listed	5152 1/2 Clinton
Fish	Lilian M	Lawyer	5140 Clinton
Forcum	Carolyn T	Clerk US Internal Revenue	5180 1/2 Clinton
Froom	Mrs. Freda	None listed	5138 Clinton
Gould	Laurence	Actor	5146 Clinton
Handler	Ruth & Elliot	Plastic Product Manufacturers 3030 W. Olympic Boulevard	5142 Clinton
Hubbard	Omar H & Lucille	Actor	5156 Clinton
Huss	William R	Actor	5158 1/2 Clinton
Jones	J Doyle	None listed	5170 1/2 Clinton
Kaye	Harriet	Actor	5170 1/2 Clinton
Keeney	Mabel R (widow of E M)	None listed	5170 1/2 Clinton
Kerr	Donald E	None listed	5160 Clinton
Kluczny	Beatrice	Actor	5174 Clinton
Krueger	Leroy & Alvina	Salesman	5166 1/2 Clinton
Lally	Ethel & Thos B	Clothing Cleaner	5176 Clinton
Leik	Chas W & Bridetta M	Forman D J Goetz	5154 1/2 Clinton
Levine	Samuel	Salesman	5134 1/2 Clinton
Levy	David	Actor	5168 1/2 Clinton
Lockhart	Helen	Actor	5142 1/2 Clinton
Loeb	Joseph & Theresa	Salesman	5168 Clinton
MacLeod	Mrs. Harriet	Actor	5146 Clinton
Madary	Chas A	Salesman	5152 1/2 Clinton
Marye	Wilma E	Beauty Operator	5160 1/2 Clinton
Marye	Anna M	Actor	5160 1/2 Clinton
McCarty	George	Salesman	5148 1/2 Clinton
McCarty	Ona	Director LACWF	5148 1/2 Clinton
Mellon	Harry G & Chloe	Deputy City Attorney	5182 Clinton
Melvin	Theresa	Dentist	5162 1/2 Clinton
Morton	Jack H & Sylvia	None listed	5134 Clinton
Morton	Viola Y	Office Manager Sun Vacuum Stores	5134 Clinton
Nungesser	Kendell E & Jane	Clerk	5182 Clinton
Paschall	Carter & Nugget	Appraiser SCB&LAssn	5142 1/2 Clinton
Pearson	Marguerite H	Typist	5144 Clinton
Pearson	Elizabeth H	Stenographer	5144 Clinton
Phillips	Harvey E & Anna I	Trucking	5164 1/2 Clinton
Ponedel	Bernard & Rose	Studio Worker	5180 Clinton
Preshaw	Gerald & Cecile	President General Communications Products Co	5164 Clinton
Richardson	Ruth	Stenographer WE&Co	5146 1/2 Clinton
Ryan	Robert E	Clerk	5166 1/2 Clinton
Schlichter	Rupert	Bookkeeper	5138 1/2 Clinton
Smith	Florence M.	Stenographer	5176 1/2 Clinton
Sten	Jeanne	Not listed	5156 1/2
Swelson	Harry & Pearl	Salesman	5148 Clinton
Swickard	Mrs. Gertrude	Stenographer	5168 Clinton
Taylor	Howard C	Driver	5184 Clinton
Thompson	Rea J & Viola M	Vice-President Genl Communications Production Co	5150 Clinton
Van	Joseph H & Nellie	civil engineering	5174 1/2
Weaver	Constance I	Clerk SFN Bank	5170 Clinton
Weaver	Mrs. Eve M.	Nurse LA Institute of Radiology	5170 Clinton
Weinstein	Isadore M & Leona	Clothing Cleaner	5154 Clinton

**Unknown (1942). Los Angeles City Directory 1942. Los Angeles Directory Co.**

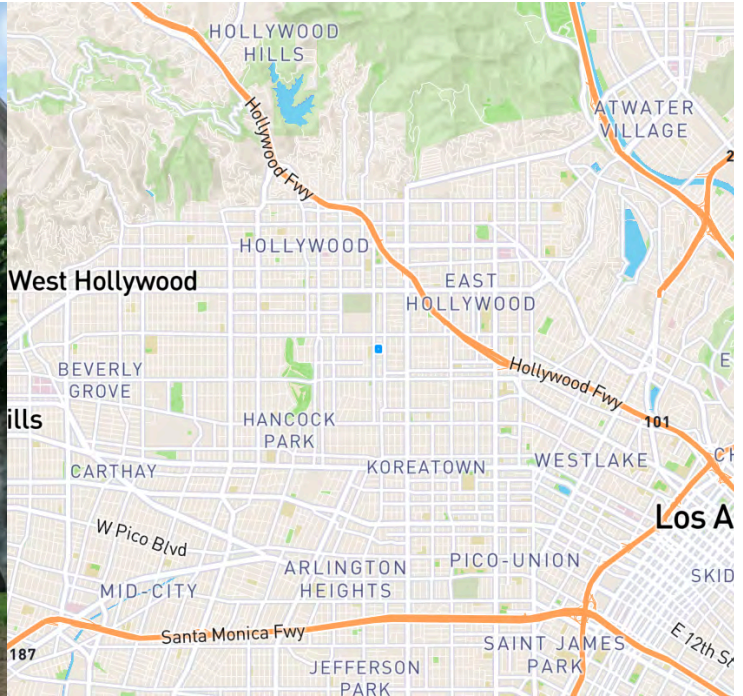
<b>Tenant Last Name</b>	<b>Tenant First Name</b>	<b>Occupation</b>	<b>Address</b>
Abbitt	Dorothy V	Teacher	5178 Clinton
Abbitt	Elaine R	Service Respresentative SCTCo	5178 Clinton
Allen	Allida	Stenographer	5180 Clinton
Allen	Emeline W (widow of A L)	not listed	5180 Clinton
Allen	Louise K	Stenographer	5180 Clinton
Bagge	Ernest A	Salesman CBS	5146 Clinton
Barter	Louis J	mechanic	5164 1/2 Clinton
Brassil	Mrs. Edra J	Office Assistant A B Ross	5142 Clinton
Brassil	John J	Publicityman	5142 Clinton
Brennan	Irene	Stenographer Frank Hilton	5166 Clinton
Daniels	Glen L & May	Studioworker	5172 Clinton
Denburger	Paul	Telephone operator	5184 Clinton
Drabeck	Paul T & Zula B	Salesman SOCo	5134 Clinton
Drell	Harry	Mechanic	5164 Clinton
Forcume	Carolyn T	Clerk US Internal Revenue	5180 1/2 Clinton
Forcume	Mrs. Flora	not listed	5180 1/2 Clinton
Forcume	June	not listed	5180 1/2 Clinton
Fredin	Helen	Stenographer	5158 1/2 Clinton
Froom	Mrs. Freda	Saleswoman	5138 Clinton
Hiecke	Carl & Lillian	Motion Picture Director Darmour Inc	5144 1/2 Clinton
Hoover	Mildred M	Office Assistant A B Ross	5142 Clinton
Huss	Mrs. Genevieve D	not listed	5158 1/2 Clinton
Huss	Jenilee	not listed	5158 1/2 Clinton
Hymer	Mrs. Eva T	Manager Clinton Manor Apts	5184 Clinton
Hymer	Jane A	Stenographer Gilmore Oil Co	5184 Clinton
King	Richard C	Bookkeeper	5170 1/2 Clinton
King	Virginia B	Stenographer Truck Driver's Union	5170 1/2 Clinton
Kruger	Leroy	Studioworker	5166 1/2 Clinton
Lally	Thomas B & Ethel	Studioworker	5176 Clinton
Levine	Samuel	Studioworker	5134 1/2 Clinton
Levy	David & Ruth	Bookkeeper	5168 1/2 Clinton
Lewis	Clifford	Studioworker	5136 1/2 Clinton
Lockhart	Helen	nurse	5142 1/2 Clinton
Loe	Joseph	actor	5168 Clinton
Loe	Theresa	Stenographer	5168 Clinton
Marye	Anna M	actor	5160 1/2 Clinton
McCroskey	Herman & Florence	Assistant to Studio Manager Paramount Pictures Inc	5146 1/2 Clinton
McVean	Mrs. Charlot S	not listed	5160 Clinton
Minkus	Jerry	Department Manager H J Minkus	5140 1/2 Clinton
Minkus	Robert J	not listed	5140 1/2 Clinton
Murphy	William J	Salesman	5174 Clinton
Nungesser	Kendall E	Engineman UPRRCO	5182 Clinton
Palmer	John E	Studioworker	5178 1/2 Clinton
Pearson	Elizabeth H	Stenographer	5144 Clinton
Pearson	Marguerite H	Stenographer Tmken Roller Bearing Co	5144 Clinton
Phillips	Harvey E & Anna I	traucker 5843 Sta Monica blvd	5164 1/2 Clinton
Roberts	John R	Assistant Director Paramount Pictures	5156 1/2 Clinton
Rogat	Sol H & Cecelia	weaver	5152 Clinton
Schlichter	Rupert R	examiner Fed Home Loan Bank Board	5138 1/2 Clinton
Sewelson	Harry & Pearl	Salesman Brown's	5148 Clinton
Sherman	Muriel	singer	5170 1/2 Clinton
Shulman	Melvin & Theresa	dentist	5162 1/2 Clinton
Smith	Ann M	Clerk BofA	5180 1/2 Clinton
Smith	Florence M	Secretary Stephen Jones Inch & LaFever	5176 1/2 Clinton
Swartz	Harold	Studioworker	5162 Clinton
Swickard	Mrs. Gertrude	Stenographer WWP	5168 Clinton
Thompson	Robert J	musician	5150 Clinton
Whaley	Roy A	Assistant Manager John Hancock Mutual Life Insurance Co	5146 Clinton

Whitaker	Glen	Mechanic	5174 1/2 Clinton
Wilson	John & Muriel	musician	5170 1/2 Clinton
Woodcock	Mrs. Louise	Stenographer	5156 Clinton
Worth	Jane	beauty shop 1763 Cahuenga blvd	5174 Clinton



## Historic District - Clinton Manor Courtyard Apartment

Report Date: May 25, 2024



### Name

Clinton Manor Courtyard Apartment (Primary)  
Clinton Manor (Alternative)

### Location Information

### Administration Subdivision

Wilshire Community Plan Area (Community Plan Area)  
GREATER WILSHIRE NEIGHBORHOOD COUNCIL (Neighborhood Council)  
Los Angeles City Council District 4 (Council District)

### Evaluation Details

### Date

*Evaluated*  
2014-10-14

## Context, Theme, Property Type

### *Evaluation Criteria Type*

Residential Development and Suburbanization - 1850-1980; Multi-Family Residential Development - 1910-1980; Multi-Family Residential - 1910-1980; Courtyard Apartments - 1910-1980; Residential; 1940s Courtyard Apartment

## Eligibility Standards

### *Eligibility Requirement Type*

Central building entrance - with common stairwells and interior corridors  
Generally U- or E-shaped plan; may be composed of two L-shaped buildings  
Typically two stories in height  
Associated architectural styles: American Colonial Revival - Minimal Traditional  
Building is oriented around a common outdoor area - typically a landscaped courtyard or patio  
Detached garage(s) at the rear  
Retains most of the essential character-defining features from the period of significance

## Integrity

### *Integrity Type*

Location  
Design  
Setting  
Materials  
Workmanship  
Feeling  
Association  
Retains sufficient integrity to convey significance

## California Historical Resource Status Codes

### *Status* (explanation of codes)

3S - Appears eligible for National Register as an individual property through SurveyLA or other survey evaluation.

3CS - Appears eligible for California Register as an individual property through SurveyLA or other survey evaluation.

5S3 - Appears to be individually eligible for local listing or designation through SurveyLA or other survey evaluation.

## Significance Statement

### *Reasons*

Excellent example of a 1940s courtyard apartment in the Wilshire area.

### **Period of Significance**

#### *from Date*

1940

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### **Classification**

#### *Resource Type*

District

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### **Description**

#### *Description Type*

General Description

#### *Description*

"Clinton Manor, a courtyard apartment located at 5124-5184 West Clinton Street, is located in the north section of the Wilshire CPA near the community of Windsor Square. The property occupies a 1.5 acre site that spans multiple residential parcels. The property is composed of three two-story apartment buildings and one single-story apartment building, all of which are designed in the American Colonial Revival style. The buildings collectively compose a square-shaped footprint and are oriented around a large central courtyard that is landscaped with lawns, shrubs, and trees and provides each unit with access to ample open space; the courtyard is prominent and functions as a focal point of the development's design. Alterations include the application of new stucco and the replacement of some original windows."

### **Related Resources and Records**

### **Administrative Area**

Los Angeles City Council District 4

GREATER WILSHIRE NEIGHBORHOOD COUNCIL

Wilshire Community Plan Area

### **Person or Group**

Architectural Resources Group  
( was surveyed by / surveyed )

## Information Record

Clinton Manor Courtyard Apartment - PHOTO  
( is represented by / represents )

SurveyLA: Wilshire Historic Resources Survey Report  
( is referred to in / refers to )

Clinton Manor Courtyard Apartment - PHOTO  
( is represented by / represents )

Clinton Manor Courtyard Apartment - PHOTO  
( is represented by / represents )

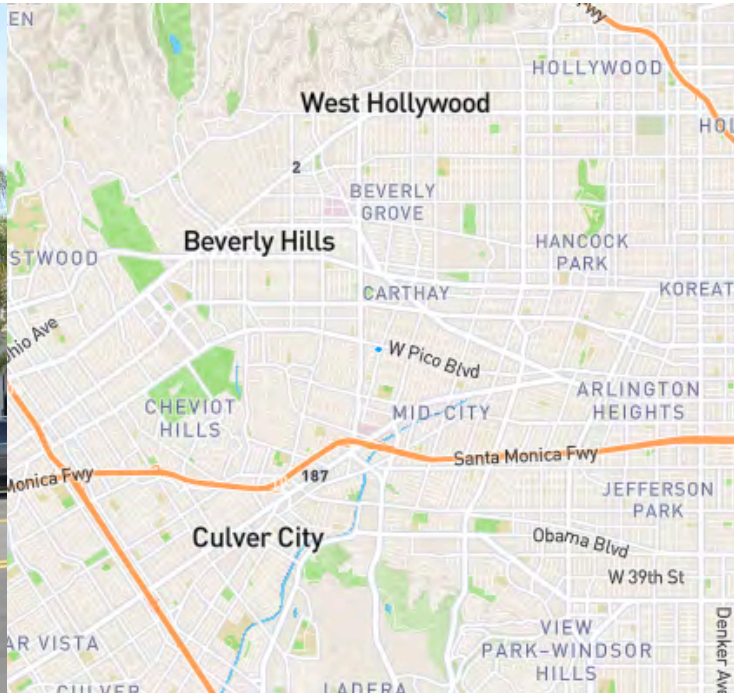
## Historic Resources Survey

SurveyLA - Wilshire Survey  
( was assessed in / assessed )



## Historic District - 1417 South Crescent Heights Boulevard Courtyard Apartment

Report Date: May 24, 2024



### Name

1417 South Crescent Heights Boulevard Courtyard Apartment (Primary)

### Location Information

#### Administration Subdivision

Wilshire Community Plan Area	(Community Plan Area)
P.I.C.O. NEIGHBORHOOD COUNCIL	(Neighborhood Council)
Los Angeles City Council District 10	(Council District)

### Evaluation Details

#### Date

*Evaluated*  
2014-10-14

## Context, Theme, Property Type

### *Evaluation Criteria Type*

Residential Development and Suburbanization - 1850-1980; Multi-Family Residential Development - 1910-1980; Multi-Family Residential - 1910-1980; Courtyard Apartments - 1910-1980; Residential; 1920s-1930s Courtyard Apartment

## Eligibility Standards

### *Eligibility Requirement Type*

Generally O- or U-shaped plan; may be composed of two L-shaped buildings  
Associated architectural styles: Spanish Colonial Revival - American Colonial Revival - Tudor Revival - French Revival - Egyptian Revival - Streamline Moderne  
Typically two stories in height  
Retains most of the essential physical features from the period of significance  
Units are oriented around a common outdoor area - typically a landscaped courtyard; may include a fountain or other feature

## Integrity

### *Integrity Type*

Location  
Design  
Setting  
Materials  
Workmanship  
Feeling  
Association  
Retains sufficient integrity to convey significance

## California Historical Resource Status Codes

### *Status* (explanation of codes)

3S - Appears eligible for National Register as an individual property through SurveyLA or other survey evaluation.

3CS - Appears eligible for California Register as an individual property through SurveyLA or other survey evaluation.

5S3 - Appears to be individually eligible for local listing or designation through SurveyLA or other survey evaluation.

## Significance Statement

### *Reasons*

Excellent example of an early 1930s courtyard apartment in the area. Retains all essential character-defining features of the property type.

### **Period of Significance**

*from Date*

1931

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## **Classification**

*Resource Type*

District

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## **Description**

*Description Type*

General Description

*Description*

"A courtyard apartment containing two rectangular two-story buildings and a small landscaped courtyard situated at the corner of South Crescent Heights Boulevard and Alcott Street. The Spanish Colonial Revival style buildings were constructed in 1931 and appear identical, with red clay tile hipped roofs, smooth stucco cladding, wood multi-light casement windows, and clay tile entry canopies supported by turned wood posts. The courtyard entry features decorative tile, and two detached garages sit at the rear of the property. Alterations include the addition of security doors and window bars."

### **Related Resources and Records**

## **Administrative Area**

Wilshire Community Plan Area

Los Angeles City Council District 10

P.I.C.O. NEIGHBORHOOD COUNCIL

## **Person or Group**

Architectural Resources Group

( was surveyed by / surveyed )

## **Information Record**

SurveyLA: Wilshire Historic Resources Survey Report  
( is referred to in / refers to )

1417 South Crescent Heights Boulevard Courtyard Apartment - PHOTO  
( is represented by / represents )

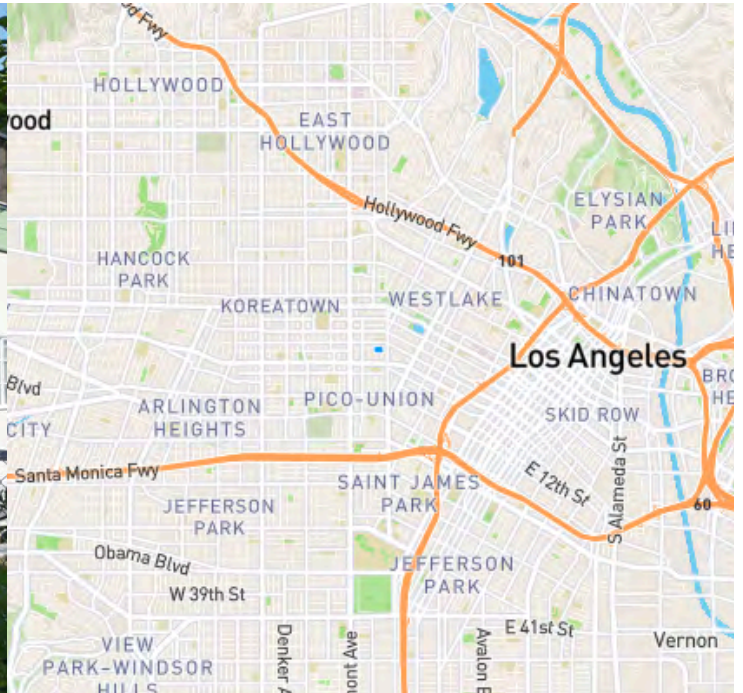
## **Historic Resources Survey**

SurveyLA - Wilshire Survey  
( was assessed in / assessed )



## Historic District - 2650-2698 West San Marino Street Courtyard Apartments

Report Date: May 24, 2024



### Name

2650-2698 West San Marino Street Courtyard Apartments (Primary)

### Location Information

#### Administration Subdivision

Wilshire Community Plan Area (Community Plan Area)  
 Los Angeles City Council District 1 (Council District)  
 MACARTHUR PARK NEIGHBORHOOD COUNCIL (Neighborhood Council)

### Evaluation Details

#### Date

*Evaluated*  
2014-10-14

## Context, Theme, Property Type

### *Evaluation Criteria Type*

Residential Development and Suburbanization - 1850-1980; Multi-Family Residential Development - 1910-1980; Multi-Family Residential - 1910-1980; Courtyard Apartments - 1910-1980; Residential; 1940s Courtyard Apartment

## Eligibility Standards

### *Eligibility Requirement Type*

Generally U- or E-shaped plan; may be composed of two L-shaped buildings  
Retains most of the essential character-defining features from the period of significance  
Building is oriented around a common outdoor area - typically a landscaped courtyard or patio  
Typically two stories in height  
Associated architectural styles: American Colonial Revival - Minimal Traditional

## Integrity

### *Integrity Type*

Location  
Design  
Setting  
Materials  
Workmanship  
Feeling  
Association  
Retains sufficient integrity to convey significance

## California Historical Resource Status Codes

### *Status* (explanation of codes)

3S - Appears eligible for National Register as an individual property through SurveyLA or other survey evaluation.  
3CS - Appears eligible for California Register as an individual property through SurveyLA or other survey evaluation.  
5S3 - Appears to be individually eligible for local listing or designation through SurveyLA or other survey evaluation.

## Significance Statement

### *Reasons*

"Excellent example of a 1940s courtyard apartment in the Wilshire area, exhibiting the essential characteristics of the type. Courtyard apartments were an important multifamily housing type in this area of the city."

### **Period of Significance**

*from Date*

1949

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## **Classification**

*Resource Type*

District

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## **Description**

*Description Type*

General Description

*Description*

"The 2650-2698 West San Marino Street Courtyard Apartments occupy four adjacent residential parcels in the southeast section of the Wilshire CPA, near the Pico-Union neighborhood. The property is composed of five two-story Minimal Traditional apartment houses with L-shaped footprints; all of the buildings are oriented around a series of landscaped courtyards. A surface parking lot is located at the rear of the property. Alterations include the replacement of some windows and the addition of a perimeter fence."

### **Related Resources and Records**

## **Administrative Area**

Wilshire Community Plan Area

MACARTHUR PARK NEIGHBORHOOD COUNCIL

Los Angeles City Council District 1

## **Person or Group**

Architectural Resources Group  
( was surveyed by / surveyed )

## Information Record

2650-2698 West San Marino Street Courtyard Apartments - PHOTO  
( is represented by / represents )

SurveyLA: Wilshire Historic Resources Survey Report  
( is referred to in / refers to )

2650-2698 West San Marino Street Courtyard Apartments - PHOTO  
( is represented by / represents )

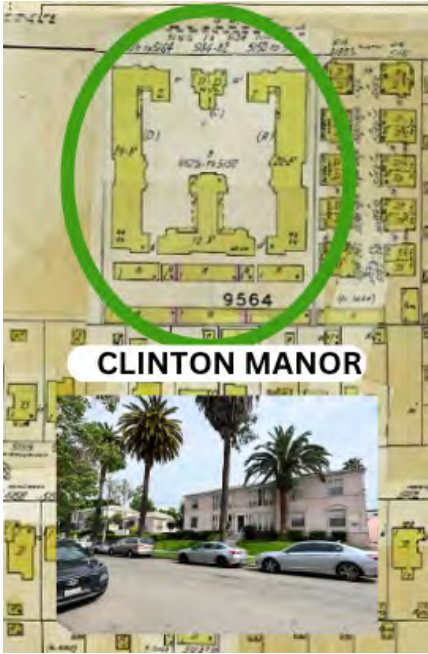
## Historic Resources Survey


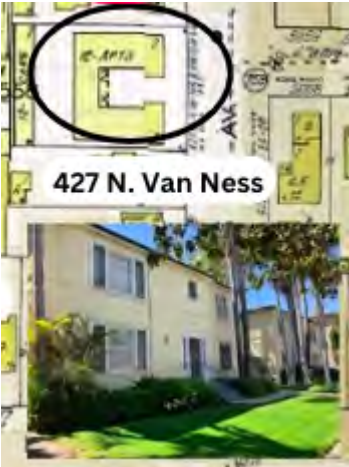
SurveyLA - Wilshire Survey  
( was assessed in / assessed )



1951 Sanborn Maps: Clinton Manor  
Surrounding Courtyard Apartments






1951 SANBORN MAPS: CLINTON MANOR SURROUNDING NEIGHBORHOOD COURTYARD APARTMENTS



	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
0		Y	American Colonial Revival	1940	Address range: 5134- 5184



	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
1	 <p>439 N. Van Ness</p>	N			
2	 <p>427 N. Van Ness</p>	N			

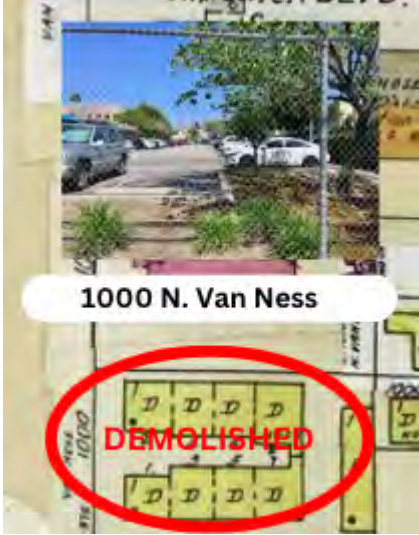

	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
3	 <p>434 N. Norton</p>	N			
4	 <p>438 N. Norton</p>	N			



	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
5	 <p>614 N. Windsor</p>	N			
6	 <p>616 N. Plymouth</p>	Y	Unidentified as an individual building. Only identified as within a historic district.	?	Beachwood Dr./Plymouth Blvd. Multi-family Historic District



	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
7	 <p>606 N. Beachwood</p>	Y	American Colonial Revival Monterey Revival	1937	Alt. address 608
8	 <p>624 N. Plymouth</p>	Y	Spanish Colonial Revival Bungalow Court (shared walls)	1928	Alt. address 622

	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
9	 <p>640 N. Beachwood</p>	Y	Spanish Colonial Revival	1930	Alt. address 636
10	 <p>628 N. Plymouth</p>	Y	Spanish Colonial Revival	1928	Alt. address 624, 622


	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
11		N			
12		Y	Brick Apartment House	1926	Alt. address 633

	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
13	 <p>1000 N. Van Ness</p>	N			
14	<p>958 N. VAN NESS</p>  <p>958 N. Van Ness</p>	N			

	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
15	 <p>852 N. Van Ness</p>	N			
16	 <p>838 N. Van Ness</p>	N			

	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
17	 <p>814 N. Van Ness</p>	N			
18	 <p>722 N. Van Ness</p>	Y	Spanish Colonial Revival Bungalow Court (shared walls)	1924	Alt. address 724

	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
19	 <p>5122 Raleigh</p>	N			
20	 <p>5114 Raleigh</p>	N			

	ADDRESS	HISTORIC PLACES LA DESIGNATION	STYLE	YEAR BUILT	NOTES
21		N			

-	PERMIT NUMBER	DESCRIPTION	STATUS (5/25/24)
1939	1939LA48448	New Build_Apartment Building_2 stories	
1939	1939LA48449	New Build_Apartment Building_2 stories	
1939	1939LA48450	New Build_Residence_1 story	
1939	1939LA48451	New Build_Garage_30 Car	
1939	1939LA48452	New Build_Garages_12 Car	
1939	1939LA49755	New Build_Residence_2 Story	
1939	1939LA49756	New Build_Garages_6 Car	
1939	1939LA49757	New Build_Garage_6 Car	
1940	1940LA03880	Tile Bath/Kitchen Install	
1940	1940LA05320	Tile Bath/Kitchen Install	
1940	1940LA05321	Tile Bath/Kitchen Install	
1940	1940LA05322	Tile Bath/Kitchen Install	
1947	1947LA09357	Fire Damage Repair	
1952	1952LA37638	Sundeck Over Garage	
1954	1954LA88591	Garage to Laundry Room Conversion	
1971	1971LA28964	Wet Sandblasting	
1984	1984LA84597	Windows_Replace 200	
1984	1984LA84598	Windows_Replace 200	
1984	1984LA84599	Windows_Replace 20	
1984	1984LA84600	Windows_Replace 120	
1985	1985LA16483	Reroof w/ Built-Up + Cap Sheet	
1985	1985LA16484	Reroof + Cap sheet	
1993	1993LA11687	Reroof_4 Ply Built-Up	
2022	22019-10000-05291	eplan. DEMO EX. DETACHED GARAGE. SEWER CAP AND PEDESTRIAN PROTECTION FENCE REQUIRED.	PC Info Complete 1/8/2024; Rosendo Medina = ladbs engineer. No permit issued.
2022	22019-10000-05292	eplan. DEMO EX. DETACHED GARAGE. SEWER CAP AND PEDESTRIAN PROTECTION FENCE REQUIRED.	PC Info Complete 1/8/2024; Rosendo Medina = ladbs engineer. No permit issued.
2022	22019-30000-04024	demolition pre inspection and posting to demo 6 detached garage at the rear of the lot	Application Submittal 8/31/2022; Inspection completed 10/20/22; No permit issued.
2022	22019-10000-04999	eplan. DEMO EX. DETACHED GARAGE. SEWER CAP AND PEDESTRIAN PROTECTION FENCE REQUIRED.	PC Info Complete 1/8/2024; Rosendo Medina = ladbs engineer. No permit issued.
2022	22010-20000-05699	NEW 31'-1" X 213'-10" GARAGE AT 1ST FLOOR AND REC ROOMS AT 2ND & 3RD FLOOR. NFPA 13R THROUGHOUT. ALL WORK PER ENGINEERING.	Verifications in Progress 9/5/2023. No permit issued.
2023	23042-90000-02579	Plumbing_Sewer Line Replacement	
2023	23042-90000-03228	Plumbing_Sewer Line Change	
2023	23016-20000-12848	Kitchen(8)/bathroom (8) remodel for residential buildings (no structural changes). Units 5148-1, 5158, 5158 1/2, 5160 1/2, 5168-1, 5168-2, 5170-1, 5174.	
2023	23020-10000-00892	ePlan - STRIPE OPEN PARKING STALLS FOR THE EXISTING APARTMENT COMPLEX. DEMO EXISTING GARAGES BY SEPARATE PERMIT.	Issued 12/11/2023; says 54 stalls

## **EXTERIOR ARCHITECTURAL FEATURES**



Courtyard view facing south, Building C at left & Building D at right



East Elevation of Building A



North Elevation of Building B



North Elevation of Building C (secondary)



Northwest view of Building C







Southeast view of Building D











View of Central Courtyard and East Elevation of Building D

CATEGORY	DESCRIPTION	PICTURE
BALCONY	Decorative w/ metal railings.	
BUILDING	Front_East side_2-story  Asymmetrical fenestration BUT symmetrical if looking at the 3 street facing buildings	
BUILDING	Front_West side_2-story  Asymmetrical fenestration BUT symmetrical if looking at the 3 street facing buildings	
BUILDING	Front_Center_1-story_duplex_street side	

CATEGORY	DESCRIPTION	PICTURE
		
BUILDING	Aerial View_Google Maps	
BUILDINGS	Front_Center_1-story_duplex_courtyard side Curved bay window Hexagonal hipped roof.	
COLUMN	Metal_Floral motif	
COLUMN	Square_Fluting on shaft	


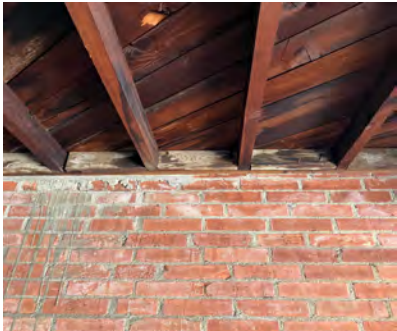
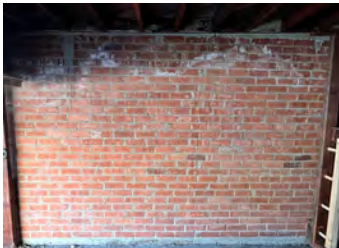


CATEGORY	DESCRIPTION	PICTURE
COLUMN	<p>Column_Square_Pilaster_with Shaft Fluting_Interior Courtyard</p> <p>Diamond-paned window_Octagonal frame_Fixed</p>	
COLUMN	Square_Pilaster with Shaft Fluting_Front Building	
COLUMN	Entablature	
DOOR	<p>Decorative door surround</p> <p>8-lite sidelight windows</p> <p>Square column pilasters with Rosette Bullseyes and Shaft Fluting</p> <p>Simple Entablature with circular decorative feature</p> <p>Paneling on door</p>	





CATEGORY	DESCRIPTION	PICTURE
DOOR	Rosette Bullseye Detail on Pilaster	
DOOR	Brass_Door Hardware_ Peephole_Knocker_Numbers	
DOOR	Doorbell	
DOOR	Doorbell	

CATEGORY	DESCRIPTION	PICTURE
DOOR	Courtyard_Storage Closet Six-paneled door_Wood	
DOOR	Courtyard_Storage Cubby_Wood	
DOORWAY	Broken Pediment_Combination_Urn_Dentil Trim  Lantern Lights  Square Column Pilasters with Rosette Bullseyes and Shaft Fluting  Entrance stoop  Raking Cornice	
DOORWAY	Triangular Pediment with Dentil Trim  Square column pilasters with Rosette Bullseyes and Shaft Fluting  Raking Cornice	


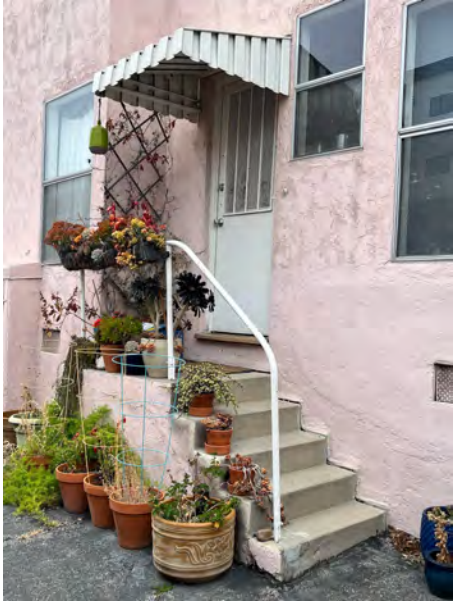

CATEGORY	DESCRIPTION	PICTURE
DRIVEWAY SERVICE AREA	Westside_Ingress w/ Palm Tree	
DRIVEWAY SERVICE AREA	Eastside_Egress	
FACADE	$\frac{3}{4}$ Scale Stringcourse Fenestration_Symmetrical Stucco cladding Window Surround_Pilaster with Shafter fluting	
FACADE	Cornice Bracket Stucco cladding	





CATEGORY	DESCRIPTION	PICTURE
FACADE	Molding_Decoraitve Stucco cladding Stringcourse at foundation	
FACADE	Molding_Decorative Stucco cladding Stringcourse at foundation	
FACADE	Molding_Stringcourse - Building B (East, street side)	
FOUNDATION	Brick Masonry Veneer Cladding in running bond_Foundation	
FOUNDATION	Brick Masonry Veneer Cladding in running bond_Rounded_Foundation	





CATEGORY	DESCRIPTION	PICTURE
FOUNDATION	Decorative vent at building base	
GARAGE	Exposed rafter ceilings and brick walls in running bond	
GARAGE	Brick wall	
GARAGE	Wood - exposed rafters 2-level Storage Area	
GARAGE	Rental Advertisement sign	

CATEGORY	DESCRIPTION	PICTURE
GARAGE	Rental Advertisement Sign_Decorative Detail	
GARAGE	Backlot Garage Section - <b>slated to be DEMOLISHED.</b>  Flat roof without overhang.	
GARAGE	Hardware detail	
LIGHT	Lantern-style	

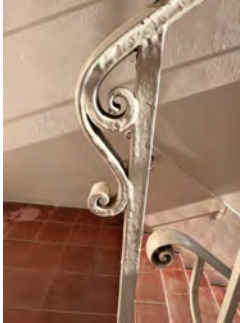



CATEGORY	DESCRIPTION	PICTURE
LIGHT	Walkway_2nd floor	
PLANTER	Brick_Street-facing (i.e., exterior to Courtyard) in running bond	
PLANTER	Stone planter_Curved	
PORCH	Awning_Metal	



CATEGORY	DESCRIPTION	PICTURE
PORCH	Simple with cement stairs, decorative railing (floral motif) and metal awning.	
PORCH SERVICE AREA	Back porch near Garages Railing_Simple_Metal Cement Steps	
PORTICO	Dentil Molding Simple decorative Cornice w/ brackets Iron railings and columns (floral motif) Roofline, cross-hatched balustrade w/ finials (most have deteriorated) Door surround: pilasters w/ rosette bullseyes on entablature and shaft fluting	





CATEGORY	DESCRIPTION	PICTURE
PORTICO	<p>Portico entrance</p> <p>Metal railings and columns (floral motif)</p> <p>Simple cornice</p>	
RAILING	Metal_Floral detail	
RAILING	Metal_ sign-post	
ROOF	<p>Parapet-Curved: projects above the cornice above center of back balcony highlighting entrance underneath.</p> <p>Cornice molding and brackets</p> <p>Boxed eaves</p>	


CATEGORY	DESCRIPTION	PICTURE
ROOF	Dormer Vent_Curved Cornice molding Boxed eaves Cornice brackets Composite shingle	
ROOF	Hipped roof. Low pitch. Cornice molding Boxed eaves Cornice brackets Composite shingle	
ROOF	Mission tile roofline edging	
ROOF	Hexagonal hipped roof Cornice molding Boxed eaves Dormer vent Cornice brackets Composite shingle	

CATEGORY	DESCRIPTION	PICTURE
SERVICE AREA	Laundry Lines	
STAIRWAY	Exterior_Leading to Street Cement Staircase	
STAIRWAY	Exterior_Leading to Street Terracotta Tiles with street-facing, floral decoration	
STAIRWAY	Exterior_From Second-floor to Courtyard Floral decorative design in tiles and railing	

CATEGORY	DESCRIPTION	PICTURE
STAIRWAY	Railing_Decorative design	
STAIRWAY	Terracotta tiles - simple	
WALKWAY	Exterior_Court-facing 2nd Story Terracotta tiles	
WALKWAY	Exterior_Court-facing 2nd Story Terracotta tiles	

CATEGORY	DESCRIPTION	PICTURE
WALKWAY	Westside walkway connecting street to courtyard	
WALKWAY SERVICE AREA	Connecting Courtyard to Garages	
WINDOW	<p>Curved pediment surround_Pilasters with shaft fluting</p> <p>One-over-one single-hung windows</p> <p>Segmental open pediment</p>	

CATEGORY	DESCRIPTION	PICTURE
WINDOW	<p>Cant-bay window, 3 windows, with upturned, metal hood.</p> <p>One-over-one single-hung windows</p>	
WINDOW	<p>Curved decorative surround with supporting Pilasters. Curved pediment surround_Pilasters with shaft fluting</p> <p>One-over-one single-hung windows</p> <p>Segmental open pediment</p>	
WINDOW	<p>Bow-bay Window_5 window on flat (shallow bow)</p> <p>Pilaster columns w/ fluted shafts</p> <p>Decorative molding forming curved rectangle</p> <p>Brick bulkhead</p> <p>Two-over-one single-hung windows</p>	
WINDOW	<p>Bay window_Curved (deeper bow)</p> <p>Two-over-one single-hung windows</p>	

CATEGORY	DESCRIPTION	PICTURE
WINDOW	X design with Diamond middle pane in octagonal wood framing	
STAIRS SERVICE AREA	Back Porch_Wooden	
BUILDINGS	Street_facing	
STAIRS	Cement_Rounded	

## **INTERIOR ARCHITECTURAL FEATURES**



Building B, Swinging Door leading from Dining Room to Kitchen



Building C, Dining Room featuring Door Chimes



Building C, Kitchen Detail





Building C, Living Room facing Central Courtyard



Building D, Dining Room with partial view of Kitchen






Building D, Kitchen with Built-in Cabinetry


BATHROOM	Electric Heater	
BATHROOM	Original Ceiling Light Fixture	
BATHROOM	Built In Marble Soapdish	

BATHROOM	Original Tiled wall	
BATHROOM	Original Floor Tiles	



BEDROOM	Ceiling Light Fixture	
BEDROOM	Built In Shoe Rack	
CATEGORY	DESCRIPTION	PICTURE


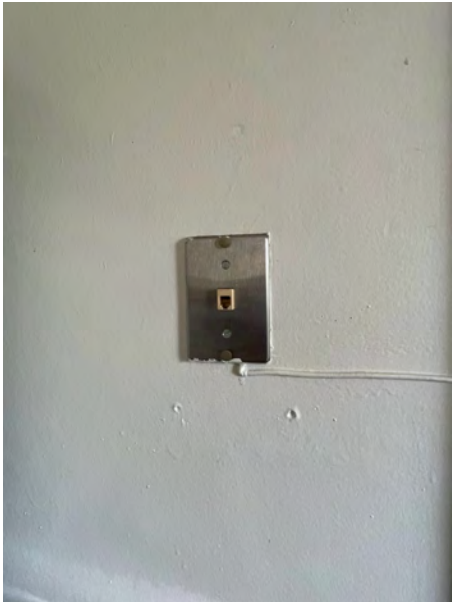
CLOSET	Shoe Rack	
DINING ROOM	Wainscoting	
DINING ROOM	Wainscoting	

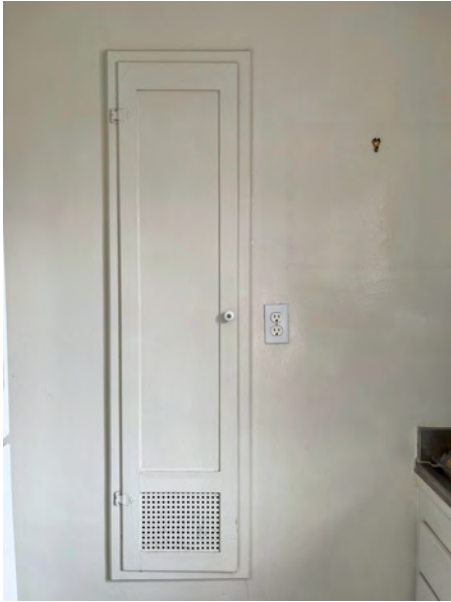

HALLWAY	Doorbell & Portal	
HALLWAY	Doorbell chimes	



<p>HALLWAY</p>	<p>Doorbell Chime</p>	
<p>HALLWAY</p>	<p>Vintage Doorbell Chime</p>	

HALLWAY	Doorbell Chime	
HALLWAY	Original Ceiling Light Fixture	
KITCHEN	Built in Porcelain Sink	

KITCHEN	Built In Cutting Board	
KITCHEN	Built in shelving & storage	

KITCHEN	Light Fixture	
KITCHEN	Phone Jack	

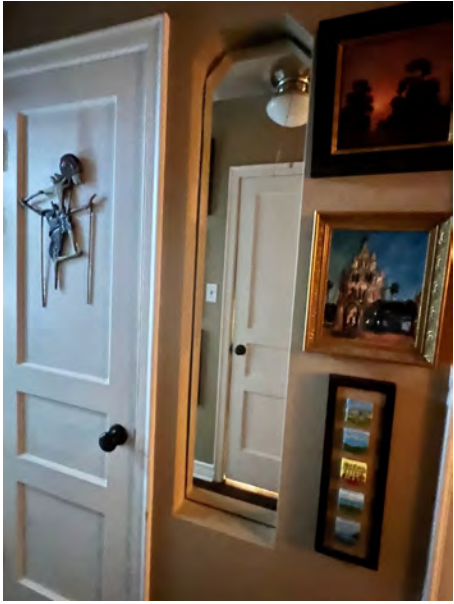
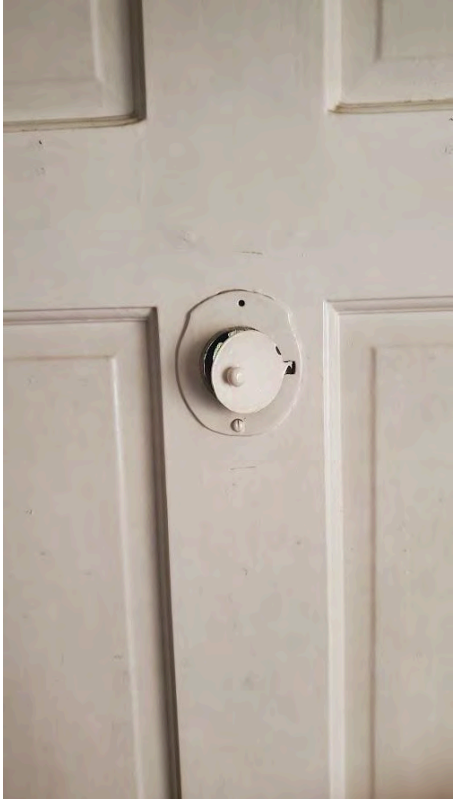
KITCHEN	Ironing Cupboard	
KITCHEN	Ironing Cupboard	

KITCHEN	Crown Moulding	
KITCHEN	Swing Door	



<p>KITCHEN</p>	<p>Original O'Keefe &amp; Merritt Stove</p>	 A photograph of a white O'Keefe & Merritt electric stove. The stove features a smooth, white ceramic top with two small square control panels on the left. Below the top are two drawers with white handles. The stove is set against a light-colored wall, and a wooden cutting board is visible on the right side of the counter.
<p>KITCHEN</p>	<p>Double Porcelain Sinks</p>	 A photograph of a double porcelain sink. The sink is white and has two basins. A chrome faucet is mounted on the left side of the left basin. The sink is set into a light-colored countertop.


KITCHEN	Original O'Keefe & Merritt Stove	
KITCHEN	Crown Moulding	
KITCHEN	Original Thermostat	



<p>LIVING ROOM</p>	<p>Doorbell Niche</p>	
<p>LIVING ROOM</p>	<p>Front Door Peephole</p>	



LIVING ROOM	Front Door - Original Numbering	
LIVING ROOM	Front Door - Door Knocker	
LIVING ROOM	Crown Moulding	



LIVING ROOM	Vintage Emerson Thermostat	
LIVINGROOM	Molding_Decorative	




STAIRWELL	Apartment Rear Entrance	 A photograph showing a staircase with a wooden handrail and a window at the top. The stairs are carpeted with a dark, patterned material. The walls are a light beige color. The window is rectangular and provides a view of the outdoors.
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## **EXTERIOR LANDSCAPE FEATURES**

CATEGORY	DESCRIPTION	PICTURE
COURTYARD	Small_Alcove	
COURTYARD	Medium_Side	
COURTYARD	Large_Central	
COURTYARD	Boxwood hedges from southwest view	

COURTYARD	Memorial Garden for Clinton Manor gardener, Joe M. Herrera	
NORTHWEST DRIVEWAY	Climbing Bougainvillea (1 of 3)	




NORTHWEST DRIVEWAY	Climbing Bougainvillea (2 of 3)	
NORTHWEST DRIVEWAY	Climbing Bougainvillea (3 of 3)	

PLANT	Australian tree fern	
PLANT	Jade Plants, Acanthus, rosemary	
PLANT	Inner garden view featuring grapevines, bougainvillea, yucca, plumeria, and night-blooming cactus	

PLANT	Flowering Jade Hedges	
PLANT	Lantana hedge	

PLANT	Nandina Hedge	 A photograph of a Nandina hedge, showing dense green foliage with clusters of bright red berries and some leaves with yellow variegation.
PLANT	Philodendron	 A photograph of a Philodendron plant, featuring large, deeply lobed green leaves growing in a dense, bushy manner.

PLANT	Strelitzia	
PLANT	Strelitzia Bloom	



PLANT	Rose Garden	
PLANT	Pineapple Guava	
PLANT	Geranium_Parterre	

PLANT	Rose Shrub	
PLANTER	Stone_Circular	
TREE	Canary Island Date Palms	

TREE	Canary Island Date Palm	
TREE	Magnolia Grandiflora, pruned	
TREE	Magnolia Grandiflora Bloom	



TREE	Fig Tree	
TREE	Fig Tree	

TREE	Canary Island Date Palms Lining Front Entrance	
TREE	Rubber Tree (trunk detail)	

TREE	Topiary	 A photograph of a spherical topiary tree with dense green foliage, positioned in a courtyard. The tree is situated next to a light-colored wall with a window. To the left of the tree, there are pink roses. To the right, there is a green bush. The ground is a mix of dirt and sparse grass.
TREE	Courtyard view of magnolia Tree and boxwood hedges	 A nighttime photograph of a courtyard. A large, dark magnolia tree stands in the center. The courtyard is illuminated by warm lights, highlighting the green grass and the dark, manicured boxwood hedges that form a path. In the background, a building with lit windows is visible under a dark sky.

TREE	Ficus Tree	
TREE	Ficus tree	
TREE	Avocado tree	

TREE	Grapefruit tree	
TREE	Schefflera	

<p>WILDLIFE</p>	<p>Possum</p>	 A photograph of a possum climbing a dark tree branch. The possum has greyish-brown fur and a white face. It is surrounded by green leaves and bright pink bougainvillea flowers. The background is a light-colored wall.
<p>WILDLIFE</p>	<p>Coyote and their cubs often use the garden to rest</p>	 A photograph of a residential street scene. In the foreground, there is a green lawn and a black trash bin. In the background, a paved road has several cars parked along the side, including a white SUV and a blue car. A small brown dog is walking on the road. Houses and trees are visible in the background.

TREE

Topiary



## 8. Newspaper Clippings and Historical Photos (select)

**Ten New Apartment Projects to Be Built in Los Angeles**

Ten new apartment buildings started and planned represent an investment of approximately \$175,000, exclusive of sites and furnishings.

At a cost of \$75,000, two apartment buildings are to be constructed at 847-51½ and 839-45½ South Hobart Boulevard by the Aetna Construction Company. The structures are to rise two stories in height and are to contain thirty rooms each divided into seven apartments.

Plans have been completed for two apartment structures at 419-21½ and 425-27½ North Hayworth avenue for the Spinning Wheel Corporation. David C. Coleman is the architect. Each building will be two stories in height and will contain sixteen rooms divided into four apartments. The cost will be \$20,600.

At a cost of \$18,000 a two-story apartment building will be constructed at 1432-34½ South Orange Grove avenue for A. A. Alpert. David C. Coleman is the architect. The building will contain twenty-six rooms divided into six apartments and is to have ground dimensions 34x107 feet.

A \$16,500 apartment building will be constructed at 1227-29½ and 1231-33½ South Crescent Heights Boulevard for Graciener. It is to be two stories in height, will have ground dimensions 40x61 feet and is to contain fourteen rooms divided into three units.

Construction will be started soon on a \$16,500 apartment structure at 1300-02½ Micheltorena street for J. B. Gillman. It will be two stories in height and will contain twenty rooms divided into four units and is to have ground dimensions 98x107 feet.

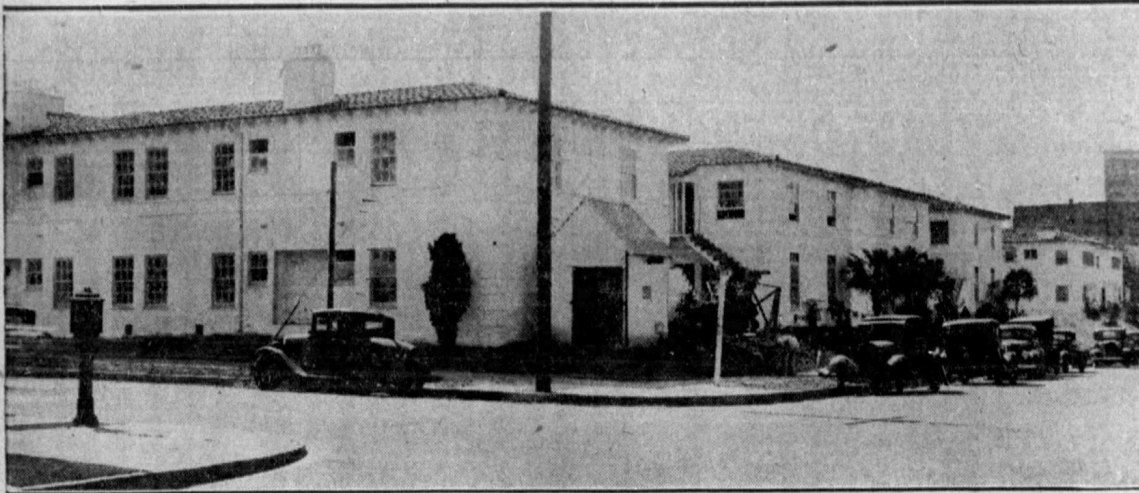
Work is to be started immediately on a \$12,950 apartment building at 4140-48 Degnan Boulevard for Mabel C. Davies. The building will be two stories in height and is to contain sixteen rooms divided into four apartments.

Construction is to be begun at once on a \$16,500 apartment building at 8624 Olympic Boulevard and 1000-06 Sherbourne Drive for Joseph M. Spear. Edith Northman is the architect.

Contract has been awarded for the construction of a two-story, twenty-eight-room apartment structure at 152 South Spaulding avenue, Beverly Hills, for Florence A. Lewis. Fred C. Snell is the general contractor.

"Ten New Apartment Projects to Be Built in Los Angeles," *Los Angeles Times*, September 13, 1936

## HERE'S PART OF LARGE CONSTRUCTION PROGRAM



Six months ago the sites of the above shown structures were vacant. This view is of the east side of Berendo street between Fifth and Sixth streets. The opposite side of the

street, for the distance mentioned, also is being built up, all these structures being part of the same construction program of a single organization.

### Santa Monica Realtors Study New Business Center

Plans for the development of a new business center on Wilshire Boulevard, between Euclid and Fourteenth streets, Santa Monica, were submitted to the Santa Monica Bay District Realty Board at a recent meeting.

Estimated cost of the development is set at \$100,000. Plans drafted by Architect Marcus P. Miller of Los Angeles call for a group of at least nine stores, with extensive parking space.

Board members who have studied the plans indicate that the proposed project will have their approval.

### TEN BUILDINGS RISE, OTHERS PLANNED IN SAME PROGRAM

Berendo street, between Fifth and Sixth streets, gives a convincing answer to the question as to whether there is much building activity going on in Los Angeles.

One of the largest multiple-housing building programs launched here in the past decade is well advanced there.

#### IN HALF YEAR

Six months ago, practically all the sites on both sides of that part of Berendo street were vacant. Today, two six-unit apartment buildings stand completed there, eight apartment buildings are under construction and plans

are contemplated for two additional buildings, one with 230-foot frontage.

All these projects form a building and ownership program of a single organization, the Aetna Construction Company, of which Irving Siegel is president, and entail investment of around \$500,000 inclusive of sites.

The land was bought from the Pacific Electric Land Company which had held title to it since 1909. At that time, it was purchased by the land company as additional property in connection with the proposed Vineyard subway project planned to extend from Fourth and Hill streets, in downtown Los Angeles, to what now is the intersection area of Pico and Rimpau boulevards.

A. W. Danielson, Wilshire Boulevard realtor, represented both parties in the purchase of the land by the Aetna company.

### Fact and Comment

Continued from 13th Page

back-patting at some meetings is boresome.

#### ENTHUSIASM

The enthusiasm of realty-organization leaders is praiseworthy and essential.

It well may be an inspiration to realty business.

Investors are quick to see whether the realty salesman has enthusiastic faith in real estate, or is half-heartedly struggling with a job.

The salesman who doubts the value of the commodity he handles needn't be surprised if he doesn't sell much of it.

This may be more or less a hackneyed subject, but the importance of it never wanes.

#### PRESSING NEED

Recently, this column pointed out the heed of widening the two-lane portions of Huntington Drive to accommodate the tremendous flow of traffic.

Since then, many communications received by this writer urge a vigorous campaign for

### Beverly Hills Home Property Purchased for \$100,000

"Ten Buildings Rise, Others Planned in Same Program," *Los Angeles Times*, April 24, 1938



## Rancho San Pedro Housing Project to Cost \$1,208,838

WASHINGTON, Oct. 17.—(U.P.)—The United States Housing Authority today approved contracts of \$1,208,838 for a 250-unit slum-clearance project at Los Angeles, which will be known as Rancho San Pedro.

A \$988,663 general construction award went to Aetna Construction Company, Los Angeles; plumbing and heating, Howe Brothers, Los Angeles, \$164,750; electric installations, the Coast Electric Company, Long Beach, \$44,725; landscaping, the Janroch Nurseries, Alpaderna, Calif., \$10,700.

Construction will begin within two weeks and the project is scheduled for completion within one year.

"Rancho San Pedro Housing Project to Cost \$1,208,838," *Long Beach Sun*, October 18, 1941

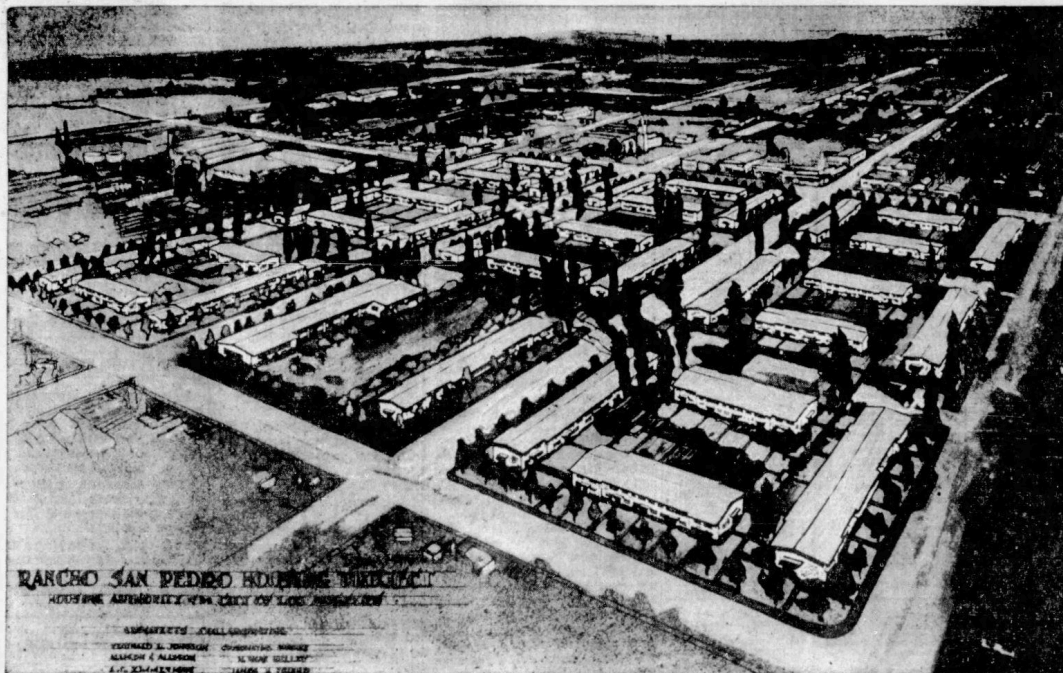
## Dorset Village Completed

Dorset Village, at 3130 West Slau-son avenue, just east of Crenshaw boulevard, is attracting wide public interest in its delightfully artistic buildings. Its 196 1-, 2-, and 3-bedroom unfurnished private home apartments (from \$40 month including garage) with refrigerator, hardwood floors, or carpets, open onto landscaped gardens.

The architecture is early American, with several different types of exteriors—stucco, redwood, and combination stucco and redwood—giving the buildings an appearance of quaint English houses.

Most attractive feature of this housing project, built by the Aetna Construction company and operated by Consolidated Hotels, incorporated, costing in excess of one million dollars, is that it offers all the convenience of modern apartments—switchboard and janitor service—yet the seclusion and distinction of artistic private homes, with front and rear private entrances.

"Dorset Village Completed," *Los Angeles Times*, January 2, 1942



# A DEDICATION TO VICTORY...—V **RANCHO SAN PEDRO**

275 WEST 1st STREET, SAN PEDRO, CALIF.

The dedication of Rancho San Pedro tomorrow is more than the mere christening of another housing development . . . it is a dedication to Victory! A practical solution to the problem of housing war workers and those actively enlisted in the armed forces, Rancho San Pedro is much more than that . . . it is the embodiment of Security, Happiness, Convenience . . . it is an important link in the far-reaching chain that is being forged for our ultimate triumph in our fight against those who would turn free people into slaves . . . it is a symbol of our better way of life.

Built in the heart of the teeming Harbor District, Rancho San Pedro fulfills a present and ever-growing need for modern, comfortable, low-rent homes—for war workers with and without families . . . for Army and Navy personnel whose families are located in this area. We, of the Aetna Construction Company, are happy to have had a share in filling so urgent a need . . . we are proud to have been named as general contractors on this development which is an outstanding monument to the vision and untiring efforts of the Los Angeles City Housing Authority.

Congratulations to the Housing Authority of the City of Los Angeles . . .

Sincere Thanks to Our Subcontractors and Material Suppliers

## **AETNA CONSTRUCTION CO.**

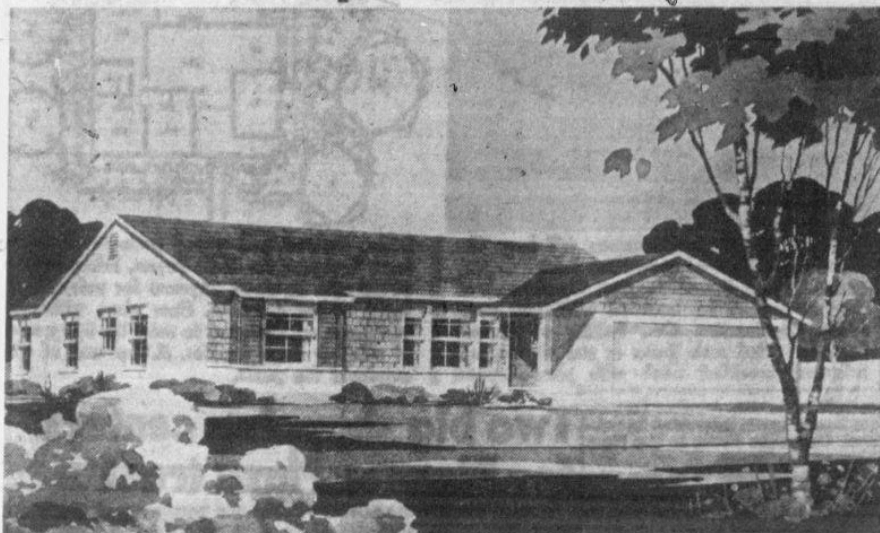
IRVING SIEGEL, President

BEN WEINGART, Secretary

631 SOUTH WITMER ST., LOS ANGELES, CALIF.

Rancho San Pedro advertisement, *News-Pilot*, August 15, 1942

# Aetna sales top million over weekend



**WHITE OAK PARK HOMES HAVE DELUXE SETTING IN ENCINO SECTION OF VALLEY**  
Aetna Construction company features may be seen in five models, all with varied interior plans

White Oak Park, Aetna Construction company's new community development, enjoyed a big July 4 weekend with homes sales topping \$1,000,000.

Visitors were enthusiastic about the five new model homes, but the huge holiday crowds were equally impressed with the location of the homes, according to J. F. McCaffery and Bill Clifford, exclusive sales representatives for the Encino development.

The Encino section of the San Fernando valley is a favorite with people who enjoy California's famed indoor-outdoor living.

Aetna, the developers of many residential communities, has been seeking an outstanding location where they could repeat their Encino Park success, and White Oak Park seems to be the answer for those who want a substantial, quality-built home in one of the valley's choice residential neighborhoods.

This new community of two- and three-bedroom homes will have ornamental street lights, trees in parkways, paved streets, sidewalks, driveways and curbs, as well as Los Angeles city water, gas and electricity. A special system of street layout is planned to add beauty to the neighborhood and reduce traffic hazards.

White Oak Park homes feature electric garbage disposers, separate service porches, attached or detached garages, steel casement windows, automatic water heaters, dual floor heaters, extra thick hardwood floors, and stainless steel drainboards.

Construction is the conventional type with solid concrete foundations. Venting and floors raised two feet off the ground assure dry, healthful interiors. Architecturally, the homes are examples of modern California design.

Monthly payments are as little as \$40.34 plus taxes. There is no down payment for veterans.

The five model homes are open daily from 9 a.m. to 9 p.m. with the sales area floodlighted every night. To get to White Oak Park from downtown Los Angeles, take Ventura boulevard to Lindley ave-

nue, and turn right to Victory boulevard. Sales office is 18903 Victory boulevard at the corner of Lindley avenue.

—CLASSIFIED ADS TELL—

## Trees being planted at Norwalk

Parkway trees are now being planted at Norwalk Village, new residential development at Firestone boulevard and Bloomfield avenue, just east of the central business district of Norwalk.

Only minor decorative touches remain to be applied to homes in the new community, regarded as one of the model developments in the fast-growing Norwalk area.

Because of the advanced stage of construction, the developers report, buyers are given possession immediately upon qualification. They are given their choice of color in carpets and interior finishes on cabinets and other surfaces.

To facilitate home ownership for veterans, the developers have equipped each of the two-bedroom homes with a full set of household features, including a 7.7 cubic foot Frigidaire, O'Keefe & Merritt four-burner gas range, Waste King garbage pulverator and wall-to-wall carpeting in living room, bedrooms and halls.



**WHITE OAK** Park construction is conventional with solid concrete foundations. Venting and floors raised two feet off the ground assure dry interiors. These homes feature electric garbage disposers, separate service porches, attached or detached garages, steel casement windows, dual floor heaters, and stainless steel drainboards. Monthly payments are as low as \$40.34 plus taxes. No down payment for veterans.\*



Aerial view of Paramount Studios and surrounding neighborhood, August 7, 1945  
Clinton Manor demarcated in blue  
Fairchild Aerial Surveys, The Benjamin and Gladys Thomas Air Photo Archives, UCLA



**Harvard University. Schlesinger Library on the  
History of Women in America. W483996\_1**

"Portrait of Ruth and Elliot Handler, standing outdoors," 1937  
Ruth Handler Papers



**Harvard University, Schlesinger Library on the  
History of Women in America, W496171\_1**

"Ruth and Elliot Handler holding their daughter Barbara outdoors," unconfirmed location, 1941  
Ruth Handler Papers



**Harvard University. Schlesinger Library on the  
History of Women in America, W443241\_5836066073**

"Images of factory workers in Elzac Factory," ca. 1943  
Ruth Handler Papers



**Harvard University, Schlesinger Library on the  
History of Women in America, W496382\_7**

"Elzac costume jewelry modeled by Hollywood starlet Susan Hayward," c. 1945  
Ruth Handler Papers

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 & 54

Tract I. A. Weids Subdivision

Location of Building 5134-1/2-36-1/2-38-1/2-40-1/2-42-1/2-44-1/2-46-1/2 Clinton St. Clinton Street  
(House Number and Street)

Between what cross streets Wilton & Van Ness

USE INK OR INDELIBLE PENCIL

- Purpose of building Apartment Building Families 20 Rooms 60  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) Aetna Construction Company Phone Dr. 8151
- Owner's address 631 S. Witmer
- Certificated Architect None State License No. Phone
- Licensed Engineer J. J. Rees State License No. 1100 Phone
- Contractor Owned State License No. 36161 Phone
- Contractor's address
- VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 48000
- State how many buildings NOW on lot and give use of each. None  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 68.5 x 208 No. Stories 2 Height to highest point 25 Size lot 240 x 300
- Type of soil Loam Foundation (Material) Concrete Depth in ground See Plans
- Width of footing See Plans Width of foundation wall Size of redwood sill 2 x 6
- Material exterior wall Stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor 2 x 10 Second floor 2 x 10 Rafters 2 x 4 Material of roof Shingles
- Chimney (Material) None Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Aetna Construction company  
(Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By

PERMIT NO.  48448	FOR DEPARTMENT USE ONLY 4642				Fee 119.00  Stamp here when Permit is issued  DEC 12 1939
	Plans and Specifications checked 12/1/39	Zone R-4	Fire District No. 10		
	Corrections checked 12/7/39	Blkg. Line NO	Street Widening NO		
	Plans, Specifications and Application checked and approved 12/1/39	Application checked and approved 12/1/39			
PLANS 12/1/39	For Plans Fee	Filed with	Inspector		

CERTIFICATE NO. 7652



2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

608

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 & 54

Tract I.A. Weids Subdivision

Location of Building 5148-1/2-50-1/2-52-1/2-54-1/2-56-1/2 Cinton Street

Approved by  
City Engineer

Between what cross streets Wilton & Van Ness

USE INK OR INDELIBLE PENCIL

- Purpose of building Apartment Building Families 12 Rooms 40  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) Aetna Construction Company Phone
- Owner's address 631 S. Wilmer
- Certificated Architect None State License No. Phone
- Licensed Engineer J. J. Rees State License No. 1100 Phone
- Contractor Owner State License No. 36161 Phone
- Contractor's address
- VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 30000
- State how many buildings NOW } on lot and give use of each. None  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 86 x 108 No. Stories 2 Height to highest point 25 Size lot 240 x 300
- Type of soil Loam Foundation (Material) Concrete Depth in ground See plans
- Width of footing See plan Width of foundation wall Size of redwood sill 2 x 6
- Material exterior wall Stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor 2 x 10 Second floor 2 x 10 Rafters 2 x 4 Material of roof Shingles
- Chimney (Material) None Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Plans, Specifications and other data must be filed if required. No Alley Sign here Aetna Construction Company (Owner or Authorized Agent)

PERMIT NO.  48449	FOR DEPARTMENT-USE ONLY 4642				Fee 83.00 Stamp here when Permit is issued  DEC 12 1939
	Plans and Specifications checked Charles 11/6/39	Zone R4	Fire District No. 10		
	Corrections verified Charles 12/7/39	Blg. Line No. 10	Street Widening No. 10		
	Plans, Specifications and Application rechecked and approved Morrison	Application checked and approved 12/11/39 [Signature]			
PLANS	For Plans Fee	Filed with	Inspected	Inspected	Inspector [Signature]

CERTIFICATE NO. 11053

**FOR DEPARTMENT USE ONLY**

Application <i>120</i>	Fire District <i>121</i>	Bldg. Line .....	Forced Draft Ventil.....
Construction.....	Zoning .....	Street Widening .....	

(1) **REINFORCED CONCRETE**

Barrels of Cement... *125*

Tons of Reinforcing Steel... *3*

(2) The building referred to in this Application will be more than 100 feet from .....

Sign Here..... Street

(Owner or Authorised Agent)

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.

Sign here.....

(Owner or Authorised Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....

(Owner or Authorised Agent)

REMARKS: .....

**PLAN CHECKING**

RECEIPT NO. *32998*

VALUATION \$ *135850.00* *(8)*

FEE PAID \$ *125.00*

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

**Application for the Erection of a Building**  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

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Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 E 54

Tract I. A. Davis Subdivision

Location of Building 5158-60 Clinton St.  
(House Number and Street)

Between what cross streets Wilton & San Nicasio

Approved by  
City Engineer

Deputy.

**USE INK OR INDELIBLE PENCIL**

1. Purpose of building Resd Families 2 Rooms 5  
(Store, Residence, Apartment House, Hotel, or any other purpose)
2. Owner (Print Name) Alma Conde Co. Phone Dr. 8151
3. Owner's address 631 S. Wilton
4. Certificated Architect None State License No. Phone
5. Licensed Engineer J. J. Peab State License No. 100 Phone
6. Contractor Owner State License No. 36161 Phone
7. Contractor's address
8. VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.} \$ 4800.00 OK PRS.
9. State how many buildings NOW on lot and give use of each. None  
(Store, Residence, Apartment House, Hotel, or any other purpose)
10. Size of new building 40 x 58 No. Stories 1 Height to highest point 8 Size lot 40 x 300
11. Type of soil Loam Foundation (Material) Conc. Depth in ground 12
12. Width of footing 16 Width of foundation wall 8 Size of redwood sill 2 x 6
13. Material exterior wall Masonry Size of studs: (Exterior) 2 x 7 (Interior bearing) 2 x 4
14. Joist: First floor 2 x 10 Second floor x Rafters 2 x 4 Material of roof Shingles
15. Chimney (Material) Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Alma Conde Co.

(Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By J. J. Peab

<b>PERMIT NO.</b>  <b>48450</b>	<b>FOR DEPARTMENT USE ONLY</b>				<b>Fee</b> <u>17 40</u> Stamp here when Permit is issued  <b>DEC 12 1939</b>
	Plans and Specifications checked <u>Charles 12/6/39</u>	Zone <u>P4</u>	Fire District No. <u>10</u>		
	Corrections verified <u>Charles 12/7/39</u>	Bldg. Line <u>10</u> Ft.	Street Widening <u>10</u> Ft.		
	Plans, Specifications and Application rechecked and approved <u>Moore</u>	Application checked and approved <u>12/11/39</u> <u>Smith</u> Clerk			
<b>PLANS</b>	For Plant See <u>X</u>	Filed with <u>X</u>	<b>SPRINKLER</b> Required Valuation Included <u>X</u> Specified Yes <u>X</u> No <u>X</u>		Inspector <u>Prof. [Signature]</u>

FOR DEPARTMENT USE ONLY			
Application.....	Fire District.....	Bldg. Line.....	Forced Draft Ventil.....
Construction.....	Zoning.....	Street widening.....	
(1) REINFORCED CONCRETE Barrels of Cement.....20 Tons of Reinforcing Steel.....1/2		(2) The building referred to in this Application will be more than 100 feet from .....Street Sign here..... (Owner or Authorized Agent)	
(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot. Sign here..... (Owner or Authorized Agent)		(4) There will be an unobstructed passageway at least 10 feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width. Sign here..... (Owner or Authorized Agent)	

REMARKS:.....

PLAN CHECKING  
RECEIPT NO. 32998  
VALUATION \$135850  
FEE PAID \$125

2

**CITY OF LOS ANGELES**  
**DEPARTMENT OF BUILDING AND SAFETY**  
**BUILDING DIVISION**

**Application for the Erection of a Building**  
 OF  
**CLASS "D"**

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

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Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 + 54

Tract 1A Weids Subd.

Location of Building 5134-76 Clinton Street  
 (House Number and Street)

Approved by  
 City Engineer

Between what cross streets

Deputy.

**USE INK OR INDELIBLE PENCIL**

1. Purpose of building Private Garages (30 cars) Families \_\_\_\_\_ Rooms \_\_\_\_\_  
 (Store, Residence, Apartment House, Hotel, or any other purpose)
2. Owner (Print Name) Aetna Construction Company Phone \_\_\_\_\_
3. Owner's address 631 S. Witmer
4. Certificated Architect None State \_\_\_\_\_ License No. \_\_\_\_\_ Phone \_\_\_\_\_
5. Licensed Engineer J.J. Rees State \_\_\_\_\_ License No. 1100 Phone \_\_\_\_\_
6. Contractor Owner State \_\_\_\_\_ License No. 36161 Phone \_\_\_\_\_
7. Contractor's address \_\_\_\_\_
8. VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 2750. <sup>000K</sup> RRA
9. State how many buildings NOW } None  
 on lot and give use of each. } (Store, Residence, Apartment House, Hotel, or any other purpose)
10. Size of new building 240 x 19 No. Stories 1 Height to highest point 10 Size lot 240 x 300
11. Type of soil Loam Foundation (Material) Concrete Depth in ground See plans
12. Width of footing See plans Width of foundation wall \_\_\_\_\_ Size of redwood sill 3 x 4
13. Material exterior wall Stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
14. Joist: First floor Concrete slab Rafters 2 x 6 Material of roof Compo
15. Chimney (Material) \_\_\_\_\_ Size Flue \_\_\_\_\_ No. inlets each flue \_\_\_\_\_ Depth footing in ground \_\_\_\_\_

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Aetna Construction Company  
 (Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By \_\_\_\_\_

<b>PERMIT NO.</b>  <b>48451</b>	<b>FOR DEPARTMENT USE ONLY</b> <u>4642</u>				Fee <u>11.40</u>  Stamp here when Permit is issued  <b>DEC 12 1939</b>
	Plans and Specifications checked <u>Charles</u> <u>12/6/39</u>	Zone <u>R-4</u>	Fire District <u>No</u>	No. <u>110</u>	
	Specifications verified <u>Charles</u> <u>12/7/39</u>	Bldg. Line <u>No</u> ft.	Street Widening <u>No</u> ft.	Application checked and approved <u>12/11/39</u> <u>[Signature]</u> Clerk	
	Plans, Specifications and Application reviewed and approved <u>[Signature]</u>	Inspector <u>[Signature]</u>			
<b>PLANS</b>					

**CERTIFICATE NO. 4180**

FOR DEPARTMENT USE ONLY			
Application .....	Fire District .....	Bldg. Line .....	Forced Draft Ventil.....
Construction.....	Zoning .....	Street Widening .....	

**Sign Here.....**  
(Owner or Authorized Agent)

PAID

20 (8)

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

608

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

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Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 x 54

Tract 1st Weid. Subd.

Location of Building 5134-76 Clinton St. (House Number and Street)

Approved by  
City Engineer

Between what cross streets

USE INK OR INDELIBLE PENCIL

- Purpose of building Private Garages (19 cars) Families Rooms
- Owner (Print Name) Aetna Construction Company Phone
- Owner's address 631 S. Witmer
- Certificated Architect None State License No. Phone
- Licensed Engineer J. J. Rees State License No. 1100 Phone
- Contractor Owner State License No. 36161 Phone
- Contractor's address
- VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 1200.00
- State how many buildings NOW on lot and give use of each. None (Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 19 x 108 No. Stories 1 Height to highest point 10 Size lot 240 x 300
- Type of soil Loam Foundation (Material) Concrete Depth in ground Sea plans
- Width of footing Width of foundation wall Size of redwood sill 3 x 4
- Material exterior wall Stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor Concrete Second floor x Rafters 2 x 6 Material of roof Compo
- Chimney (Material) Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Aetna Construction Company (Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By

PERMIT NO.  48452	FOR DEPARTMENT USE ONLY 4642				Fee 6.60 Stamp here when Permit is issued  DEC 12 1939
	Plans and Specifications checked 12/6/39	Zone R4	Fire District No.		
	Corrections verified 12/9/39	Std. Line	Street Widening		
	Plans, Specifications and Application rechecked and approved 12/17/39	Application checked and approved 12/17/39			
PLANS	For Plans Fee	Filed with	Required Valuation	Inspected	Inspector

CERTIFICATE NO. 4180

FOR DEPARTMENT USE ONLY			
Application <i>[Signature]</i>	Fire District <i>[Signature]</i>	Bldg. Line <i>[Signature]</i>	Forced Draft Ventil. ....
Construction <i>[Signature]</i>	Zoning <i>[Signature]</i>	Street Widening .....	

(1) REINFORCED CONCRETE

Barrels of Cement.....

Tons of Reinforcing Steel.....

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.

Sign here.....  
(Owner or Authorized Agent)

(2) The building referred to in this Application will be more than 100 feet from

.....Street

Sign Here.....  
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....  
(Owner or Authorized Agent)

REMARKS: .....

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PLAN CHECKING  
RECEIPT NO. 32998  
VALUATION \$ 35,000.00  
FEE PAID \$ 25.00

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

5158-60

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 & 54

Tract L. A. Weids Subdivision

Location of Building 5162-1/2-64-1/2-66-1/2-68-1/2-70-1/2-72-1/2-74-76 Clinton St. Clinton Street

Approved by  
City Engineer

Between what cross streets Wilton & Van Ness

USE INK OR INDELIBLE PENCIL

- Purpose of building Apartment Building Families 20 Rooms 60  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) Aetna Construction Company Phone Dr. 8151
- Owner's address 631 S. Wilmer
- Certificated Architect None State License No. Phone
- Licensed Engineer J. J. Rees State License No. 1100 Phone
- Contractor Owner State License No. 36161 Phone
- Contractor's address
- VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. \$ 48000.00 OK
- State how many buildings NOW on lot and give use of each. None (Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 68 x 208 ft. Stories 2 Height to highest point 25 Size lot 240 x 300
- Type of soil Loam Foundation (Material) Concrete Depth in ground See Plans
- Width of footing See Plans Width of foundation wall Size of redwood sill 2 x 6
- Material exterior wall Stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor 2 x 10 Second floor 2 x 10 Rafters 2 x 4 Material of roof Shingles
- Chimney (Material) None Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Aetna Construction Company (Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By E. Blum

PERMIT NO. 4.9755	FOR DEPARTMENT USE ONLY 4642				Fee 119.00 Stamp here when Permit is issued DEC 21 1939
	Plans and Specifications checked C. E. Kil 12/6/39	Zone R-4	Fire District No. 110		
	Corrections verified C. E. Kil 12/7/39	Blg. Line No. 110	Street Widening No. 110		
	Plans, Specifications and Application reviewed and approved C. E. Kil	Application checked and approved 12/6/39			
PLANS	For Plans See	Filed with	Inspector		

TIF 10

FOR DEPARTMENT USE ONLY			
Application .....	Fire District .....	Bldg. Line .....	Forced Draft Ventil.....
Construction.....	Zoning .....	Street Widening .....	

<p>(1) <b>REINFORCED CONCRETE</b></p> <p>Barrels of Cement.....<u>100</u></p> <p>Tons of Reinforcing Steel.....<u>2 1/2</u></p>	<p>(2) The building referred to in this Application will be more than 100 feet from .....</p> <p>.....Street</p> <p>Sign Here.....</p> <p>(Owner or Authorized Agent)</p>
<p>(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.</p> <p>Sign here.....</p> <p>(Owner or Authorized Agent)</p>	<p>(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.</p> <p>Sign Here.....</p> <p>(Owner or Authorized Agent)</p>

REMARKS: .....

PLAN CHECKING .....

RECEIPT NO. 32998

VALUATION \$ 135850 - ⑧

FEE PAID \$ 125.00

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:  
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.  
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 x 54

Tract 1A W. and Subd.

Location of Building 5134-76 Clinton Street  
(House Number and Street)

Between what cross streets

Approved by  
City Engineer  
Deputy.

USE INK OR INDELIBLE PENCIL

- Purpose of building Private Garages (6 cars) Families Rooms  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) Aetna Construction Company Phone
- Owner's address 631 S. Wilmer
- Certificated Architect None State License No. Phone
- Licensed Engineer J. I. Rees State License No. 1100 Phone
- Contractor Owner State License No. 36761 Phone
- Contractor's address
- VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 550. JY OK RPS
- State how many buildings NOW } None  
on lot and give use of each. (Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 19 x 50 No. Stories 1 Height to highest point 10 Size lot 240 x 300
- Type of soil Loam Foundation (Material) Concrete Depth in ground See plans
- Width of footing Width of foundation wall Size of redwood sill 3 x 4
- Material exterior wall Stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor Concrete Second floor x Rafters 2 x 6 Material of roof Campo
- Chimney (Material) Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Aetna Construction Company  
(Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By

PERMIT NO.  49756	FOR DEPARTMENT USE ONLY 4642				Fee 4.00
PLANS	Plans and Specifications checked 12/6/39	Zone R-4	Fire District No. 20	Stamp here when Permit is issued	
	Corrections verified 12/7/39	Bldg. Line	Street Widening		
	Plans, Specifications and Application checked and approved 12/17/39	Application checked and approved 12/17/39	Inspector		
	For Plans See	Filed with	Required Valuation Included		

FOR DEPARTMENT USE ONLY			
Application .....	Fire District.....	Bldg. Line .....	Forced Draft Ventil.....
Construction.....	Zoning.....	Street Widening .....	

(1)  
REINFORCED CONCRETE

Barrels of Cement.....

Tons of Reinforcing Steel.....

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.

Sign here.....  
(Owner or Authorized Agent)

(2) The building referred to in this Application will be more than 100 feet from

.....Street

Sign Here.....  
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....  
(Owner or Authorized Agent)

REMARKS: .....

~~PLAN CHECKING~~

~~RECEIPT NO. 32998~~

~~VALUATION \$ 35850~~

~~FEE PAID \$ 25.00~~

12 (8)

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:  
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.  
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 53 & 54

Tract 1A Weid's Subd.

Location of Building 5134-76 Clinton Street  
(House Number and Street)  
Between what cross streets  
Approved by City Engineer  
Duty.

USE INK OR INDELIBLE PENCIL

- Purpose of building Private Garages (6 car) Families Rooms  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) Aetna Construction Company Phone
- Owner's address 631 S. Witmer
- Certificated Architect None State License No. Phone
- Licensed Engineer J. J. Rees State License No. 1100 Phone
- Contractor Owner State License No. 36161 Phone
- Contractor's address
- VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 550.00 OK REES.
- State how many buildings NOW on lot and give use of each. None (Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 19 x 50 No. Stories 1 Height to highest point 10 Size lot 240 x 300
- Type of soil Loam Foundation (Material) Concrete Depth in ground See plans
- Width of footing Width of foundation wall Size of redwood sill 3 x 4
- Material exterior wall Stucco Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor Concrete Slab x Rafter 2 x 6 Material of roof Compo
- Chimney (Material) Size Flue x No. inlets each flue Depth footing in ground

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Aetna Construction Company  
(Owner or Authorized Agent)  
By

Plans, Specifications and other data must be filed if required.

PERMIT NO.	FOR DEPARTMENT USE ONLY 4642				Fee 4.00
49757	Plans and Specifications checked	Zone R-4	Fire District No. N6	Stamp here when Permit is issued	
	Corrections Verified	Bldg. Line	Street Widening		
	Plans, Specifications and Application checked and approved	Application checked and approved	12/13/39	Inspector	Z. J. [Signature]
	For Plans See	Filed with	Required	Voluntary Insurance	

FOR DEPARTMENT USE ONLY			
Application <i>110</i>	Fire District <i>110</i>	Bldg. Line .....	Forced Draft Ventil.....
Construction .....	Zoning .....	Street Widening .....	

<p>(1) <b>REINFORCED CONCRETE</b></p> <p>Barrels of Cement.....</p> <p>Tons of Reinforcing Steel.....</p>	<p>(2) The building referred to in this Application will be more than 100 feet from .....</p> <p>Street .....</p> <p>Sign Here.....</p> <p>(Owner or Authorized Agent)</p>
<p>(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.</p> <p>Sign here.....</p> <p>(Owner or Authorized Agent)</p>	<p>(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.</p> <p>Sign Here.....</p> <p>(Owner or Authorized Agent)</p>

REMARKS: .....

~~PLAN CHECKING~~  
~~RECEIPT NO. 37998~~  
~~VALUATION \$ 358.50~~  
~~FEE PAID \$ 12.00~~ (8)

444-52

3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 5134-5176 Clinton  
(House Number and Street)  
New location of building }  
(House Number and Street)  
Between what cross streets }  
Approved by City Engineer.  
Deputy.

1. Purpose of PRESENT building Apartment House Families 20 Rooms  
(Store, Residence, Apartment House, Hotel, or any other purpose)

2. Use of building AFTER alteration or moving Families Rooms

3. Owner (Print Name) Aetna Construction Co., Phone

4. Owner's Address 631 S. Wilmer Ave.,

5. Certificated Architect State License No. Phone

6. Licensed Engineer State License No. Phone

7. Contractor TILE SEAL MFG. CO. State License No. 240611 Phone

8. Contractor's Address 910 N. Orange Dr. City-T-544

9. VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.} \$ Tile Setting Ord. Fee \$1.00 Contractors

10. State how many buildings NOW on lot and give use of each. Reg. No.  
(Residence, Hotel, Apartment House, or any other purpose)

11. Size of existing building x Number of stories high Height to highest point

12. Class of building Material of existing walls Exterior framework  
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

Install Tile Baths & Kitchens -

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY					
PERMIT NO.  3880	Plans and Specifications checked		Zone	Fire District	
	Corrections verified		Bldg. Line	No.	
	Plans, Specifications and Applications rechecked and approved		Ft.	Street Widening	
			Ft.		
PLANS Rec'd.	For Plans See	Filed with	Application checked and approved Pierce 1/31/40 Clerk		Inspector J. J. [Signature]
			Required Valuation Included		
			Specified Yes-No		

Stamp here when Permit is issued  
JAN 31 1940

**PLANS, SPECIFICATIONS, and other data must be filed if required.**

## NEW CONSTRUCTION

Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....

**Material of Foundation.....Width of Footing.....Depth of footing below ground.....**

**Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....**

**Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....**

**Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....**

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

**TILE SEAL MFG. CO;**

## Sign Here.

By Arthur Roberts (Owner or Authorized Agent)  
LOS ANGELES, CALIF.

FOR DEPARTMENT USE ONLY			
Application .....	Fire District.....	Bldg. Line .....	Termite Inspection.....
Construction.....	Zoning .....	Street Widening .....	Forced Draft Ventil.....
<b>(1)</b> <b>REINFORCED CONCRETE</b>  Barrels of Cement.....  Tons of Reinforcing Steel.....		<b>(2)</b> The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from .....Street  Sign Here..... (Owner or Authorized Agent)	
<b>(3)</b> No required windows will be obstructed.  Sign Here..... (Owner or Authorized Agent)		<b>(4)</b> There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.  Sign Here..... (Owner or Authorized Agent)	

REMARKS: .....

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**CITY OF LOS ANGELES**  
**DEPARTMENT OF BUILDING AND SAFETY**  
**BUILDING DIVISION**

## Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 5134 - 5176 Clinton Street,  
 (House Number and Street)

New location of building } .....  
 (House Number and Street)

Between what cross streets } ..... Deputy.

Apartment

2

1. Purpose of PRESENT building..... Families..... Rooms.....  
 (Store, Residence, Apartment House, Hotel, or any other purpose)

2. Use of building AFTER alteration or moving..... Families..... Rooms.....

3. Owner (Print Name)..... Aetna Construction Co., Phone.....

4. Owner's Address..... 631 S. Witmer Avenue

5. Certificated Architect..... State License No..... Phone.....

6. Licensed Engineer..... State License No..... Phone.....

7. Contractor..... TILE SEAL MFG. CO State License No. 24061 Phone.....

8. Contractor's Address..... 910 N. Orange Dr. City T-544

9. VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.} \$ Fee \$1.00 Contractors

10. State how many buildings NOW } ..... Reg. No. ....  
 on lot and give use of each. } (Residence, Hotel, Apartment House, or any other purpose)

11. Size of existing building.....x.....Number of stories high.....Height to highest point.....

12. Class of building.....Material of existing walls.....Exterior framework.....  
 (Wood or Steel)

Describe briefly and fully all proposed construction and work:

Install Tile Baths & Kitchens -

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY					
PERMIT NO.  <b>5320</b>	Plans and Specifications checked		Zone	Fire District	
	Corrections verified		Bldg. Line	No.	
	Plans, Specifications and Applications rechecked and approved		Ft.	Ft.	
PLANS	Application checked and approved		Clerk		
	For Plans See	Filed with	Required Valuation Included	Specified Yes-No	
Rec'd.....			Inspector		

Fee.....

Stamp here when Permit is issued

**FEB 14 1940**

*License 7/13/40*  
Clerk

Inspector

*Prof. H. J. ...*



CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETYLos Angeles, Calif., May 3, 1940MR. C. MAKUTCHAN,  
Superintendent of Building,  
Los Angeles, Calif.

Dear Sir:

I hereby respectfully request the change of address on

Building 1148  
Electrical  
Heating and Ventilating  
PlumbingPermit No. 5320 Issued 40From 5158-60 BentonTo 5162-76 41

for the following reasons:

- ☒ Change on same street, if not from east to west, or north to south, or vice versa.  
☐ Change from one street to another street for corner lot.  
☐ Change because of error on part of some city department.  
☐ Change where charge is made for extra inspection trip of not less than 75 cents.

NOTE: Above conditions for change of address shall not be deemed to waive any inspection fees required by ordinance; nor to require the Building and Safety Department to change any address except in justifiable cases.

Respectfully,

Owner, Contractor or Authorized Agent.

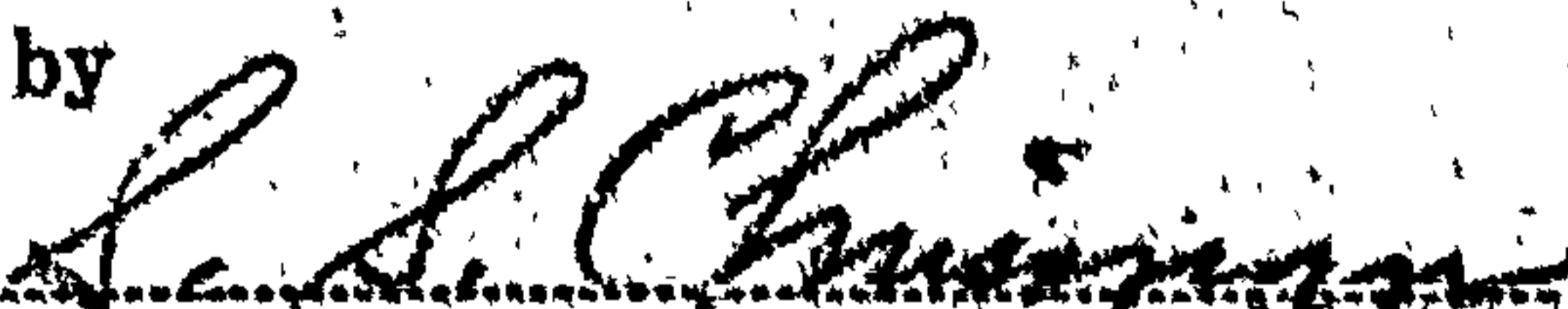
Address \_\_\_\_\_

Checked by



Clerk.

Approved by



Chief Clerk.



**PLANS, SPECIFICATIONS, and other data must be filed if required.**

## NEW CONSTRUCTION

Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....

**Material of Foundation.....Width of Footing.....Depth of footing below ground.....**

**Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....**

Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....

**Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....**

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

**TILE SEAL MFG. CO.**

**Sign Here.**

**By.**

(Owner or Authorized Agent)  
LOS ANGELES, CA

LOS ANGELES

**FOR DEPARTMENT USE ONLY**

Application .....	Fire District.....	Bldg. Line .....	Termite Inspection.....
-------------------	--------------------	------------------	-------------------------

Construction.....	Zoning .....	Street Widening .....	Forced Draft Ventil.....
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(1) **REINFORCED CONCRETE**

**Barrels of Cement.....**

**Tons of Reinforcing Steel.....**

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

## Street

Sign Here.....

(Owner or Authorized Agent)

(3) No required windows will be obstructed.

**Sign Here.....**  
(Owner or Authorized Agent)

**(Owner or Authorized Agent)**

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....

**(Owner or Authorized Agent)**

REMARKS: .....

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11/11/18 10:45 AM

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3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 5134 - ~~5178~~ Clinton  
(House Number and Street)

New location of building }  
(House Number and Street)

Between what cross streets } Deputy.

Approved by  
City Engineer.

1. Purpose of PRESENT building..... Apartment..... Families..... 20..... Rooms.....  
(Store, Residence, Apartment House, Hotel, or any other purpose)

2. Use of building AFTER alteration or moving..... Families..... Rooms.....

3. Owner (Print Name)..... Aetna Construction Co.,..... Phone.....

4. Owner's Address..... 630 S. Witmer Avenue,.....

5. Certificated Architect..... State License No..... Phone.....

6. Licensed Engineer..... State License No..... Phone.....

7. Contractor..... TILE SEAL MFG. CO..... State License No. 24061..... Phone.....

8. Contractor's Address..... 910 N. Orange Dr..... City T-544..... Tile Setting Ord. Fee \$1.00

9. VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$..... Contractors Reg. No.....

10. State how many buildings NOW } on lot and give use of each. } (Residence, Hotel, Apartment House, or any other purpose)

11. Size of existing building..... x..... Number of stories high..... Height to highest point.....

12. Class of building..... Material of existing walls..... Exterior framework..... (Wood or Steel)

Describe briefly and fully all proposed construction and work:

Install Tile Baths & Kitchens -

Fill in Application on other Side and Sign Statement

(OVER)

PERMIT NO.  5322	FOR DEPARTMENT USE ONLY				Fee.....  Stamp here when Permit is issued  FEB 14 1940
	Plans and Specifications checked	Zone	Fire District		
	Corrections verified	Bldg. Line	Street Widening		
	Plans, Specifications and Applications rechecked and approved	Application checked and approved		Clerk	
PLANS	For Plans See	Filed with	SPRINKLER		Inspector
Rec'd.....			Required Valuation included	Specified Yes-No	

**PLANS, SPECIFICATIONS, and other data must be filed if required.**

## NEW CONSTRUCTION

**Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....**

**Material of Foundation.....Width of Footing.....Depth of footing below ground.....**

**Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....**

Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....

**Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....**

**I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.**

**Sign Here.**

**TILE SEAL MFG. CO.**

**By.**

(Owner or Authorized Agent)  
LOS ANGELES CALIF

FOR DEPARTMENT USE ONLY			
Application .....	Fire District.....	Bldg. Line .....	Termite Inspection.....
Construction.....	Zoning .....	Street Widening .....	Forced Draft Ventil.....
<b>(1)</b> <b>REINFORCED CONCRETE</b>  Barrels of Cement.....  Tons of Reinforcing Steel.....		<b>(2)</b> The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from .....Street  Sign Here..... (Owner or Authorized Agent)	
<b>(3)</b> No required windows will be obstructed.  Sign Here..... (Owner or Authorized Agent)		<b>(4)</b> There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.  Sign Here..... (Owner or Authorized Agent)	

REMARKS:

3

# APPLICATION TO ALTER, REPAIR OR DEMOLISH AND FOR A Certificate of Occupancy

Form B-1-100-0-0  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. \_\_\_\_\_

Tract \_\_\_\_\_

Location of Building 5142 1/2 Clinton St. (House Number and Street) Approved by [Signature]  
City Engineer

Between what cross streets 1st St. and 2nd St. of Van Ness Deputy \_\_\_\_\_

USE INK OR INDELIBLE PENCIL

1. Present use of building Dwelling Families 2 Rooms 6  
(Store, Dwelling, Apartment House, Hotel or other purpose)

2. State how long building has been used for present occupancy \_\_\_\_\_

3. Use of building AFTER alteration or moving Families 2 Rooms 6

4. Owner A. Empiricos Phone \_\_\_\_\_

5. Owner's Address 5142 Clinton P. O. \_\_\_\_\_

6. Certified Architect \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_

7. Licensed Engineer \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_

8. Contractor P. S. McEwan State License No. 3449 and 52933

9. Contractor's Address 1526 - W 3rd St

10. VALUATION OF PROPOSED WORK 100 =  
(Including all labor and material and all permanent fixtures, heating, ventilating, water supply, plumbing, fire apparatus, electrical wiring and elevator equipment, furnace or boiler.)

11. State how many buildings NOW on lot and give use of each \_\_\_\_\_  
(Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building \_\_\_\_\_ x \_\_\_\_\_ Number of stories high \_\_\_\_\_ Height to highest point \_\_\_\_\_

13. Material Exterior Walls \_\_\_\_\_ Exterior framework \_\_\_\_\_  
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

repair fire damage as before

less than 5% damaged.

No NEW CONSTRUCTION

15. Size of Addition \_\_\_\_\_ x \_\_\_\_\_ Size of Lot \_\_\_\_\_ x \_\_\_\_\_ Number of stories when complete \_\_\_\_\_

16. Footing: Width \_\_\_\_\_ Depth in Ground \_\_\_\_\_ Width of Wall \_\_\_\_\_ Size of Floor Joists \_\_\_\_\_ x \_\_\_\_\_

17. Size of Stairs \_\_\_\_\_ x \_\_\_\_\_ Material of Floor \_\_\_\_\_ Size of Balustrade \_\_\_\_\_ x \_\_\_\_\_ Type of Roofing \_\_\_\_\_

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

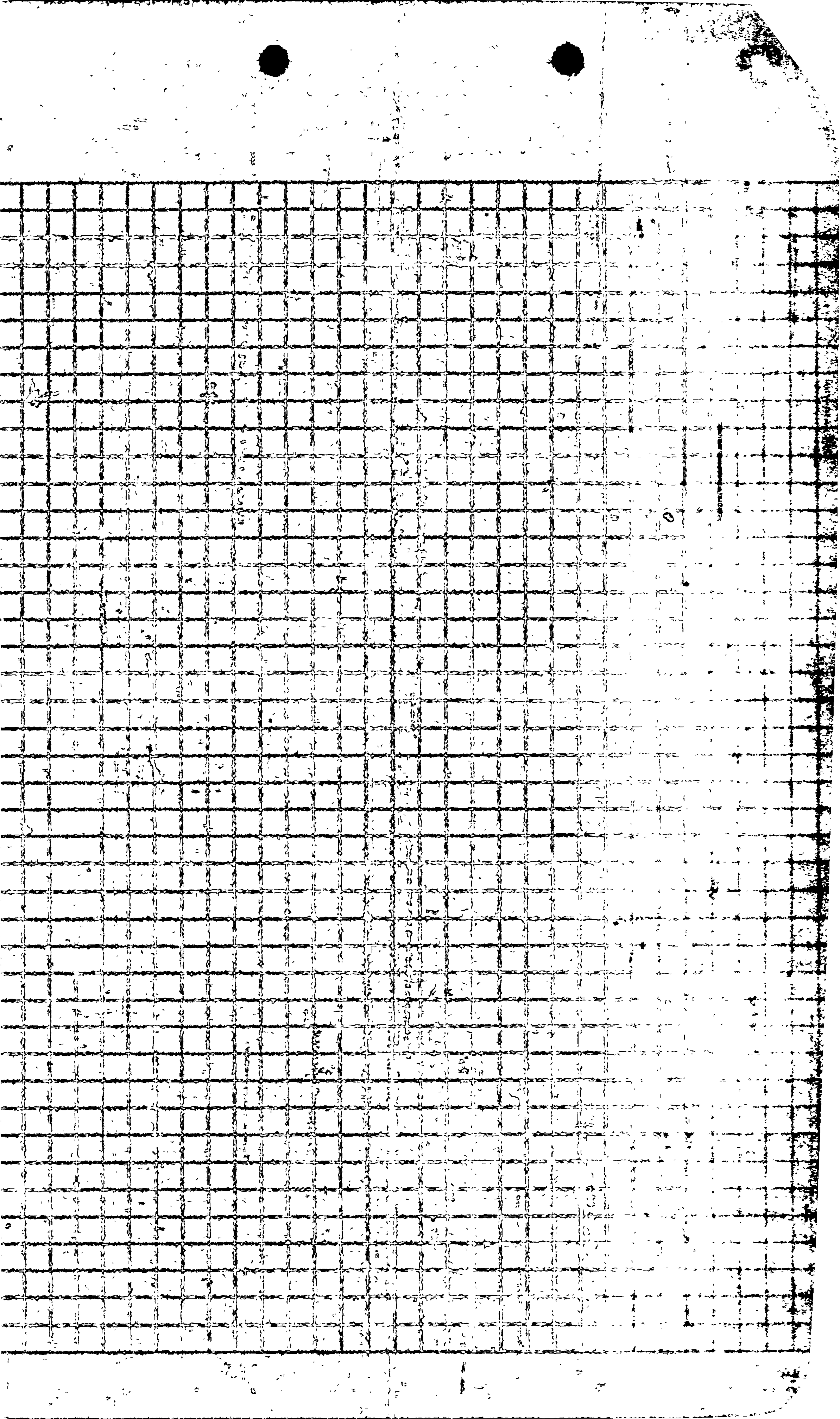
Signature P. S. McEwan

By [Signature]

## FOR DEPARTMENT USE ONLY

PLAN CHECKING				REINFORCED CONCRETE		FEES		Misc. Fee	
Date	Receipt No.	Valuation \$	Fee Paid \$	Rein. Content	Time of Reinforcing Steel			Cost of Occupancy	
TYPE	INPUT	Insurance in No. Workmen's	Number Lot	Key Lot	Lot No.				
			Owner Lot	Owner Lot Keyed					
FRAMES No.		Plans and Specifications checked		Rein.	Plan checked				
		Correction needed		Rein. Lab.	Rein. Working				
		Plans, Specifications and Approvals returned and approved		Inspection checked and approved					
PLANS									
		For Plans No.	Plan No.						

MAY 14 1941



3

APPLICATION TO  
ALTER, REPAIR, or DEMOLISH  
AND FOR A  
Certificate of Occupancy

Form B-3  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. 53454  
Tract I.A. Weid's Sub. of the S.E. 1/4 Sec. 14, T.1 S., R. 14 W., S.B.M.  
Location of Building 5134-84 CLINTON AVE ST.  
(House Number and Street)  
Between what cross streets? Van Ness Ave - Wilton Pl.

Approved by  
City Engineer  
JP  
Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building GARAGES Families      Rooms       
(Store, Dwelling, Apartment House, Hotel or other purpose)  
2. State how long building has been used for present occupancy APP - 10 YRS.  
3. Use of building AFTER alteration or moving GARAGES + SUN DECK Families      Rooms       
4. Owner JACOB MELTZER Phone YO 3851  
5. Owner's Address 544 N. LAUREL P. O. L.A. CAL  
6. Certificated Architect      State      License No.      Phone       
7. Licensed Engineer      State      License No.      Phone       
8. Contractor SCOTT CONSTRUCTION CORP State      License No. 82453 Phone VE 84340  
9. Contractor's Address 3465 OVERLAND AVE  
10. VALUATION OF PROPOSED WORK 450.00 100.00 100.00  
Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.  
11. State how many buildings NOW 8 - 4 DWELLINGS 4 GARAGES  
on lot and give use of each. (Store, Dwelling, Apartment House, Hotel or other purpose)  
12. Size of existing building 19' x 240' Number of stories high 1 Height to highest point 9'6"  
13. Material Exterior Walls WOOD Exterior framework WOOD  
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

CONSTRUCT SUN DECK  
AREA 19' X 74'3" OVER EXISTING GARAGES

NEW CONSTRUCTION

15. Size of Addition NONE Size of Lot 240 x 300 Number of Stories when complete 1  
16. Footing: EXISTING Width 2 Depth in Ground 12 Width of Wall 4 Size of Floor Joists 2 x 6  
17. Size of Studs 2 x 4 Material of Floor CONC Size of Rafters 2 x 6 Type of Roofing COMP

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here SCOTT CONST CORP  
(Owner or Authorized Agent)  
By     

DISTRICT  
OFFICE

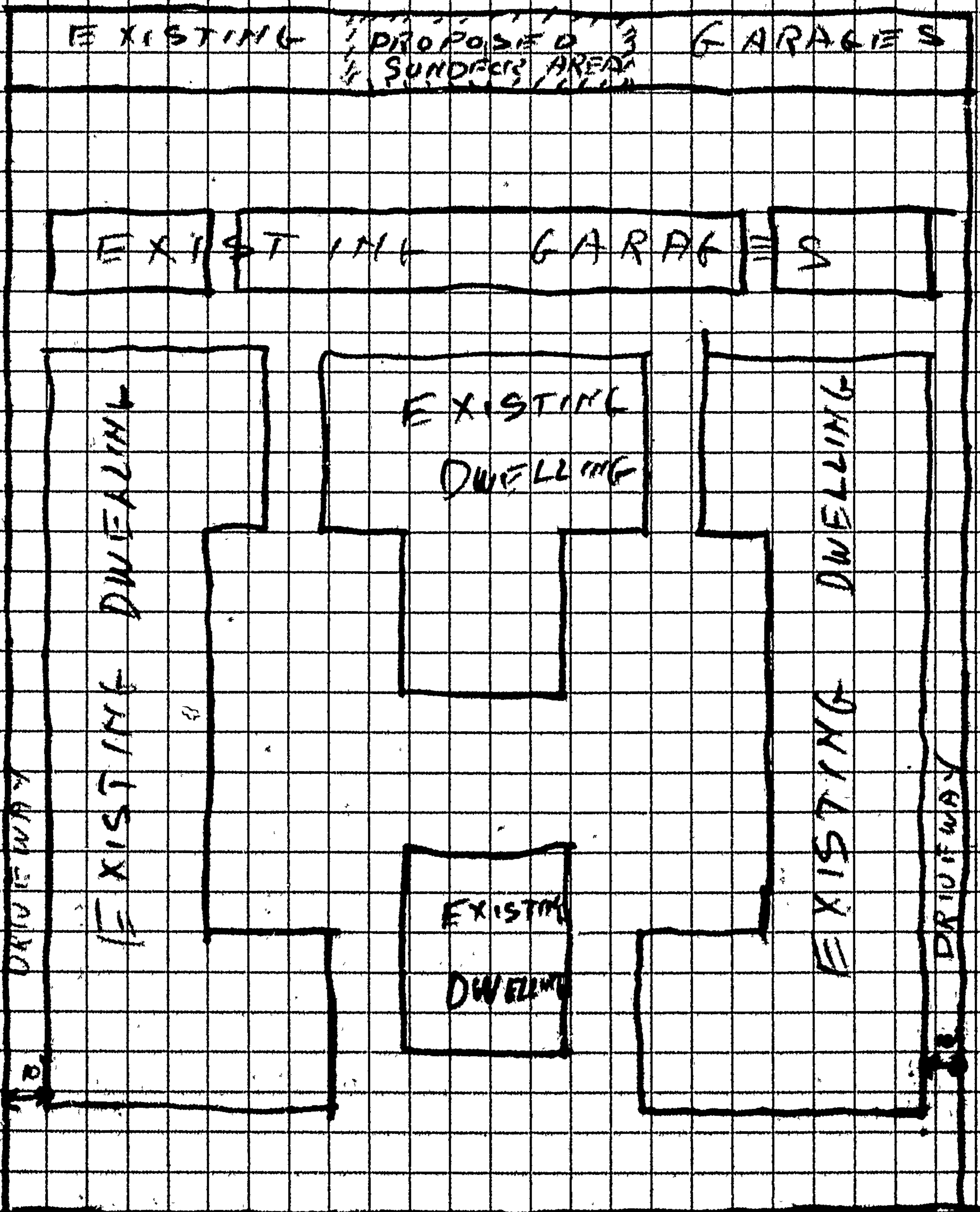
FOR DEPARTMENT USE ONLY

PLAN CHECKING				OCCUPANCY SURVEY		Investigation Fee \$ <u>10.00</u>	
Valuation \$ <u>450.00</u>		Area of Bldg. Sq. Ft.		Cert. of Occupancy Fee \$ <u>    </u>		Bldg. Permit Fee \$ <u>    </u>	
Fee \$ <u>1.00</u>		Fee \$ <u>    </u>		Total \$ <u>11.00</u>			
TYPE <u>I</u>	Maximum No. Occupants <u>    </u>	Inside Lot <u>    </u>	Key Lot <u>    </u>	Lot Size <u>240 x 300</u>	Ft. rear alley <u>    </u>		
GROUP <u>J-1</u>	Plans and Specifications checked <u>    </u>	Corner Lot <u>    </u>	Corner Lot Keyed <u>    </u>	Fire District <u>    </u>	Ft. side alley <u>    </u>		
For Plans See <u>    </u>	Correction Verified <u>    </u>	Zone <u>P-4</u>	Bldg. Line <u>    </u>	No. <u>    </u>	District Map No. <u>4642</u>		
Filed with <u>    </u>	Plans, Specifications and Application rechecked and approved <u>    </u>	Continuous Inspection <u>None</u>	FL. <u>    </u>	Street Widening <u>    </u>	Application checked and approved <u>    </u>		
				SPRINKLER <u>    </u>	Inspector <u>    </u>		
				Specified Required Valuation Included Yes <u>    </u> No <u>    </u>			

Abert's R3 @ Rear DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	<u>AUG 13 52</u>		<u>20344</u>		
Supplemental Plan Checking	<u>AUG 15 52</u>		<u>20371</u>		
Building Permit	<u>AUG 15 52</u>		<u>1 A 271338</u>		

EXISTING  
37-394 Digg. from front for Rear across both lots



SCALE 1/4" = 10'

CLINTON AVE

3

APPLICATION TO  
ALTER, REPAIR, or DEMOLISH  
AND FOR A  
Certificate of Occupancy

CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. 53 and 54  
Tract 2938

Location of Building 5134-84 Clinton St  
(House Number and Street)

Between what cross streets? Garage Van Ness and Wilton

Approved by  
City Engineer  
Deputy,

USE INK OR INDELIBLE PENCIL

1. Present use of building *Garage* Families *1* Rooms *1*  
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. State how long building has been used for present occupancy *14 years*
3. Use of building AFTER alteration or moving *laundry room* Families *1* Rooms *1*
4. Owner *Jacob Melcher* Phone *JA 3851*  
(Print Name)
5. Owner's Address *544 N. Laurel Ave. L.A. 48* P. O. State
6. Certificated Architect *none* License No. State Phone
7. Licensed Engineer *none* License No. State Phone
8. Contractor *Niel A. Lucas* License No. *128764* Phone *VE 9-2568*  
State
9. Contractor's Address *3230 Cheviot Vista Pl. L.A. 34, Calif.*
10. VALUATION OF PROPOSED WORK *including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.* \$ *600.00*
11. State how many buildings NOW } *4 apt. buildings & 4 garage bldgs.*  
on lot and give use of each. }  
(Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building *182* Number of stories high *182* Height to highest point
13. Material Exterior Walls *Stucco* Exterior framework *Stucco*  
(Wood, Steel or Masonry) (Wood or Steel)
14. Describe briefly all proposed construction and work:

*Garage converted into laundry room.  
Walls and ceiling covered with 1/2 inch shell rock  
Plaster and paint interior surfaces*

NEW CONSTRUCTION

15. Size of Addition *x* Size of Lot *x* Number of Stories when complete
16. Footing: Width *x* Depth in Ground *x* Width of Wall *x* Size of Floor Joists *x*
17. Size of Studs *x* Material of Floor *x* Size of Rafters *x* Type of Roofing *x*

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here *Jacob Melcher Owner*  
(Owner or Authorized Agent)

DISTRICT  
OFFICE

By

FOR DEPARTMENT USE ONLY

PLAN CHECKING				OCCUPANCY SURVEY		Investigation Fee \$	
Valuation \$ <i>600-</i>				Area of Bldg. Sq. Ft.		Cert. of Occupancy Fee \$ <i>4-</i>	
Fee \$ <i>2-</i>				Fee \$		Bldg. Permit Fee \$	
Total \$				Total \$			
TYPE	Maximum No. Occupants	Inside Lot	Key Lot	Lot Size			Clerk
<i>IV</i>		Corner Lot	Corner Lot Keyed	<i>240x300</i>			
GROUP	Plans and Specifications checked	Zone	Fire District				
<i>5-1</i>	<i>J. R. Mungerson</i>	<i>R-4</i>	<i>7</i>				
For Plans Sec.	Correction Verified	Bldg. Line	Street Widening				
Filed with	Plans, Specifications and Application rechecked and approved	Continuous Inspection	SPRINKLER Specified-Required Valuation Included Yes- No				

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	<i>26</i> 1954		<i>51129</i>		
Supplemental Plan Checking					
Building Permit	MAY 27 1954		<i>LA88591</i>		

Clinton St Property line 200'

EXISTING 1st story  
having 2nd floor

EXISTING 1st story  
having 2nd floor

EXISTING 2nd story  
having 12 app.

EXISTING 1st story  
having 2nd floor

Property line 300'

EXISTING 25 Garages

29 EXISTING ~~Garages~~ Garages

3

CITY OF LOS ANGELES

## APPLICATION TO ADD-ALTER-REPAIR-DEMOLISH

AND FOR CERTIFICATE OF OCCUPANCY

DEPT. OF BUILDING AND SAFETY

BLS 3-3-R12-70

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	54	BLK.	TRACT	Over	CENSUS TRACT	1924			
2. PRESENT USE OF BUILDING	05 apt.		NEW USE OF BUILDING		05 same	DIST. MAP	4642			
3. JOB ADDRESS	5184 Clinton St.					ZONE	R4-1			
4. BETWEEN CROSS STREETS	Van Ness AND Wilton					FIRE DIST.				
5. OWNER'S NAME	Mr. Meltzer		PHONE		464 9317	LOT (TYPE)	key			
6. OWNER'S ADDRESS	same		CITY		Hollywood	ZIP	120x300			
7. ARCHITECT OR DESIGNER			STATE LICENSE No.		PHONE					
8. ENGINEER			STATE LICENSE No.		PHONE		ALLEY			
9. CONTRACTOR	Safeway Sandblast		123070		838 2929	STATE LICENSE No.	PHONE			
10. LENDER	BRANCH		ADDRESS							
11. SIZE OF EXISTING BLDG.	LENGTH	50	WIDTH	30	STORIES	2	HEIGHT	24'	NO. OF EXISTING BUILDINGS ON LOT AND USE	1-apt.
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG.	EXT. WALLS		stucco		ROOF		FLOOR			
13. JOB ADDRESS	5184 Clinton					DISTRICT OFFICE	L A			
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 1,200		A		GRADING	/				
15. NEW WORK: (Describe)	Wet sandblasting					CRIT. SOIL	/			
						HIGHWAY DED.	/			
NEW USE OF BUILDING				SIZE OF ADDITION		STORIES	HEIGHT	FLOOD	/	
(05) apt.				none						
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	INSPECTION ACTIVITY		COMB		GEN	MAJ. S.	CONS	
V	H-2	n/c	n/c		XX					
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED		ZONED BY		FILE WITH			
n/c					J. Luzman					
DWELL. UNITS	GUEST ROOMS	PARKING SPACES	REQ'D	PROVIDED	PLANS APPROVED		INSPECTOR			
n/c				n/c	APPLICATION APPROVED		I			
P.C. No.	CONT. INSP.	no	B.P.		1250	A.F.	C.O.	TYPIST	gj	
P.C.	none	S.P.C.	/	G.P.I.	/					

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

MAY-17-71

290805

•28964

U-1CK

12.50

## STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

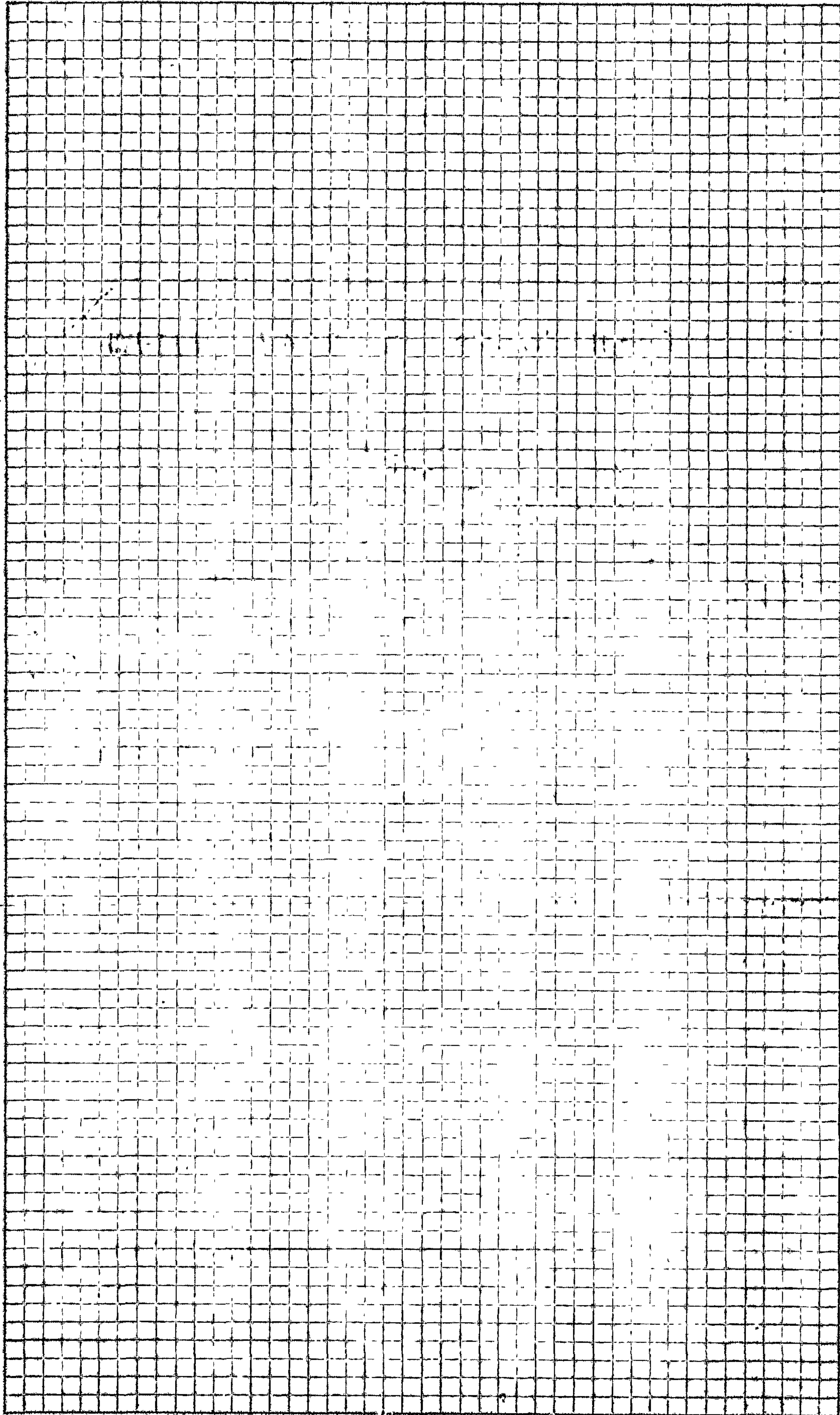
Signed Charles James

(Owner or Agent)

Bureau of Engineering	ADDRESS APPROVED	Name	Date
	SEWERS AVAILABLE	D Jaramillo	5-3-71
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE		
	FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER		
	CASE #		
Fire	APPROVED (TITLE 19)		
	(L.A.M.C.-S700)		
Traffic	APPROVED FOR		

I. A. Weid's Sub of the S.E.  $\frac{1}{4}$  Sec. 14 T. 1 S.,  
R. 14 W., S.B.M.

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 52, 53 & 54	BLOCK	TRACT A Weids Subdiv of the SE 1/4 Sec 14 T1S R14W S.B.M	COUNCIL DISTRICT NO.	4	DIST. MAP	4642	CENSUS TRACT	1924.00
2. PRESENT USE OF BUILDING	05, Apt	NEW USE OF BUILDING	(05) ame				ZONE	R4-1	
3. JOB ADDRESS	5130-5150 Clinton St.						FIRE DIST.	-	
4. BETWEEN CROSS STREETS	Van Ness AND Western						LOT TYPE	Int/Key	
5. OWNER'S NAME	Betsey M. Murchison			PHONE	935-5079		LOT SIZE	360'x300	
6. OWNER'S ADDRESS	337 S Highland Ave, LA			CITY	LA		ZIP		
7. ENGINEER	None			BUS. LIC. NO.			ACTIVE STATE LIC. NO.	PHONE	
8. ARCHITECT OR DESIGNER	None			BUS. LIC. NO.			ACTIVE STATE LIC. NO.	PHONE	
9. ARCHITECT OR ENGINEER'S ADDRESS	None			CITY			ZIP		
10. CONTRACTOR	Lookout Enterprises			BUS. LIC. NO.	492533888		ACTIVE STATE LIC. NO.	PHONE B435844 821-0047	
11. SIZE OF EXISTING. BLDG.	WIDTH LENGTH		STORIES 2	HEIGHT 25	NO. OF EXISTING BUILDINGS ON LOT AND USE		drainase		
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS frame		ROOF frame	FLOOR frame			See Map		
13. JOB ADDRESS	5130-5150 Clinton St.						STREET GUIDE	DISTRICT OFFICE LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 20,000						SEISMIC STUDY ZONE -		
15. NEW WORK (Describe)	replace 200 windows						GRADING	FLOOD	
							HWY. DED.	CONS.	

NEW USE OF BUILDING		SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY D. Pino	
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED		FILE WITH		
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED		TYPIST RG		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		INSPECTOR		
		STD. COMP.	COMB	GEN.	MAJ. S.	CONS.	
P.C.	G.P.I.	CONT. INSP	CASHIER'S USE ONLY C 202.00 BP-R C 1.40 E.I. C 4.07 OSS F3735 84597 DD51 3 03/22/84 207.47 CHTD				
S.P.C.	P.M.						
127	E.I.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.					
75	OSS.						
O/S	S.						
DIST OFFICE	CITY	SPRINKLERS REQ'D SPEC.					
P.G. NO.		ENERGY					
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.							

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.  
Date 3-21-84 Lic. Class B-1 Lic. Number B435844 Contractor [Signature] (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. 92-24-3929-3 Insurance Company State Farm

☐ Certified copy is hereby furnished.

☒ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 3-21-84 Applicant's Signature [Signature]

Applicant's Mailing Address 4455 Admiral Way, Marina del Rey, CA

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] Owner or agent having properly owner's consent) Position Date 3-21-84

05100100086

Bulland 3-21-84

ON FLOT FILM SHOW ALL UPLOINGS ON LOT AND DAY OF 1984

ATTACH TO FLOT FILM - WILL NOT BE USED ABOVE THE DAY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR. LOT 52,53,54 BLOCK TRACT I.A. Weids Sub'd of the SE 1/4 sec. 14 T.15 R 14W S.B.M. COUNCIL DISTRICT NO. 4 DIST. MAP 4642 CENSUS TRACT 1924.00

2. PRESENT USE OF BUILDING (05) Apartment NEW USE OF BUILDING (05) same ZONE R4-1

3. JOB ADDRESS 5150-5170 Clinton St. FIRE DIST. /

4. BETWEEN CROSS STREETS AND Van Ness Western LOT TYPE int/key

5. OWNER'S NAME Betsey M. Murchison PHONE 935-5079 LOT SIZE 360'x300'

6. OWNER'S ADDRESS 337 S. Highland Ave. CITY LA ZIP ALLEY /

7. ENGINEER none BUS. LIC. NO. ACTIVE STATE LIC. NO. PHONE BLDG. LINE /

8. ARCHITECT OR DESIGNER none BUS. LIC. NO. ACTIVE STATE LIC. NO. PHONE AFFIDAVITS

9. ARCHITECT OR ENGINEER'S ADDRESS CITY ZIP 4' Storm drain eas

10. CONTRACTOR 821-0047 BUS. LIC. NO. 492533388/B435844 ACTIVE STATE LIC. NO. PHONE 435844 see map

11. SIZE OF EXISTING BLDG. STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE

12. CONST. MATERIAL OF EXISTING BLDG. frame frame frame DISTRICT OFFICE LA

3 13. JOB ADDRESS 5150-5170 Clinton St. SEISMIC STUDY ZONE /

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 20,000.00

15. NEW WORK (Describe) Replace 200 windows. GRADING / FLOOD / HWY. DED. / CONS. /

NEW USE OF BUILDING (05) Apartments SIZE OF ADDITION STORIES HEIGHT ZONED BY D. Pino

TYPE GROUP OCC. FLOOR AREA PLANS CHECKED FILE WITH

DWELL UNITS MAX OCC. TOTAL APPLICATION APPROVED TYPIST bm

GUEST ROOMS PARKING REQ'D PARKING PROVIDED INSPECTION ACTIVITY INSPECTOR

P.C. G.P.I. CONT. INSP. B & S B-3 (R 1.83)

S.P.C. P.M.

E.I. 01/4/80

O.S.S. 4/01

O/S S.O.S. 4/01

DIST. OFFICE C/O SPRINKLERS REQ'D SPEC.

P.C. NO. ENERGY

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

202.00 BP-R

1.40 E.I.

4.07 OSS

84598 0031

F3736 3 03/22/84 207.47 CHTD

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 3-21-84 Lic. Class B-1 Lic. Number 8235844 Contractor Jack (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. 9224-39283 Insurance Company State Farm

☐ Certified copy is hereby furnished.

☐ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 3-21-84 Applicant's Signature [Signature]

Applicant's Mailing Address 4455 Admiral Gway, Marina Del Rey

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] Owner 3-21-84 Date

(Owner or agent having property owner's consent) Position

0 5 1 0 0 1 0 0 0 8 8

Bullet 3-21-84

ON LOT, LEM 5601. ALL DISCOUNTS ON LOT AND USE OF EACH

ATTACHED NOT REPLY WILL NOT EXTEND FROM THE OFFICE

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 52,53,54	BLOCK --	TRACT I.A. Weids sub'D 14 T.15 of the S.E. 1/4 sec R14W S.B.M.	COUNCIL DISTRICT NO. 4	DIST. MAP 4642
2. PRESENT USE OF BUILDING (05) Apartment	NEW USE OF BUILDING ( ) same				CENSUS TRACT 1924.00
3. JOB ADDRESS 5183 & 5184 Clinton St.					ZONE R4-1
4. BETWEEN CROSS STREETS Van Ness	AND Western				FIRE DIST. /
5. OWNER'S NAME Betsey M. Murchison	PHONE 935-5075				LOT TYPE int/key
6. OWNER'S ADDRESS 337 S. Highland	CITY LA				LOT SIZE 360'x300'
7. ENGINEER none	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER none	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS none	CITY				ZIP
10. CONTRACTOR Lookout Enterprises	BUS. LIC. NO. 49253338	ACTIVE STATE LIC. NO. B435844	PHONE 8210047	AFFIDAVITS 4' Storm drain ease	
11. SIZE OF EXISTING BLDG. WIDTH LENGTH	STORIES 2	HEIGHT 25	NO. OF EXISTING BUILDINGS ON LOT AND USE 4	see map	
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS frame	ROOF frame	FLOOR frame		
13. JOB ADDRESS 5183 & 5184 Clinton St.	STREET GUIDE				DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 2,000.00				SEISMIC STUDY ZONE /
15. NEW WORK (Describe) Replace 20 windows.					GRADING /
					FLOOD /
					HWY. DED. /
					CONS. /

NEW USE OF BUILDING Same			SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY D. Pino
TYPE 1/1	GROUP OCC.	FLOOR AREA	PLANS CHECKED				FILE WITH
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED <i>[Signature]</i>				TYPIST DM
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY COMB GEN. MAJ. S. CONS.				INSPECTOR
P.C.	G.P.I.	CONT. INSP	CASHIER'S USE ONLY  C 94.03 BP-R C 80 E.I. C 1.89 OSS 84599 DD21 F3737 3 03/22/84 96.39 CHTD B & S B-3 (R 1.83)				
S.P.C.	P.M.						
B.P.	O.S.S.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.					
O/S	S.O.S.						
DIST. OFFICE	O/O	SPRINKLERS REQ'D SPEC.					
P.C. NO.		ENERGY					
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.							

## DECLARATIONS AND CERTIFICATIONS

### LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 3-21-84 Lic. Class B-1 Lic. Number 435844 Contractor *[Signature]* (Signature)

### OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

### WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. 92-2439283 Insurance Company State Farm

☐ Certified copy is hereby furnished.

☒ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 3-21-84 Applicant's Signature *[Signature]*

Applicant's Mailing Address 4455 Admiralty Way, Marina del Rey, Ca

### CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

### CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 910202 LAMC)

Signed *[Signature]* (Owner or agent having property owner's consent) *[Signature]* Position 3-21-84 Date

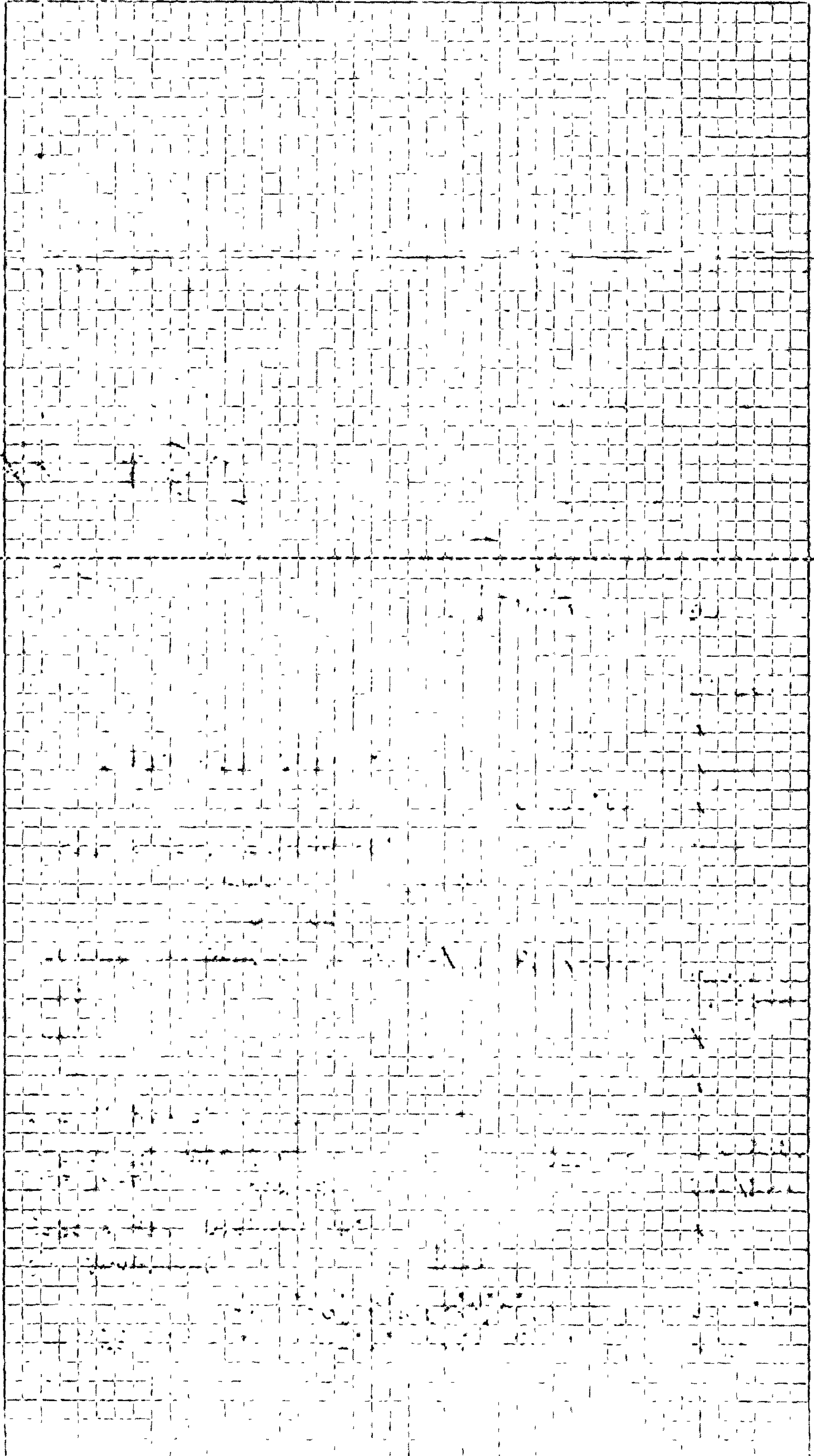
05100100090

Bulland 3-21-84

DATE	03/21/84	TIME	10:00
LOCATION	Bulland 3-21-84		
PLANT	Bulland 3-21-84		
COLLECTOR	Bulland 3-21-84		
NO.	Bulland 3-21-84		
CONTAINER	Bulland 3-21-84		

ON LOT PLANT SHOW ALL SPECIES ON LOT AND US OF EACH

ATTACHED LOT PLANT SHELL NOT BEING PRO. THIS LINE



3

APPLICATION

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-  
REPAIR-DEMOLISH  
AND FOR CERTIFICATE  
OF OCCUPANCYFOR  
INSPECTION 5 1 0 0 1 0 0 0 9 1

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK	TRACT, A. Weids Subd 1 of the SE 1/4 Sec 14 R14W Sem	COUNCIL DISTRICT NO.	11S 14	DIST. MAP	4642		
2. PRESENT USE OF BUILDING	05, Apt	NEW USE OF BUILDING	05, Same			CENSUS TRACT	1924.00		
3. JOB ADDRESS	5170-5182 Clinton						ZONE	R4-1	
4. BETWEEN CROSS STREETS	Van Ness	AND	Western			FIRE DIST.	-		
5. OWNER'S NAME	Betsey Murchison	PHONE	935-5079			LOT TYPE	Tnt/Key		
6. OWNER'S ADDRESS	337 S. Highland Ave.	CITY	LA			LOT SIZE	360'x300		
7. ENGINEER	None	BUS. LIC. NO.		ACTIVE STATE LIC. NO.		ALLEY	-		
8. ARCHITECT OR DESIGNER	None	BUS. LIC. NO.		ACTIVE STATE LIC. NO.		BLDG. LINE	-		
9. ARCHITECT OR ENGINEER'S ADDRESS	none	CITY		ZIP		AFFIDAVITS	4 storm		
10. CONTRACTOR	Lookout Enterprises	BUS. LIC. NO.	492533888	ACTIVE STATE LIC. NO.	B-435844	PHONE	821-0047		
11. SIZE OF EXISTING BLDG.	WIDTH	LENGTH	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		ease		
12. CONST. MATERIAL OF EXISTING BLDG.	frame		EXT. WALLS	frame	ROOF	frame	FLOOR	frame	See Map
13. JOB ADDRESS	5170-5182 Clinton						STREET GUIDE	DISTRICT OFFICE	LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING							\$ 10,200.	SEISMIC STUDY ZONE	-
15. NEW WORK (Describe)	Replace 120 windows						GRADING	FLDOD	
							HWY. DED.	CONS.	
NEW USE OF BUILDING			SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY		D, Find
TYPE	GROUP OCC.	FLOOR AREA	TOTAL		PLANS CHECKED		FILE WITH		
DWELL UNITS	MAX OCC.			APPLICATION APPROVED		TYPIST		RG	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED		INSPECTION ACTIVITY		INSPECTOR			
		STD.	COMP.	COMB	GEN.	MAJ. S.	CONS.		
P.G.	G.P.I.	CONT INSP.		CASHIER'S USE ONLY B & S B-3 (R1.83) C 143.20 BP-R C .71 E.1. C 2.80 OSS F3738 84600 DQ51 3 03/22/84 146.79 CHTD					
S.P.C.	P.M.								
BP	E.I.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.							
IF	O.S.S.								
O/S	S.O.S.S.								
DIST. OFFICE	CA	SPRINKLERS REQ'D SPEC.							
P.C. NO.		ENERGY							
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.									

## DECLARATIONS AND CERTIFICATIONS

## LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 3-21-84 Lic. Class B-1 Lic. Number 435844 Contractor Joe (Signature)

## OWNER-BUILDER DECLARATION

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☐ I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

## WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. 92-24-3929-3 Insurance Company State Farm

☐ Certified copy is hereby furnished.

☒ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 3-21-84 Applicant's Signature Joe

Applicant's Mailing Address 4455 Admiralty Way Marina Del Rey, CA

## CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

## CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

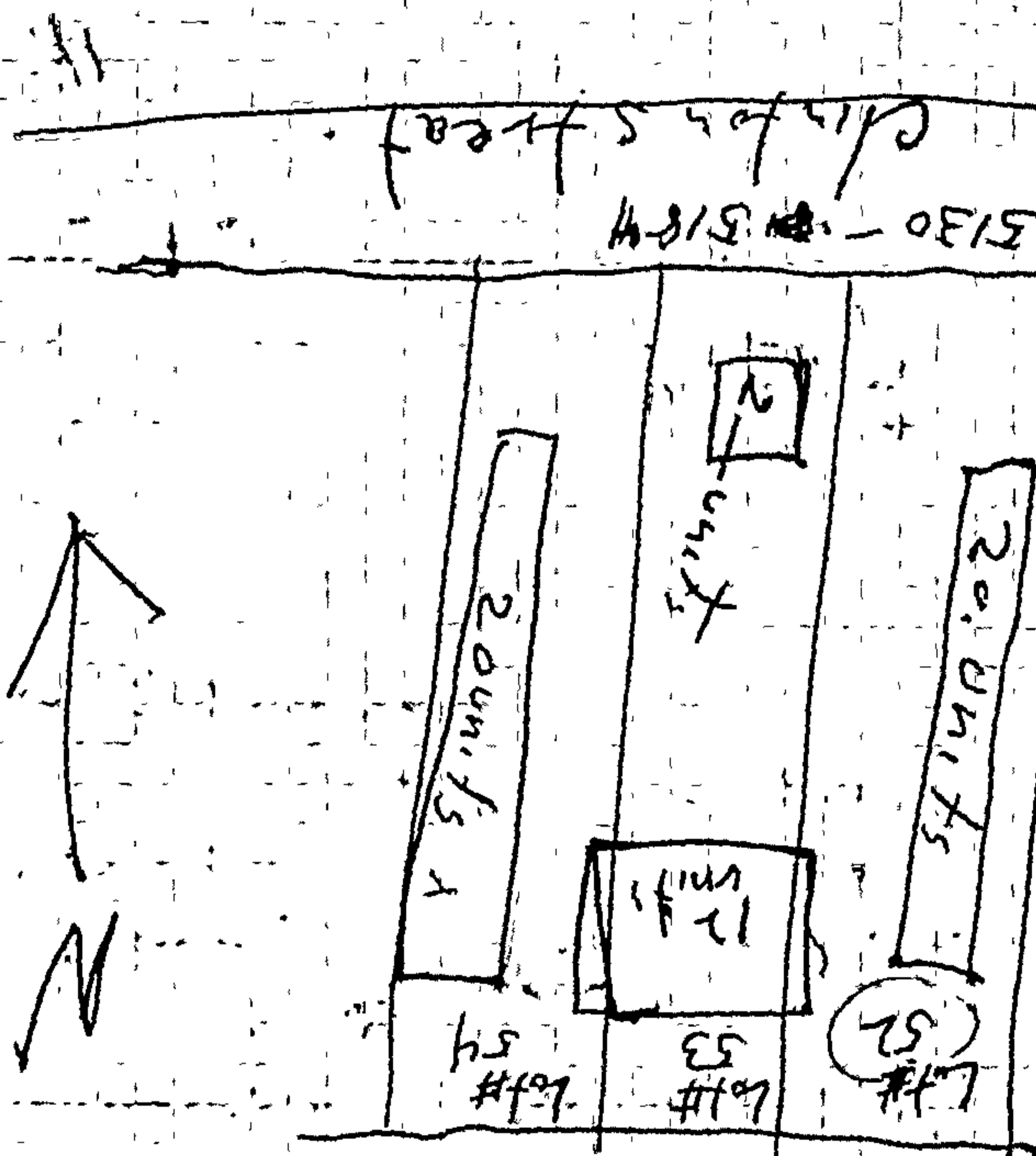
21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, (that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC))

Signed Joe (Owner or agent having property owner's consent) Position \_\_\_\_\_ Date 3-21-84

05100100092 Bullard 3-21-84

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



ATTACHED PLOT PLAN SHALL NOT BE USED FOR ANY OTHER PURPOSE

3

APPLICATION  
FOR  
INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-  
REPAIR-DEMOLISH  
AND FOR CERTIFICATE  
OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOT	BLOCK	TRACT L.A. Weids sub of the SE <sub>4</sub> SEC 14 T.I.S R. 14W SBM	COUNCIL DISTRICT NO. 4	DIST. MAP 4642 CENSUS TRACT 1924
2. PRESENT USE OF BUILDING (05 APT HOUSE)	NEW USE OF BUILDING ( ) SAME			ZONE R4-1
3. JOB ADDRESS 5184 Clinton Street				FIRE DIST.
4. BETWEEN CROSS STREETS Van Ness AND Wilton Place				LOT TYPE INT
5. OWNER'S NAME Earl Moss Trust				LOT SIZE 120X300
6. OWNER'S ADDRESS 337 S. High; and L.A.				PHONE 935-5079
7. ENGINEER BUS. LIC. NO. ACTIVE STATE LIC. NO. PHONE				ALLEY
8. ARCHITECT OR DESIGNER BUS. LIC. NO. ACTIVE STATE LIC. NO. PHONE				BLDG. LINE
9. ARCHITECT OR ENGINEER'S ADDRESS CITY ZIP				AFFIDAVITS
10. CONTRACTOR BUS. LIC. NO. ACTIVE STATE LIC. NO. PHONE Lookout Ent 492533388 B39435844 396-3790				strom sewer Not H/P ease (see map PC REQ NO (F)
11. SIZE OF EXISTING BLDG. WIDTH LENGTH		STORIES 2	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE
12. CONST. MATERIAL OF EXISTING BLDG. →		EXT. WALLS	ROOF	FLOOR
13. JOB ADDRESS 5184 Clinton Street				STREET GUIDE
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 6500.00				DISTRICT OFFICE LA SEISMIC STUDY ZONE
15. NEW WORK (Describe) Reroof w/Built-up and cap sheet (Class B Min)				GRADING FLOOD HWY. DED. CONS.

NEW USE OF BUILDING APT HOUSE		SIZE OF ADDITION NONE		STORIES	HEIGHT	ZONED BY V. REED
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED		FILE WITH	
DWELL UNITS	MAX OCC.	TOTAL		APPROVED		TYPIST GC
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.		INSPECTION ACTIVITY		INSPECTOR
P.C.	G.P.I.	CONT. INSP.		COMB GEN. MAJ. S. CONS.		B & S B-3 (R 1.83)
S.P.C.	P.M.			C 53.00 BP&R C .50 E.I. C 1.07 OSS C 16483 DDB1 A9361 4 07/22/85 54.57 CHTQ		
BP.	E.I.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.		CASHIER'S USE ONLY		
I.F.	O.S.S.					
O/S	S.O.S.S.					
DIST. OFFICE	C/O	SPRINKLERS REQ'D SPEC.				
P.C. NO.		ENERGY				
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.						

## DECLARATIONS AND CERTIFICATIONS

## LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 7-22-85 Lic. Class L37 Lic. Number 435844 Contractor [Signature] (Signature)

## OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).☐ I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason \_\_\_\_\_

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

## WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. 92-29-1-228 Insurance Company State Farm

☐ Certified copy is hereby furnished.☐ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety

Date 7-22-85 Applicant's Signature [Signature]

Applicant's Mailing Address \_\_\_\_\_

## CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

## CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information is correct, I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] (Owner or agent having property owner's consent) [Signature] Position [Signature] Date 7-22-85



3

APPLICATION  
FOR  
INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-  
REPAIR-DEMOLISH  
AND FOR CERTIFICATE  
OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK	TRACT	COUNCIL DISTRICT NO.	DIST. MAP
	53		L.A. Weids Sub of the S.E. Sec. 14 T.I.S., R. 14 W.S.B.N.	4	4642
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING		ZONE		
051 APT	( ) SAME		R4-1		
3. JOB ADDRESS	5134 Clinton St				FIRE DIST.
4. BETWEEN CROSS STREETS	AND				LOT TYPE
Van Ness	Wilton Place				INT
5. OWNER'S NAME	Earl Moss Trust				LOT SIZE
6. OWNER'S ADDRESS	337 S. Highland, L.A.				120X300
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY	ZIP	AFFIDAVITS		
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	storm sewer ease (see ma	
11. SIZE OF EXISTING. BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	PC REQ NO	
WIDTH LENGTH	2		2-Apt Hse & Gar.	NCH HPOE	
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	(F)	
13. JOB ADDRESS	5134 Clinton Street				DISTRICT OFFICE
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 6500.00				LA
15. NEW WORK (Describe)	Reroof flat portion of building cap sheet (class B Min)				SEISMIC STUDY ZONE
NEW USE OF BUILDING					GRADING
Apt House					FLOOD
SIZE OF ADDITION					HWY. DED.
STORIES					CONS.
HEIGHT					ZONED BY
V. REED					FILE WITH
TYPE					TYPIST
GROUP OCC.					GC
TOTAL					INSPECTOR
DWELL UNITS					INSPECTION ACTIVITY
GUEST ROOMS					COMB
PARKING REQ'D					GEN.
PARKING PROVIDED					MAJ. S.
STD. COMP.					CONS.
P.C.					B & SB-3 (R 1.83)
S.P.C.					
BP					
53.00					
IF					
D/S					
DIST. OFFICE					
P.C. NO.					
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.					

## DECLARATIONS AND CERTIFICATIONS

## LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 7-22-85 Lic. Class C39 Lic. Number 435844 Contractor (Signature)

## OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).☐ I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason.

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

## WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. 72-22-85 Insurance Company S. L. F. Co.

☐ Certified copy is hereby furnished.☐ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 7-22-85 Applicant's Signature

Applicant's Mailing Address \_\_\_\_\_

## CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

## CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information is correct, I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed (Owner or agent having property owner's consent) Position Date 7-22-85

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APPLICATION  
FOR  
INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-  
REPAIR-DEMOLISH  
AND FOR CERTIFICATE  
OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 54	BLOCK	TRACT E.A. WEID'S SUBDIV OF THE S.E. 1/4 SEC. 14 T. 13. R. 14N. 3E	CITY CLERK REF. NO. MR13-39	DIST. MAP MHC189 CENSUS TRACT 1924
2. PRESENT USE OF BUILDING (OF) GARAGES	NEW USE OF BUILDING ( ) SAME			ZONE R3-1	
3. JOB ADDRESS 5184 CLINTON STREET, LOS ANGELES	SUITE/UNIT NO.			FIRE DIST.	COUN. DIST. 4
4. BETWEEN CROSS STREETS AND	LOT TYPE KEY			LOT SIZE 120x300	
5. OWNER'S NAME ( ) TENANT ( ) BUILDING DOLIN & KNIGHT PROPERTY MGMT.	PHONE			ALLEY	
6. OWNER'S ADDRESS 180 S. LAKE AVE., #425 PASADENA	CITY PASADENA			ZIP 91101	BLDG. LINE
7. ENGINEER N/A	BUS. LIC. NO.			ACTIVE STATE LIC. NO.	PHONE
8. ARCHITECT OR DESIGNER N/A	BUS. LIC. NO.			ACTIVE STATE LIC. NO.	PHONE
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY			ZIP	
10. CONTRACTOR THE HEETLAND GROUP	BUS. LIC. NO. 859756-46			ACTIVE STATE LIC. NO. 618508	PHONE 818 782-2614
11. SIZE OF EXISTING BLDG. WIDTH LENGTH	STORIES 1	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
12. FRAMING MATERIAL OF EXISTING BLDG. →	EXT. WALLS	ROOF	FLOOR		
13. JOB ADDRESS 5184 CLINTON STREET, LOS ANGELES	SUITE/UNIT NO.			DIST. OFF. LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING 8800 SQ FT\$ 12,100	DIST. OFF. LA			P.C. REQ'D —	
15. NEW WORK (Describe) TEAR OFF EXISTING ROOFING. FURNISH & INSTALL CLASS A 4 PLY BUILT-UP ROOFING.	GRADING —			SEISMIC —	
NEW USE OF BUILDING GARAGES	SIZE OF ADDITION			STORIES	HEIGHT
TYPE	GROUP OCC.	MAX. OCC.	BUILDING ZONING		
DWELL UNITS	BUILDING AREA	ZONING AREA	PLANS CHECKED		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED S C HC.	INSPECTION ACTIVITY		
P.C.	G.P.I. + NP	CONT. INSP.	SYS 7.52 SSYS		
S.P.C.	P.M.		B & S 08-B-3 (R.7/90)		
B.P.	E.I.	2.54	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC		
I.F.	F.H.		CASHIER'S USE ONLY		
S.D.	O.S.S.	2.51	10/29/93 10:39:40AM LAD4 T-1505 C-86		
ISS. OFF.	S.O.S.S.		BLDG PERMITS R 122.88		
P.C. NO.	C/O	ENERGY	INVOICE # 0062321 88		
		DAS	EI COMMERCIAL 2.54		
			SYS DEV 7.52		
			ONE STOP 2.51		
			TOTAL 135.37		
			CHECK 135.37		
NEW AFFIDAVITS					
PLAN CHECK EXTENDED TO PER					
ADMINISTRATIVE APPROVAL DATED BY					
D.A.D. PLANS CHECKED					
HOUSING MITIGATION FEE ORDINANCE					
ASBESTOS NOTIFICATION					
Check Box: <input type="checkbox"/> Notification letter sent to AQMD or EPA.					
<input checked="" type="checkbox"/> I declare that notification of asbestos removal is not applicable to addressed project					
Signature: Dinda S. Heetland Date: 10/18/93					

## DECLARATIONS AND CERTIFICATIONS

## LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 10/18/93 Lic. Class C-39 Lic. Number 618508 Contractor Dinda S. Heetland (Signature)

## OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale).☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law).☐ I am exempt under Sec. B. & P. C. for this reason.

Date Owner's Signature

## WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. 285 456 Insurance Company STATE COMPENSATION INSURANCE FUND

☐ Certified copy is hereby furnished.☒ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 10/18/93

Applicant's Mailing Address P.O. BOX 272 VAN NUYS, CA 91408

## CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date Applicant's Signature

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

## CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name Lender's Address

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed Dinda S. Heetland  
(Owner or agent having property owner's consent)

PRESIDENT

Position

10/18/93

Date

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Bureau of Engineering		ADDRESS APPROVED		
		DRIVEWAY		
		HIGHWAY	REQUIRED	
		DEDICATION	COMPLETED	
		FLOOD CLEARANCE		
Public Works Improvement	Required YES <input type="checkbox"/> NO <input type="checkbox"/>	PERMIT	#	
SEWERS			SEWERS AVAILABLE	
RES. NO.			NOT AVAILABLE	
CERT. NO.			SFC PAID	
		SFC NOT APPLICABLE	SFC DUE	
Grading		PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety		APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
CEQA				
Fire		APPROVED (TITLE 19) (L.A.M.C. S700)		
		APPROVED - HYDRANT UNIT, ROOM 820 CHE		
CRA		APPROVED PER REDEV. PROJECT		
Transportation		APPROVED FOR DRIVEWAY LOCATION		
		APPROVED FOR ORD. #		
Planning		WORK SHEET #		
		APPROVED UNDER CASE #		
		LANDSCAPE / XERISCAPE		
		SIGHT PLAN REVIEW		
Housing		HOUSING AUTHORITY AFFIDAVIT NO.		
Construction Tax		RECEIPT NO.	DWELLING UNITS	
Cultural Affairs				
Rent Stabilization Division				

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

5164 W Clinton St



Permit #:  
23042 - 90000 - 03228

Plan Check #:  
Printed: 02/15/23 11:25 AM

Event Code:

Plumbing Apartment Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety <b>APPLICATION FOR PLUMBING PLAN CHECK AND INSPECTION</b>	Issued On: 02/15/2023 Last Status: Issued Status Date: 02/15/2023
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<b>1. PROPERTY OWNER</b> CLINTON OWNERS LLC ET AL 2804 GATEWAY OAKS DR STE SACRAMENTO CA 95833		
<b>2. APPLICANT INFORMATION</b> (Relationship: Net Applicant) BONIFACIO MATA 2339 LINCOLN PARK AVE I LOS ANGELES, CA 90031 (323) 200-7076		
<b>3. TENANT INFORMATION</b>		

<b>4. CONTRACTOR, ARCHITECT, &amp; ENGINEER NAME</b>	<b>ADDRESS</b>	<b>CLASS</b>	<b>LICENSE #</b>	<b>PHONE #</b>
(C) MATA PLUMBING	2339 LINCOLN LOS ANGELES, CA 90031	C36	1045892	(323) 200-7076

<b>5. APPLICATION COMMENTS</b> E-Permit paid by credit card, fax number-> (323)200-7076.	<b>6. DESCRIPTION OF WORK</b> Change the sewer lines
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<b>7. CHECKLIST ITEMS:</b>
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<b>8. COUNCIL DISTRICT:</b> 13	For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 473-3231 or request inspections via <a href="http://www.ladbs.org">www.ladbs.org</a> . To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.
<b>9. APPLICATION PROCESSING INFORMATION</b> Plan Check By: OK for Cashier: Signature:_____ Date:_____	
<b>NOTICE:</b> The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy. In the event that any box (i.e. 1-10) is filled to its capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.	

**For Cashier's Use Only** **W/O #: 34203228**

10. FEE INFORMATION		Inspection Fee Period
		Permit Fee: 390.22
INSPECTION TOTAL Plumbing		390.22
Permit Total		390.22
Permit Fee Subtotal Plumbing		334.00
Permit D.S.C. Surcharge		10.74
Permit Sys. Development Surcharge		21.48
Permit Issuing Fee		24.00

Payment Date: 02/15/23  
Receipt No: ON1096122  
Amount: \$390.22

11. FEE ITEM INFORMATION

REPLACE OR REMOVE FIXTURES

Replace Bathtubs	(13)	130.00	Replace Toilets	(13)	130.00
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SEWER AND WASTE

Building Drains	(1)	40.00	Sewer Alter/Repair/Cap	(1)	24.00	Waste and Vent Alter/Repair	(1)	10.00
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**PERMIT EXPIRATION/REFUNDS :** This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

12. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **C36** License No.: **1045892** Contractor: **MATA PLUMBING**

13. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

☒ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **TRAVELERS INDEMNITY CO. OF IL** Policy Number: **UB5R407273**

☐ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

14. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead [www.aqmd.gov](http://www.aqmd.gov) (909) 396-2336 and the notification form at per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or [www.dhs.ca.gov/childlead](http://www.dhs.ca.gov/childlead)

15. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name (If Any): Lender's Address:

16. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

(1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration, and Final Declaration; and

(2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: **BONIFACIO MATA** Sign: **Internet e-Permit System Declaration** Date: **02/15/2023** ☒ Contractor ☐ Authorized Agent

# EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at [www.ladbs.org/LADBSWeb/customer-survey.jsf](http://www.ladbs.org/LADBSWeb/customer-survey.jsf). If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 02/15/23  
Receipt No: ON1096122  
Amount: \$390.22  
Method:

PERMIT #: 23042 - 90000 - 03228

ADDRESS: 5164 W Clinton St

OWNER: CLINTON OWNERS LLC ET AL  
2804 GATEWAY OAKS DR STE 100  
SACRAMENTO CA 95833

Plumbing  
Apartment  
Express Permit  
No Plan Check

JOB DESCRIPTION: Change the sewer lines

## INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
<b>DO NOT PLACE FILL UNTIL ABOVE IS SIGNED</b>		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
<b>FOOTING INSPECTIONS</b>		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
<b>GROUNDWORK INSPECTIONS</b>		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
<b>DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED</b>		
<b>ROUGH INSPECTIONS</b>		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
<b>DO NOT COVER UNTIL ABOVE IS SIGNED</b>		
<b>WORK OUTSIDE OF THE BUILDING</b>		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
<b>POOL INSPECTIONS</b>		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
<b>DO NOT FILL POOL UNTIL ABOVE IS SIGNED</b>		
<b>FINAL INSPECTIONS</b>		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
PROJECT FINAL		

FOR INSPECTION REQUESTS, PLEASE CALL  
3-1-1 OR OUTSIDE CITY OF LOS ANGELES  
888-LA4-BUILD (888)524-2845 or [www.ladbs.org](http://www.ladbs.org)

Certificate of Occupancy Required

☐ YES ☐ NO

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- \* Permit fees provide for a limited number of inspections. A reinspection fee may be assessed when the work for which an inspection was requested is not complete, when the inspection record or plans are not available, or when there is failure to provide site access to department staff.
- \* No person shall perform any construction or repair work between the hours of 9:00 p.m.(6:00 p.m. grading) and 7:00 a.m. the following day which results in loud noises to the disturbance of persons occupying sleeping quarters in any dwelling , hotel, motel, apartment, or other place of residence (Sec. 41.40 L.A. M.C.).
- \* No person, other than an individual homeowner engaged in the repair or construction of his/her single-family dwelling, shall perform any construction or repair work of any kind upon any building or structure located on land developed with residential buildings or perform work within 500 feet of land so occupied, before 8:00 a.m. or after 6:00 p.m. on any Saturday or at any time on Sunday (Sec. 41.40 L.A.M.C.).
- \* Dust control measures to prevent dust from being blown or deposited over or upon any private property in any residential area must be implemented during any excavation or earth-moving phase of construction, sand blasting , or demolition.
- \* A separate permit from the State of California Division of Industrial Safety is required prior to starting certain work involving substantial risk to workers such as: construction or demolition exceeding 3 stories or 36 feet in height, or excavations or trenches over 5 feet in depth involving entry by workers.
- \* Building permits are valid for two years or expire on the 180th day from the date of issuance if the work permitted has not commenced. The department reserves the right to expire any permit where work has been suspended for a period of 180 days or more.
- \* Inspection services will not be provided when there is an unleashed dog on the premises.

Downtown Los Angeles 201 N. Figueroa St., 4th Fl. Los Angeles, CA 90012	Van Nuys 6262 Van Nuys Blvd., 2nd Fl. Van Nuys, CA 91401	West Los Angeles 1828 Sawtelle Blvd., 2nd Fl. Los Angeles, CA 90025
San Pedro 638 S. Beacon St., 2nd Fl. San Pedro, CA 90731	South Los Angeles 8475 S. Vermont Ave., 2nd Fl. Los Angeles, CA 90044	

5140 W Clinton St



Permit #:

23020 - 10000 - 00892

Plan Check #: B23LA07969

Printed: 12/11/23 12:25 PM

Event Code:

Bldg-Alter/Repair **GREEN** -  
Apartment  
Regular Plan Check  
Plan Check

City of Los Angeles - Department of Building and Safety  
**APPLICATION FOR BUILDING PERMIT  
AND CERTIFICATE OF OCCUPANCY**

Issued on 12/11/2023  
Last Status: Issued  
Status Date: 12/11/2023

<u>1. TRACT</u>	<u>BLOCK</u>	<u>LOT(s)</u>	<u>ARB</u>	<u>COUNTY MAP REF #</u>	<u>PARCEL ID # (PIN #)</u>	<u>2. ASSESSOR PARCEL #</u>
I. A. WEID'S SUBDIVISION OF		53		M R 13-39	141B189 681	5522 - 015 - 027

**3. PARCEL INFORMATION**

LADBS Branch Office - LA  
Council District - 13  
Certified Neighborhood Council - Greater Wilshire  
Census Tract - 1924.10  
District Map - 141B189

Energy Zone - 9  
Thomas Brothers Map Grid - 593-G7  
Area Planning Commission - Central  
Community Plan Area - Wilshire  
Near Source Zone Distance - 2.8

School Within 500 Foot Radius - YES

ZONES(S): R3-1

**4. DOCUMENTS**

ZI - ZI-2452 Transit Priority Area in the City - CPC - CPC-1986-823-GPC  
ZI - ZI-2512 Housing Element Inventory of Significance  
RENT - YES  
ORD - ORD-165331-SA5700

**5. CHECKLIST ITEMS**

Pilot - Electronic Plan  
Permit Flag - Not a Fire Life Safety Project  
Std. Work Descr - Seismic Gas Shut Off Valve

**6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

Owner(s): CLINTON OWNERS LLC ET AL 2804 GATEWAY OAKS DR STE 100 SACRAMENTO CA 95833

Tenant:

Applicant: (Relationship: Agent) sean nguyen - 7251 N OWENSMOUTH AVE #2 CANOGA PARK 91303 (213) 880-6289

**7. EXISTING USE**

(05) Apartment

**PROPOSED USE****8. DESCRIPTION OF WORK**

ePlan - STRIPE OPEN PARKING STALLS FOR THE EXISTING APARTMENT COMPLEX.  
DEMO EXISTING GARAGES BY SEPARATE PERMIT.

**9. # Bldgs on Site & Use:****10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: Sam Chang DAS PC By:  
OK for Cashier: Internet Permit Coord. OK:  
Signature: SAM CHANG Date: 12/08/2023

For inspection requests, call toll-free (888) LA4BUILD (524-2845), or request inspections via [www.ladbs.org](http://www.ladbs.org). To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 32000892

**11. PROJECT VALUATION & FEE INFORMATION**

Final Fee Period

Permit Valuation	\$10,000	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	213.72	
Permit Fee Subtotal Bldg-Alter/Repair	165.00	
Plan Check Subtotal Bldg-Alter/Repair	0.00	
E.Q. Instrumentation	1.30	
D.S.C. Surcharge	4.99	
Sys. Surcharge	9.98	
Planning Surcharge	9.90	
Planning Surcharge Misc Fee	10.00	
Planning Gen Plan Maint Surcharge	11.55	
CA Bldg Std Commission Surcharge	1.00	
Permit Issuing Fee	0.00	
Linkage Fee	0.00	

Sewer Cap ID: Total Bond(s) Due: \$0.00

**12. ATTACHMENTS**

Plot Plan

**Project:**

Payment Date: 12/11/2023

Receipt No: 1733535

Amount: \$213.72

Method: CC

**Building Card No.: 2023ON 22952**

\* 0 8 0 0 1 2 3 0 2 0 1 0 0 0 0 0 0 8 9 2 F N \*

**13. STRUCTURE INVENTORY**

(Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

**23020 - 10000 - 00892**

(P) Floor Area (ZC): 0 Sqft / Sqft  
 (P) Height (ZC): 0 Feet / Feet  
 (P) Length: 0 Feet / Feet  
 (P) Stories: 0 Stories / Stories  
 (P) Width: 0 Feet / Feet  
 (P) Dwelling Unit: 0 Units / Units  
 (P) R2 Occ. Group: 0 Sqft / Sqft  
 (P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / 54 Sta  
 (P) Parking Req'd for Site (Auto+Bicycle): 0 Stalls / 54 Sta  
 (P) Total Provided Parking for Site: 0 Stalls / 54 Stalls

**14. APPLICATION COMMENTS:****PDPP Project's Total****\$0.00**

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California.

**15. BUILDING RELOCATED FROM:****16. CONTRACTOR, ARCHITECT & ENGINEER NAME****ADDRESS****CLASS****LICENSE #****PHONE #**

(O) ,

N/A

0

**PERMIT EXPIRATION/REFUNDS:** This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

**17. OWNER-BUILDER DECLARATION**

**I hereby affirm under penalty of perjury that I am exempt from the Contractors' State License Law for the following reason** (Section 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

( ) I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale).

**OR**

(X) I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)

**18. WORKERS' COMPENSATION DECLARATION**

I hereby affirm, under penalty of perjury, one of the following declarations:

( ) I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

( ) I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: \_\_\_\_\_ Policy Number: \_\_\_\_\_

(X) I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

**WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.**

**19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING**

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at [www.aqmd.gov](http://www.aqmd.gov). Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or [www.dhs.ca.gov/childlead](http://www.dhs.ca.gov/childlead).

**20. FINAL DECLARATION**

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

**By signing below, I certify that:**

- (1) I accept all the declarations above namely the Owner-Builder Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: Steven TaylorSign: Steven TaylorDate: 12/11/2023☒ Owner☐ Authorized Agent

# PERMIT INSPECTION RECORD



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**2023ON 22952**

Payment Date: 12/11/2023

Receipt No: 1733535

Amount: \$213.72

Method: CC

**PERMIT #:** 23020 - 10000 - 00892  
**ADDRESS:** 5140 W Clinton St  
**OWNER:** Clinton Owners Llc Et Al  
 2804 Gateway Oaks Dr STE 100  
 SACRAMENTO CA 95833

Bldg-Alter/Repair  
 Apartment  
 Regular Plan Check  
 Plan Check

**JOB DESCRIPTION:** ePlan - STRIPE OPEN PARKING STALLS FOR THE EXISTING APARTMENT COMPLEX.  
 DEMO EXISTING GARAGES BY SEPARATE PERMIT.

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Roof Sheathing		
Disabled Access		
Fram ing		
Insulation		
Suspended Ceiling		
LAFD		
OK to Cover		

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Interior Lathing		
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Sewer		
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Building		
PROJECT FINAL		

Certificate of Occupancy Required ☐ YES ☐ NO

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San Pedro 638 S. Beacon St., 2nd Fl. San Pedro, CA 90731		South Los Angeles 8475 S. Vermont Ave., 2nd Fl. Los Angeles, CA 90044



**OWNER'S ACKNOWLEDGMENT AND VERIFICATION OF  
INFORMATION  
(OWNER-BUILDER DECLARATION)**

Application Number: 23020 - 10000 - 00892

Project Address: 5140 W Clinton St

DIRECTION: Read and initial each statement below to signify you understand or verify this information.

X 1. I understand a frequent practice of unlicensed persons is to have the property owner obtain an "Owner-Builder" building permit that erroneously implies that the property owner is providing his or her own labor and material personally. I, as an Owner-Builder, may be held liable and subject to serious financial risk for any injuries sustained by an unlicensed person and his or her employees while working on my property. My homeowner's insurance may not provide coverage for those injuries. I am willfully acting as an Owner-Builder and am aware of the limits of my insurance coverage for injuries to workers on my property.

X 2. I understand building permits are not required to be signed by property owners unless they are responsible for the construction and are not hiring a licensed Contractor to assume this responsibility.

X 3. I understand as an "Owner-Builder" I am the responsible party of record on the permit. I understand that I may protect myself from potential financial risk by hiring a licensed Contractor and having the permit filed in his or her name instead of my own.

X 4. I understand Contractors are required by law to be licensed and bonded in California and to list their license numbers on permits and contracts.

X 5. I understand if I employ or otherwise engage any persons, other than California licensed Contractors, and the total value of my construction is at least five hundred dollars (\$500), including labor and materials, I may be considered an "employer" under state and federal law.

X 6. I understand if I am considered an "employer" under state and federal law, I must register with the state and federal government, withhold payroll taxes, provide workers' compensation disability insurance, and contribute to unemployment compensation for each "employee." I also understand my failure to abide by these laws may subject me to serious financial risk.

X 7. I understand under California Contractors' State License Law, an Owner-Builder who builds single family residential structures cannot legally build them with the intent to offer them for sale, unless all work is performed by licensed subcontractors and the number of structures does not exceed four within any calendar year, or all of the work is performed under contract with a licensed general building Contractor.

X 8. I understand as an Owner-Builder if I sell the property for which this permit is issued, I may be held liable for any financial or personal injuries sustained by any subsequent owner(s) that result from any latent construction defects in the workmanship or materials.

X 9. I understand I may obtain more information regarding my obligations as an "employer" from the Internal Revenue Service, the United States Small Business Administration, the California Department of Benefit Payments, and the California Division of Industrial Accidents. I also understand I may contact the California Contractors' State License Board (CSLB) at 1-800-321-CSLB (2752) or [www.cslb.ca.gov](http://www.cslb.ca.gov) for more information about licensed contractors.

As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability and, upon request, will provide reasonable accommodation to ensure equal access to its programs, services and activities. For efficient handling of information internally and in the internet, conversion to this new format of code related and administrative information bulletins including MGD and RGA that were previously issued will allow flexibility and timely distribution of information to the public.



OWNER'S ACKNOWLEDGMENT AND VERIFICATION OF  
INFORMATION  
(OWNER-BUILDER DECLARATION, cont.)

Application Number: 23020 - 10000 - 00892

Project Address: 5140 W Clinton St

X 10. I am aware of and consent to an Owner-Builder building permit applied for in my name, and understand that I am the party legally and financially responsible for proposed construction activity at the following address: 5140 W Clinton St.

X 11. I agree that, as the party legally and financially responsible for this proposed construction activity, I will abide by all applicable laws and requirements that govern Owner-Builders as well as employers.

X 12. I agree to notify the issuer of this form immediately of any additions, deletions, or changes to any of the information I have provided on this form. Licensed contractors are regulated by laws designed to protect the public. If you contract with someone who does not have a license, the Contractors' State License Board may be unable to assist you with any financial loss you may sustain as a result of a complaint. Your only remedy against unlicensed Contractors may be in civil court. It is also important for you to understand that if an unlicensed Contractor or employee of that individual or firm is injured while working on your property, you may be held liable for damages. If you obtain a permit as Owner-Builder and wish to hire Contractors, you will be responsible for verifying whether or not those Contractors are properly licensed and the status of their workers' compensation insurance coverage. Before a building permit can be issued, this form must be completed and signed by the property owner and returned to the agency responsible for issuing the permit.

Note: A copy of the property owner's driver's license, form notarization, or other verification acceptable to the agency is required to be presented when the permit is issued to verify the property owner's signature.

Owner's Name: Steven Taylor

Signature of Property Owner: Steven Taylor 12/11/2023 Date:

SEC. 3. Section 19830 of the Health and Safety Code is repealed.

SEC. 4. Section 19831 of the Health and Safety Code is repealed.

SEC. 5. Section 19832 of the Health and Safety Code is repealed.



# CITY OF LOS ANGELES

## Construction Site Notice



JOB ADDRESS: 5140 W CLINTON ST

PERMIT #: 23020-10000-00892

WORK DESCRIPTION: ePlan - STRIPE OPEN PARKING STALLS FOR THE EXISTING APARTMENT  
COMPLEX.  
DEMO EXISTING GARAGES BY SEPARATE PERMIT.

For additional information, visit  
[www.ladbsservices2.lacity.org/OnlineService](http://www.ladbsservices2.lacity.org/OnlineService)

CONTRACTOR NAME & PHONE:

OWNER OR AGENT NAME & PHONE: (Owner) CLINTON OWNERS LLC ET AL  
(Agent) 2138806289

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PERMITTED CONSTRUCTION / DEMOLITION HOURS (LAMC, Chapter IV, Article 1, Sec. 41.40)

MONDAY - FRIDAY ..... 7 AM - 9 PM

SATURDAY or NATIONAL HOLIDAY.....8 AM - 6 PM

SUNDAYS..... No Work Permitted

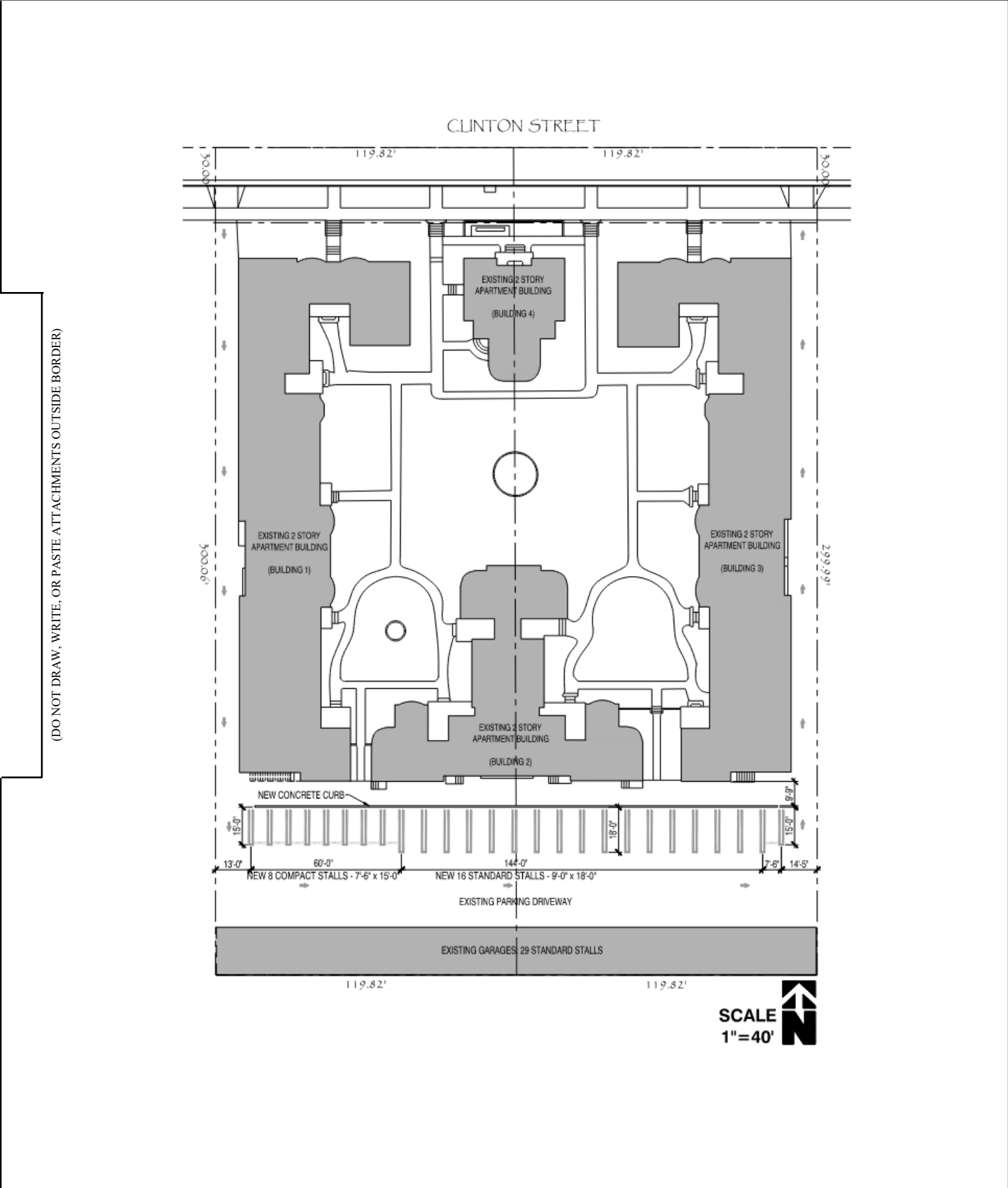
### TO REPORT MUNICIPAL CODE VIOLATIONS DIAL 311

Per LAMC 91.106.4.8, this notice shall be displayed continuously during the construction process for: New Structures, Additions to Existing Buildings, Change of Use or Occupancy, Demolitions, Relocations, Swimming Pools or Grading work.

Discretionary Approvals:

This notice shall be posted and maintained at the construction site where it can be read by the public. This notice must be posted prior to the start of construction and displayed continuously until all permitted work is inspected and approved by LADBS. LAMC 91.106.4.8

PLOT PLAN ATTACHMENT





# City of Los Angeles Department of City Planning

## 9/18/2024 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

5134 W CLINTON ST  
5136 W CLINTON ST  
5138 W CLINTON ST  
5140 W CLINTON ST  
5142 W CLINTON ST  
5144 W CLINTON ST  
5146 W CLINTON ST  
5148 W CLINTON ST  
5150 W CLINTON ST  
5154 W CLINTON ST  
5156 W CLINTON ST  
5152 W CLINTON ST  
5134 1/2 W CLINTON ST  
5136 1/2 W CLINTON ST  
5138 1/2 W CLINTON ST  
5140 1/2 W CLINTON ST  
5142 1/2 W CLINTON ST  
5146 1/2 W CLINTON ST  
5148 1/2 W CLINTON ST  
5154 1/2 W CLINTON ST  
5156 1/2 W CLINTON ST  
5152 1/2 W CLINTON ST

### ZIP CODES

90004

### RECENT ACTIVITY

None

### CASE NUMBERS

CPC-1986-823-GPC  
ORD-165331-SA5700

### Address/Legal Information

PIN Number	141B189 681
Lot/Parcel Area (Calculated)	35,919.8 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID G7
Assessor Parcel No. (APN)	5522015027
Tract	I. A. WEID'S SUBDIVISION OF THE SE 1/4 SEC 14 T1S R14W
Map Reference	M R 13-39
Block	None
Lot	53
Arb (Lot Cut Reference)	None
Map Sheet	141B189

### Jurisdictional Information

Community Plan Area	Wilshire
Area Planning Commission	Central
Neighborhood Council	Greater Wilshire
Council District	CD 13 - Hugo Soto-Martinez
Census Tract #	1924.10
LADBS District Office	Los Angeles Metro

### Permitting and Zoning Compliance Information

Administrative Review	None
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### Planning and Zoning Information

Special Notes	None
Zoning	R3-1
Zoning Information (ZI)	ZI-2512 Housing Element Inventory of Sites ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Medium Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RBP: Restaurant Beverage Program Eligible Area	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
AB 2334: Very Low VMT	Yes

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at [zimas.lacity.org](https://zimas.lacity.org)  
(\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

AB 2097: Reduced Parking Areas	Yes
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 1
ED 1 Eligibility	Review Eligibility
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	Active: Van Ness Avenue Elementary Active: Van Ness Avenue Elementary Cal State Preschool Program
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5522015027
Ownership (Assessor)	
Owner1	CLINTON OWNERS LLC ET AL C/O C/O DAVID CASTILLO
Owner2	SS CAPITAL LLC
Address	2804 GATEWAY OAKS DR STE 100 SACRAMENTO CA 95833
Ownership (Bureau of Engineering, Land Records)	
Owner	CLINTON OWNERS LLC SS CAPITAL LLC
Address	2804 GATEWAY OAKS DR STE 100 SACRAMENTO CA 95833
Owner	SILLS, DONALD J. & BONNIE B. (TRS) DONALD J. SILLS & BONNIE BURTON SILLS LIV TR 2-13-02 (ET AL)
Address	610 WOODBRIDGE CIRCLE INCLINE VALLEY NV 89451
Owner	SILLS, DONALD J. & BONNIE B. (TRS) DONALD J. SILLS & BONNIE BURTON SILLS LIVING TR 2-13-2002 ET AL
Address	610 WOODRIDGE CIRCLE INCLINE VILLAGE NV 89451
APN Area (Co. Public Works)*	1.653 (ac)
Use Code	0500 - Residential - Five or More Units or Apartments (Any Combination) - 4 Stories or Less
Assessed Land Val.	\$1,362,066
Assessed Improvement Val.	\$4,317,660
Last Owner Change	07/22/2022
Last Sale Amount	\$16,150,161
Tax Rate Area	67
Deed Ref No. (City Clerk)	495743
	2-13
	1155839
	1-397-406
	0747983
Building 1	
Year Built	1940
Building Class	D6
Number of Units	20
Number of Bedrooms	24
Number of Bathrooms	20
Building Square Footage	16,104.0 (sq ft)
Building 2	
Year Built	1940

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Building Class	D6
Number of Units	12
Number of Bedrooms	12
Number of Bathrooms	12
Building Square Footage	9,288.0 (sq ft)
Building 3	
Year Built	1940
Building Class	D6
Number of Units	20
Number of Bedrooms	24
Number of Bathrooms	20
Building Square Footage	16,104.0 (sq ft)
Building 4	
Year Built	1940
Building Class	D6
Number of Units	2
Number of Bedrooms	3
Number of Bathrooms	3
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	Yes [APN: 5522015027]

#### Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Wells	None

#### Environmental

Santa Monica Mountains Zone	No
Biological Resource Potential	None
Mountain Lion Potential	None

#### Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.78690832
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No

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Preliminary Fault Rupture Study Area	No
Tsunami Hazard Area	No
<b>Economic Development Areas</b>	
Business Improvement District	None
Hubzone	Not Qualified
Jobs and Economic Development Incentive Zone (JEDI)	None
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None
<b>Housing</b>	
Direct all Inquiries to	Los Angeles Housing Department
Telephone	(866) 557-7368
Website	<a href="https://housing.lacity.org">https://housing.lacity.org</a>
Rent Stabilization Ordinance (RSO)	Yes [APN: 5522015027]
Ellis Act Property	No
AB 1482: Tenant Protection Act	No
Housing Crisis Act Replacement Review	Yes
Housing Element Sites	
HE Replacement Required	Yes
SB 166 Units	0.35 Units, Above Moderate
Housing Use within Prior 5 Years	Yes
<b>Public Safety</b>	
Police Information	
Bureau	West
Division / Station	Olympic
Reporting District	2001
Fire Information	
Bureau	West
Battalion	5
District / Fire Station	52
Red Flag Restricted Parking	No

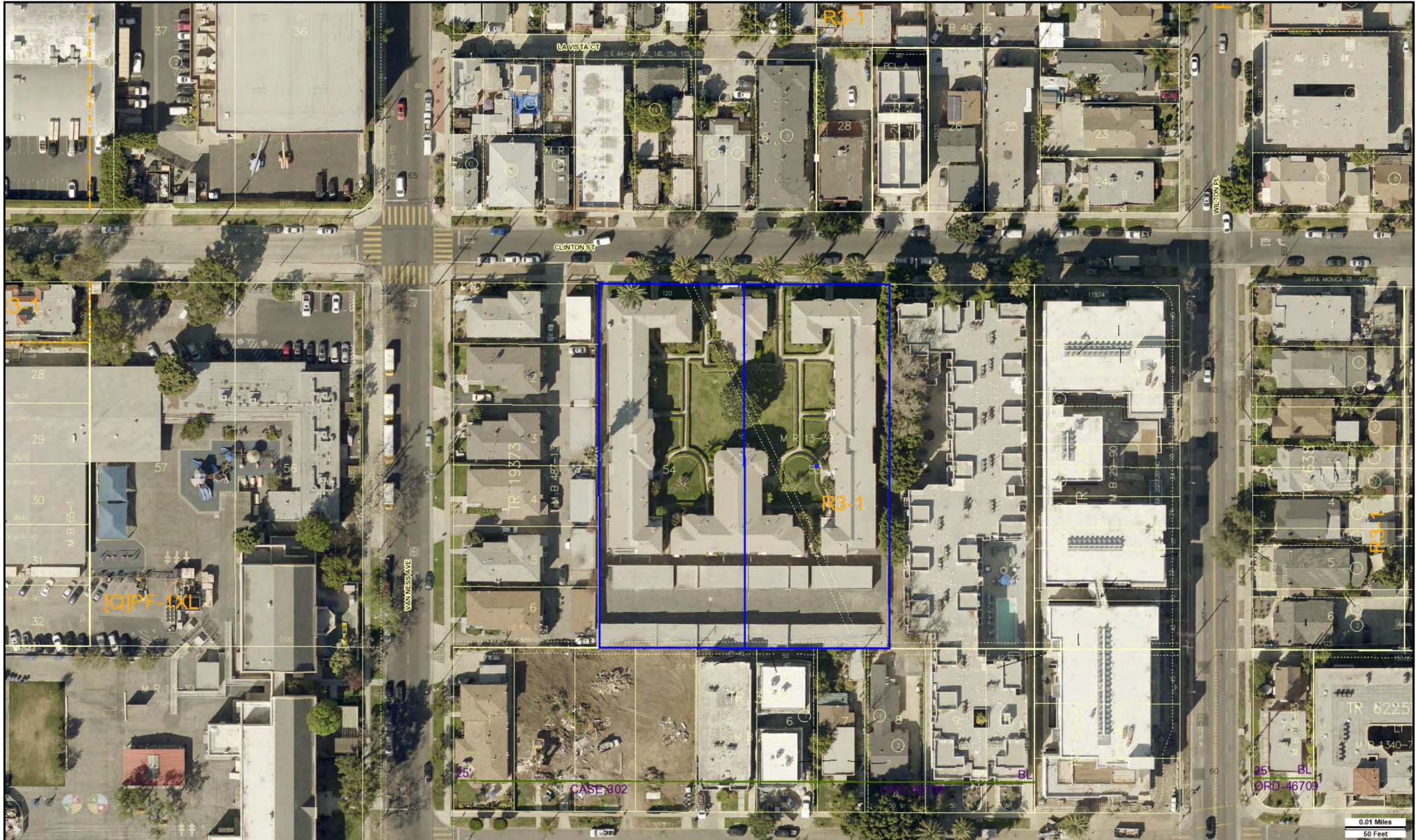
CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1986-823-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - WILSHIRE AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT

DATA NOT AVAILABLE

ORD-165331-SA5700



Address: 5134 W CLINTON ST

Tract: I. A. WEID'S SUBDIVISION OF  
THE SE 1/4 SEC 14 T1S R14W

Zoning: R3-1

APN: 5522015027

Block: None

General Plan: Medium Residential

PIN #: 141B189 681

Lot: 53

Arb: None

