

**KROTONA COURT AND
THE GRAND TEMPLE OF THE ROSY CROSS**
2122-2130 N. Vista Del Mar Avenue
CHC-2024-2186-HCM
ENV-2024-2187-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—September 12, 2024](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

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Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2024-2186-HCM
ENV-2024-2187-CE

HEARING DATE: November 21, 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: 2122-2130 N. Vista Del Mar Avenue
Council District: 4 – Raman
Community Plan Area: Hollywood
Land Use Designation: Low Medium II Residential
Zoning: RD1.5-1XL
Area Planning Commission: Central
Neighborhood Council: Hollywood United
Legal Description: Tracts 5917, Arbs 3-4 of Lot 57

EXPIRATION DATE: November 30, 2024

*Continued from November 7, 2024, hearing date

PROJECT: Historic-Cultural Monument Application for
KROTONA COURT AND THE GRAND TEMPLE OF THE
ROSY CROSS

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Mayer Moizel, Trustee
Mayer Moizel Trust
5260 Leghorn Avenue
Sherman Oaks, CA 91401

Annie Goldwater, et al. c/o Larry Robinson
2130 Vista Del Mar Avenue
Los Angeles, CA 90028

Mayer Moizel Revocable Trust
3323 LedgeWOOD Drive
Los Angeles, CA 90068

APPLICANT: Lindsay Mulcahy
Los Angeles Conservancy
523 W. 6th Street, #826
Los Angeles, CA 90014

PREPARER: Daniel Paul
Daniel D. Paul, Architectural Historian
3938 Vista Court
Glendale-La Crescenta, CA 91214

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: Commission/Staff Site Inspection Photos– September 12, 2024
Historic-Cultural Monument Application

FINDINGS

- Krotona Court and the Grand Temple of the Rosy Cross “exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community” as the headquarters of the American Section of the Theosophical Society from 1912-1920, which greatly influenced alternative spiritual movements in Los Angeles and contributed to the development of Lower Beachwood Canyon.
- Krotona Court and the Grand Temple of the Rosy Cross “embodies the distinctive characteristics of a style, type, period, or method of construction” as an early and significant example of a Spanish Colonial Revival-style building designed by master architects Mead & Requa and an excellent and rare example of a Moorish Revival-style institutional building designed by master architects Heineman & Heineman.

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 Krotona Court and the Grand Temple of the Rosy Cross is a multi-family residential complex located on a parcel spanning between N. Vista Del Mar Avenue and N. Gower Street along the southside of Primrose Avenue in the Beachwood Canyon neighborhood of Los Angeles. Constructed in 1912, Krotona Court was designed by architects Frank Mead (1865-1940) and Richard Requa (1881-1941) in the Spanish Colonial Revival architectural style as a lodging, communal, educational, office, and cafeteria complex for the Krotona Institute of American Theosophical Society. Part of the building also housed the Esoteric Room, a semi-independent space for more intensely focused Theosophic studies dedicated to intuition, self-examination, and meditation that was only open to select members. Constructed as an auditorium and ritual space in 1914, the Grand Temple of the Rosy Cross was designed by architects Arthur S. Heineman (1878-1972) and Alfred M. Heineman (1882-1974) in the Moorish Revival architectural style. The subject property served as the heart of the Theosophical Krotona Colony and headquarters of the American Section of the Theosophical Society of Adyar from 1912 until 1920. In 1920, the American headquarters of the Theosophical Society relocated to Wheaton, Illinois and, in 1924, Theosophists left Krotona Colony to construct a new Theosophical Society community in Ojai, which still exists today. By 1926, actor and director Rupert Julian converted the subject property into apartments. In 1964, a three-story Mid-Century Modern-style apartment building located at 6100-6110 W. Primrose Avenue was added to the rear of the Temple of the Rosy

Cross; it is on separate lots and is excluded from the boundary of the proposed Historic-Cultural Monument.

Established in New York in 1875 with the founding of the Theosophical Society by Russian emigre Helena “Madam” Blavatsky, Colonel Henry Steel Olcott, and William Quan Judge among others, Theosophy was an early practice to study and investigate alternative spiritual disciplines to Christianity. It was part of a larger new wave of metaphysical spiritualist groups that arose by the end of the 19th Century, associated with the New Thought movement, a religious movement with a philosophy based upon the cultural and belief systems of Ancient Greeks, Romans, Egyptians, Chinese, Taoist, Hindu, and Buddhists involving the interaction among thought, belief, and consciousness in the human mind. Theosophy aimed to understand the underlying, connected truth pervading all religions and spiritual disciplines, philosophy, and science. Like its contemporary alternative spiritual practices, Theosophy was open to men and women and offered opportunities for autonomy, self-expression, and spiritual connection for educated middle- and upper-class women that were not found in other areas of society. In the early 1880s, Blavatsky and Olcott relocated to India and established the Theosophical Society’s headquarters at Adyar in Chennai, Tamil Nadu. Following Blavatsky’s death in 1891, a Theosophical community named Lomaland was established in San Diego, and later the Adyar-based Society was taken over by Annie Besant, under whom it grew to its largest extent during the late 1920s.

Krotona Colony was proposed in 1911 by Albert Powell Warrington, President of the American Section of the Theosophical Society Adyar. Warrington named the colony after the ancient Greek colony of Kroton –home of Pythagoras– as a reference to the group’s goal to promote communal brotherhood, study comparative religion, and investigate unexplained laws of nature. As the American headquarters of the Theosophy movement from 1912-1920, Krotona was among the first establishments to openly propose a spiritual approach that brought together Western and Eastern religious, philosophical, and esoteric practices. Krotona Colony was originally 11 acres and included a variety of buildings undertaken by Theosophists in various Eastern-informed architectural styles, some of which still remain.

Square in plan, Krotona Court is characterized by four equidistant ells enclosing a central courtyard. Varying from one to three stories, it has stucco cladding and it has a complex combination set of roof forms that include a hipped roof clad in Spanish tile at the west-facing primary elevation, a flat roof with a parapet on the side and rear ells, and a dome topping the rear portion containing a semi-independent single-story building (the Esoteric Room). The primary west-facing elevation features a central brick staircase flanked by stepped concrete wingwalls that leads to an arched entrance way. The entrance way is enclosed by a metal gate and leads to a two-part corridor with a flat roof with painted wood beams of corbelled underscoring and exposed bulb lights. Flanking the entranceway are two pole lights sitting above concrete piers. Above the entranceway is a projecting wood lattice box screen (mashrabiya) with two smaller punchouts each with two metal bars at either side of the box. The roofline of the elevation features exposed wood rafter tails protruding from wood soffits below the eave. A running course and bordered brick walkway parallel the primary elevation. Planters containing aloe vera, shrubs, and various tree specimens including a canary palm sit between the walkway and the building. The south-facing elevation is one story tall and features at least five sets of four-lite paneled double wood doors set behind concrete stoops. The rear entrances to the units are covered with a metal scallop-edged awning. A brick running course lines the southern elevation and is covered with an open archway at the southeast end. The rear, east-facing elevation is one- and two-stories tall with a raised central portion consisting of a semi-detached domed structure that sits above the second story. Three punchout openings with two metal bars each are present below the dome. There are projecting single-story levels at the south- and north-ends of the elevation, and protruding roof vents atop the second story. Centered at the ground level of the east-facing elevation is a projecting entryway with a vented wood door and a concrete clad column that leads to a stairwell that ascends upwards and

connects to the central courtyard. The north-facing elevation is largely utilitarian, with a cutout arch entranceway near the center with a metal security gate. Directly west is a square bay with wood-frame French double doors partially covered by painted plywood while the remaining elevation is obscured by foliage. Fenestration across this building includes operable fixed and double-hung wood windows, jalousie windows, aluminum slider windows, leaded stained-glass windows, multi-lite wood doors, and wood French doors. Interior features of the building include brick paver flooring, stained wood ceiling beams, wood cabinetry, and detailed wood corbels.

The interior courtyard consists of terracotta and brick pavers, wood pergolas supported by gently curved concrete columns with overgrown vegetation, and a square pond lined with brick at its edges and a birdbath fountain at its center. Off the courtyard are multiple pairs of wood entry doors to various apartment units.

The Esoteric Room is accessed off the roof of the Krotona Court's east ell. It is rectangular in plan and single-story. It has a primarily flat roof with a stucco-clad dome set upon a square base at the center. Each side of the square base faces a cardinal point and contains three punchout, deeply recessed square windows that are operable from the inside. A stucco-clad amphora vase is embedded in the southwest corner of the roof. Centered within the west-facing front elevation is a deeply recessed ogee arched entranceway. Its paired entrance doors are of thick, double wood slab with plank cross members, metal studs, and brass, braided-handled door hardware. The south-facing elevation has a centered, two-part operable wood window, topped with a small visor hood supported by simple wood brackets. The north-facing elevation has a secondary entryway, and a small but full-height projecting ell that is a storage room. Interior features include a built-in wood seating area, a stepped altar, gold-leaf cladding, and a five-pointed star-shaped recessed light inside the dome.

Rectangular in plan, the Grand Temple of the Rosy Cross building is two-stories in height and clad in stucco. It has a flat roof and raised parapets clad in Spanish tile with wood projecting posts. The primary west-facing elevation features a slightly projecting bay containing an ogee archway entrance and a large stained glass rose window that forms a horseshoe or Moorish arch silhouette. This arch shape is also present on the multi-lite windows flanking the entrance and at the upper portions of the building's side elevations. Two terracotta paver steps lead to the entrance. Small wing walls with lion statues and sconces also flank the entrance. The north-facing elevation features windows that open onto semi-circular metal balconies, larger wood balconies with undulating mill-cut balustrades atop wood posts, and paired French doors fronted by a wood balcony on the upper level. The bottom story features wood frame multi-lite French doors. An U-shaped apartment addition is connected on the east-facing elevation and the south-facing elevation is obscured by the hillside. Fenestration across this building consists of multi-lite wood windows and clear-glazed circular windows in addition to the stained-glass windows. The building is fronted by a concrete walk and breezeblock wall.

Frank Mead was born in Camden, New Jersey, in 1865, and studied architecture at the Pennsylvania Museum and School of Industrial Art. Mead first worked for the firm of Frank Miles Day before starting a practice with Charles Barton Keen in 1893. In 1903, Mead moved to San Diego and was hired by William S. Hebbard and Irving J. Gill. Mead worked directly for Gill for several months in 1907 after Gill and Hebbard severed their partnership. Between 1910 and 1923, Mead partnered with Richard Requa designing residential, commercial, and institutional works throughout Southern California. Mead passed away in 1940.

Richard Requa was born in Illinois in 1881 and moved to San Diego in 1900. He worked as an electrician before being hired as a building supervisor by Irving Gill in 1907. There, he briefly overlapped with Mead. Requa gained experience as a draftsman under Gill and in 1910 set out to start his own architectural practice. Together with Mead, Requa's design portfolio consists of a commission for Mr.

and Mrs. Augustus F. Knudsen at 2071 Vista Del Mar Avenue (1913); the Hopi House in La Jolla (1913, not extant); the Palomar Apartments in San Diego (1915); the Torrey Pines Lodge in San Diego (1923); El Roblar Hotel in Ojai (1919-1920); and the Ojai Post Office (1917). Following the end of his partnership with Mead in 1923, Requa became a significant architectural and civic leader in San Diego. In 1926, he published a book that defined and exported his version of the Spanish Colonial and Mediterranean Revival architectural styles nationally. In 1934, he became director of the San Diego American Institute of Architects and served as Director of Architecture for the California Pacific International Exposition held in Balboa Park from 1935-1936. Requa passed away in 1941 in San Diego at the age of 60.

Brothers Arthur and Alfred Heineman were born in Chicago in 1878 and 1882 respectively and moved to Pasadena with their parents and brother, Herbert, in 1894. Neither brother had formal architectural training. They first found employment in real estate, but by 1910 had designed the Hindry House (City of Pasadena Historic Monument). Arthur later became a certified architect while Alfred held the title of associate. Heineman and Heineman designed a variety of single-family homes, commercial, and institutional works that include the 221 S. St. Andrews Place Residence (1912, HCM #1108), J.R. Dennison House (1913, HCM #818), Bowen Court (1910-12, National Register of Historic Places), the Marie Russak Residence at 6101 W. Scenic Avenue (1914), multiple Pig' N' Whistle Cafes, and the Western Lithography Company building (1911, not extant). Arthur Heineman is most well-known for developing the concept of the motor hotel or MoTel, which he later trademarked. Arthur died in Los Angeles County in 1972 at the age of 93. Alfred died in Los Angeles in 1974 at the age of 91.

The subject property has experienced a number of alterations inclusive of the replacement of rotten wood joists and the floor over the cafeteria and kitchen, replacement of rotten studs on outer wall, the replaster of walls and ceilings, and the installation of two air vents and three windows in 1917; the reroof and replastering of the exterior in 1922; the conversion of the Grand Temple of the Rosy Cross into 10 apartments in 1925 by architect Arthur Benton; the erection of a storeroom in 1928 (no longer extant); the repair of hardwood subfloor and wall damage in 1945; the addition of kitchens to lodging units within Krotona Court in 1952; the addition of kitchen units within apartments in the former Grand Temple of the Rosy Cross in 1954; the addition of a 47-foot retaining wall and swimming pool in 1955; the addition of 14 apartments units attached to the Grand Temple of the Rosy Cross between 1961 and 1964; and changes to the massing of the Krotona Court's frontal ell in the 1970s that included replacing lattice wood boxes and installing aluminum frame windows. Other alterations such as window and wood door replacements occurred at unknown dates. During the Commission site visit it was noted that most of the original, historic materials features are no longer extant on the interior of the Grand Temple of the Rosy Cross.

Krotona Court and the Grand Temple of the Rosy Cross were identified in the citywide historic resources survey, SurveyLA, as eligible for listing under local, state, and national designation programs for their association with the Krotona Colony, a Theosophical society established in lower Beachwood Canyon in 1912. In addition, Krotona Court and the Grand Temple of the Rosy Cross were found to be individually eligible for designation as excellent examples of the Spanish Colonial Revival residential architecture by master architects Mead and Requa and Moorish Revival institutional architecture by master architects Arthur and Alfred Heineman, respectively.

DISCUSSION

Krotona Court and the Grand Temple of the Rosy Cross meets two criteria for designation under the Cultural Heritage Ordinance.

The subject property “exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community” as the headquarters of the American Section of the Theosophical Society, which greatly influenced alternative spiritual movements in Los Angeles and contributed to the development of Lower Beachwood Canyon. The subject property served as one of the earliest and most prominent institutional sites associated with modern esoteric movements as the headquarters of the American Section of the Theosophical Society from 1912 until 1920. It also spurred the growth and development of Lower Beachwood Canyon through advertisements in Theosophist periodicals encouraging its followers and others from across the country to come to Los Angeles to purchase surrounding vacant lots or rent units in existing adjacent residences. As the Lower Beachwood Canyon community grew, the subject property became the figurative center of the Krotona Colony which was composed of at least 18 other properties associated with the Theosophical Society and various esoteric groups. Even after the Theosophical Society moved to Ojai in 1924, residences associated with Theosophy were constructed, demonstrating Theosophists’ continued investment and influence in the development of the area.

While the roots of the Theosophical and other modern esoteric movements can be traced to South and East Asia, Theosophy saw large growth in popularity in, and came to be associated with, Southern California and Los Angeles. The Theosophical Society was among the first Western organizations that introduced cultural practices from Eastern religions such as Buddhism and Hinduism to Los Angeles, paving the way for the exploration of esoteric thought that has profoundly shaped Los Angeles culture. While occupying the subject property, Theosophists, particularly women leaders such as Marie Russak Hotchener, Alice Evans Bailey, May S. Rogers, and Christine Wetherill Stevenson, used arts, culture, and lectures to popularize alternative spiritual practices that formed the foundation of the New Age movement in the 1970s. Similar to the basis of Theosophy and other esoteric spiritual movements during the late 19th and early 20th centuries, the New Age movement looked forward to a “New Age” of love and light and offered a preview of the coming era through personal transformation and healing. Even after the subject property was converted into apartments by 1926, the association with Theosophy remained and attracted residents. The subject property appears to be among the earliest remaining purpose-built properties associated with alternative spiritual disciplines in Los Angeles.

The subject property also embodies “the distinctive characteristics of a style, type, period, or method of construction” as an early and significant example of a Spanish Colonial Revival-style building designed by master architects Mead & Requa and an excellent and rare example of a Moorish Revival-style institutional building designed by master architects and Heineman & Heineman. Constructed in 1913, Krotona Court is one of the earliest examples of the Spanish Colonial Revival architectural style in Los Angeles, succeeding the earliest known example of the style in the city, the Southwest Museum (HCM #283), constructed in 1912. The 1915 Panama California Exposition in San Diego exposed Spanish-inspired architectural styles to Southern California and architects soon after incorporated the styles into a range of new developments; by the 1920s, the Spanish Colonial Revival architectural style was ubiquitous throughout Los Angeles. Master architects Mead & Requa are widely understood to be two of the most significant producers of Spanish Colonial Revival styles, the development of which was greatly influenced by the architects’ travels through the American Southwest, South America, the Mediterranean, and Africa. Mead & Requa’s design of Krotona Court incorporates many features characteristic of the Spanish Colonial Revival architectural style including its stucco exterior walls, low-sloped clay tile roofs, prominent courtyard, arched doorways, and protruding lattice box screens. Krotona Court represents one of Richard Requa’s early commissions and one of the first projects

completed by the Mead & Requa partnership. The Grand Temple of the Rosy Cross exemplifies the Moorish Revival architectural style through its stucco exterior, ogee arch-framed doorways and entrances, and geometric stained-glass windows, which draw design elements from North African, Muslim, and Moorish architecture popularized in North Africa and southern Spain. Krotona Court also includes Moorish Revival stylistic details, as reflected by the large dome atop the Esoteric Room, which was common among Spanish Colonial Revival-designed buildings. Remaining examples of Moorish Revival-style buildings are rare in Los Angeles.

Although it has experienced several alterations, including the removal of most original interior features of the Grand Temple of the Rosy Cross building, the Grand Temple's exterior and the remainder of the subject property retain sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

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 Krotona Court and the Grand Temple of the Rosy Cross 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-2024-2187-CE was prepared on September 13, 2024

BACKGROUND

On April 3, 2024, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. In accordance with LAAC Section 22.171.10 (e), on April 26, 2024, the property owner, with mutual consent of the applicant and Director of Planning, requested an extension to the time for the Commission to take the property under consideration. On July 18, 2024, the Cultural Heritage Commission voted to take the subject property under consideration as a potential Historic-Cultural Monument. In accordance with LAAC Section 22.171.10, on July 24, 2024, the property owner requested up to a 60-day extension to the time for the Commission to act. On September 12, 2024, a subcommittee of the Commission consisting of Commissioners Kennard and Kanner conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources. On October 25, 2024, the property owner requested to continue the November 7, 2024, hearing date.















































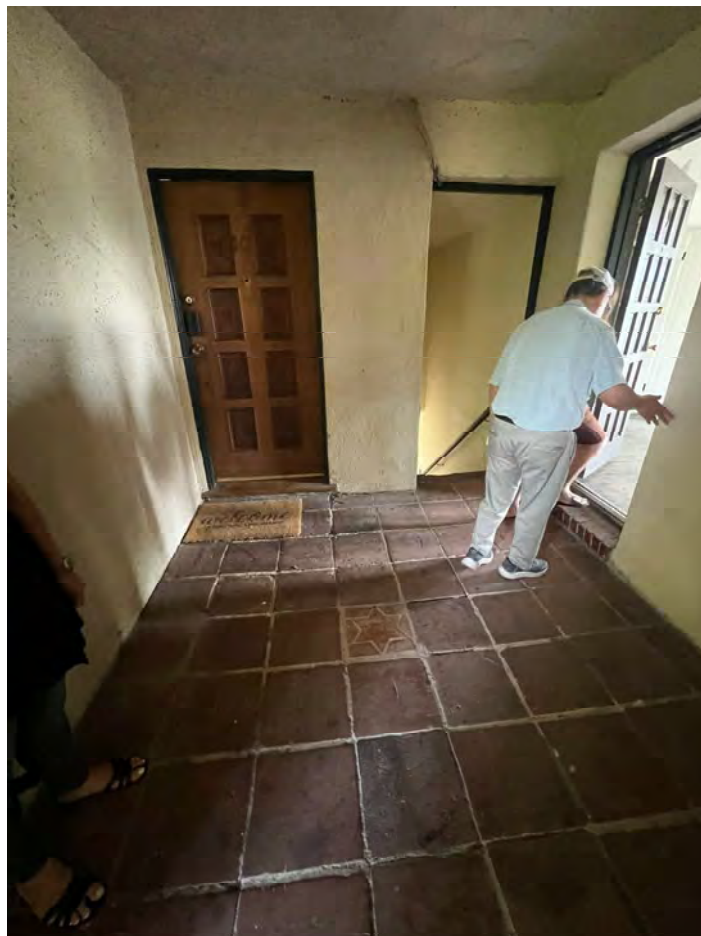


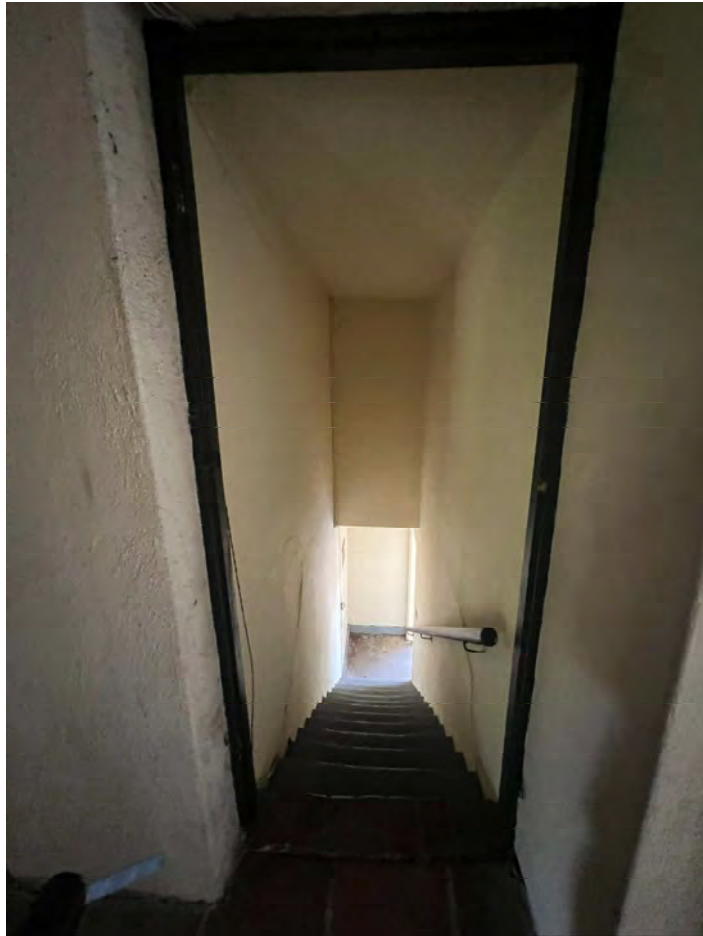














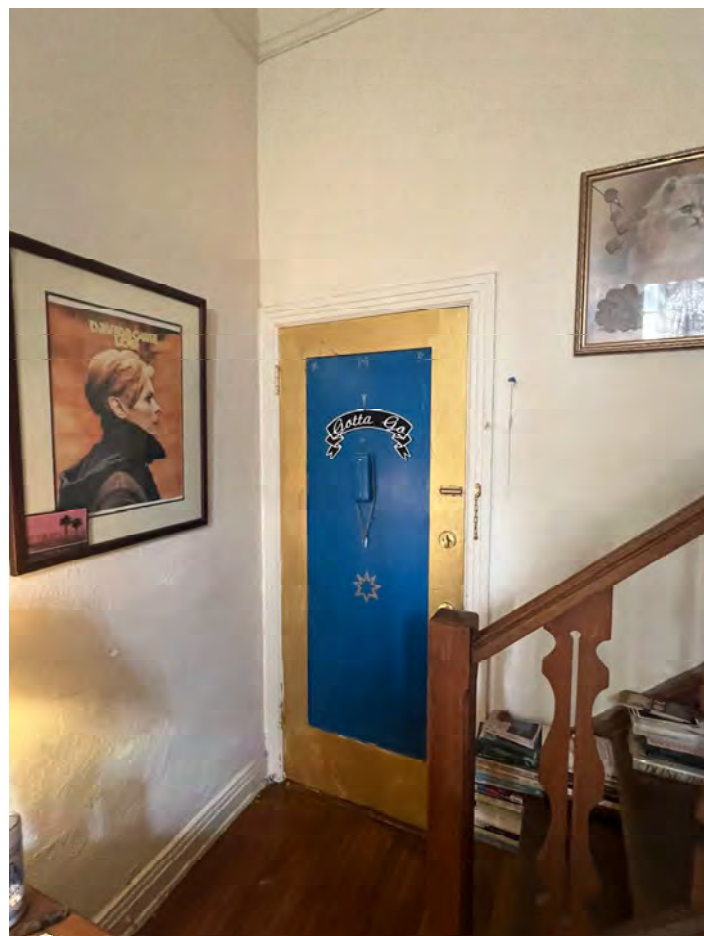












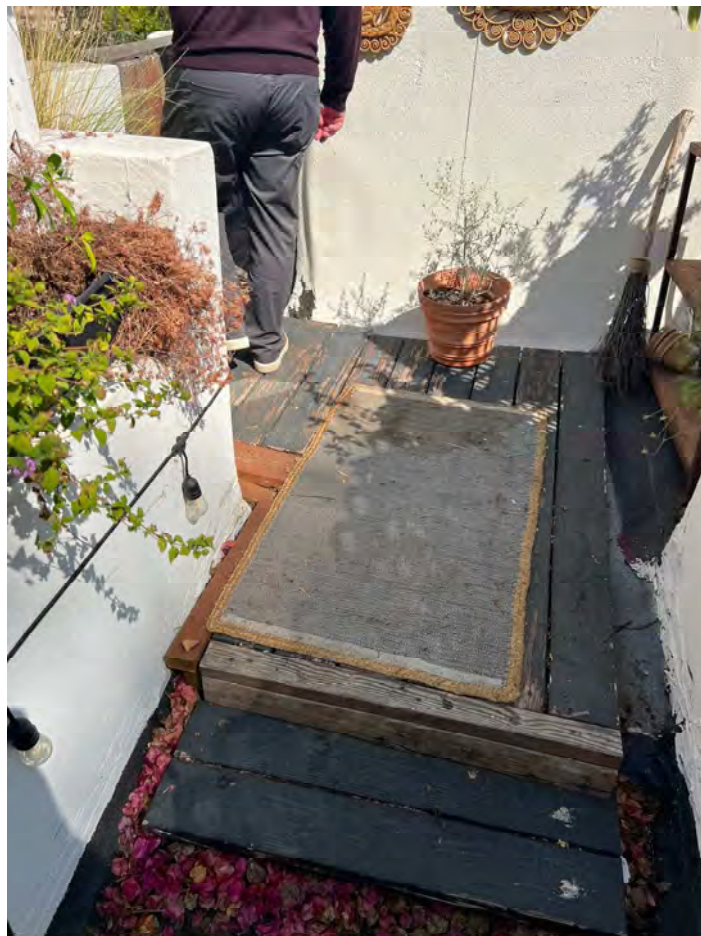














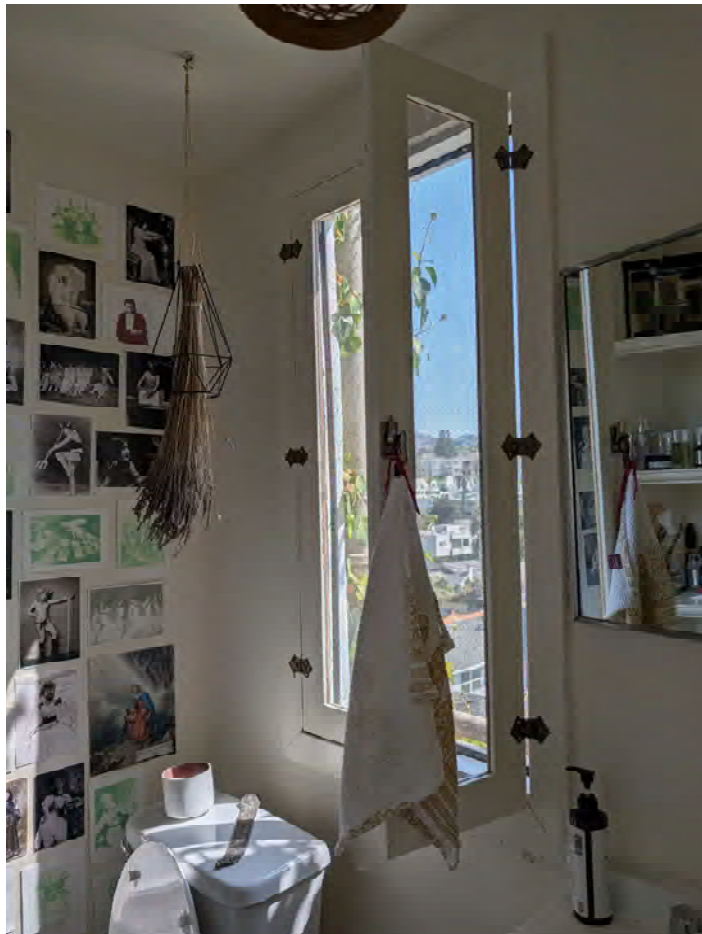






















COUNTY CLERK'S USE

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-2024-2186-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2024-2187-CE

PROJECT TITLE

Krotona Court and the Grand Temple of the Rosy Cross

COUNCIL DISTRICT

4

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

2122-2130 N. Vista Del Mar Avenue, Los Angeles, CA 90068

☐ Map attached.

PROJECT DESCRIPTION:

Designation of Krotona Court and the Grand Temple of the Rosy Cross 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 & 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 **Krotona Court and the Grand Temple of the Rosy Cross** 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

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2024-2186-HCM
ENV-2024-2187-CE

HEARING DATE: July 18, 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)

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Land Use Designation: Low Medium II Residential
Zoning: RD1.5-1XL
Area Planning Commission: Central
Neighborhood Council: Hollywood United
Legal Description: Tract 5917, Arbs 3-4 of Lot 57

EXPIRATION DATE: May 3, 2024*

*owner requested continuance on April 26, 2024

PROJECT: Historic-Cultural Monument Application for
KROTONA COURT AND THE GRAND TEMPLE OF THE
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REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Mayer Moizel, Trustee
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PREPARER: Daniel Paul
Daniel D. Paul, Architectural Historian
3938 Vista Court
Glendale-La Crescenta, CA 91214

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 Krotona Court and the Grand Temple of the Rosy Cross is a multi-family residential complex located on a parcel spanning between N. Vista Del Mar Avenue and N. Gower Street along the southside of Primrose Avenue in the Beachwood Canyon neighborhood of Los Angeles. Constructed in 1912, Krotona Court was designed by architects Frank Mead (1865-1940) and Richard Requa (1881-1941) in the Spanish Colonial Revival architectural style as a lodging, communal, educational, office, and cafeteria complex for the Krotona Institute of American Theosophical Society. Part of the building also housed the Esoteric Room, a semi-independent space for more intensely focused Theosophic studies dedicated to intuition, self-examination, and mediation that was only open to select members. Constructed as an auditorium and ritual space in 1914, the Grand Temple of the Rosy Cross was designed by architects Arthur S. Heineman (1878-1972) and Alfred M. Heineman (1882-1974) in the Moorish Revival architectural style. The subject property served as the heart of the Theosophical Krotona Colony and headquarters of the American Section of the Theosophical Society of Adyar from 1912 until 1920. In 1920, the American headquarters of the Theosophical Society relocated to Wheaton, Illinois and in 1924, Theosophists left Krotona Colony to construct a new Theosophical Society community in Ojai, which still exists today. By 1926, actor and director Rupert Julian converted the subject property into apartments. In 1964, a three-story Mid-Century Modern-style apartment building was added to the rear of the Temple of the Rosy Cross; it is on separate lots and is excluded from the boundary of the proposed Historic-Cultural Monument.

Established in New York in 1875 with the founding of the Theosophical Society by Russian emigre Helena “Madam” Blavatsky, Colonel Henry Steel Olcott, and William Quan Judge among others, Theosophy was an early practice to study and investigate alternative spiritual disciplines to Christianity. It was part of a larger new wave of metaphysical spiritualist groups that arose by the end of the 19th Century, associated with the New Thought movement, a religious movement with a philosophy based upon the cultural and belief systems of Ancient Greeks, Romans, Egyptians, Chinese, Taoist, Hindu, and Buddhists involving the interaction among thought, belief, and consciousness in the human mind. Theosophy aimed to understand the underlying, connected truth pervading all religions and spiritual disciplines, philosophy, and science. Like its contemporary alternative spiritual practices, Theosophy was open to men and women and offered opportunities for autonomy, self-expression, and spiritual connection for educated middle- and upper-class women that were not found in other areas of society. In the early 1880s, Blavatsky and Olcott relocated to India and established the Theosophical Society’s headquarters at Adyar in Chennai, Tamil Nadu. Following Blavatsky’s death in 1891, a Theosophical community named Lomaland was established in San Diego, and later the Adyar-based Society was taken over by Annie Besant, under whom it grew to its largest extent during the late 1920s.

Krotona Colony was proposed by Albert Powell Warrington, President of the American Section of the Theosophical Society Adyar, in 1911. Warrington named the colony after the ancient Greek colony of Kroton – home of Pythagoras – as a reference to the group’s goal to promote communal brotherhood, study comparative religion, and investigate unexplained laws of nature. As the American headquarters of the Theosophy movement from 1912-1920, Krotona was among the first establishments to openly propose an East-meets-West combinative spiritual approach that brought together Western and Eastern religious, philosophical, and esoteric practices. Krotona Colony was originally 11 acres and included a variety of buildings undertaken by Theosophists in various Eastern-informed architectural styles, some of which still remain. The subject property appears to be among the earliest remaining purpose-built properties associated with alternative spiritual disciplines in Los Angeles.

Square in plan, Krotona Court is characterized by four equidistant ellipses enclosing a central courtyard. Varying from one to three stories, it has stucco cladding and it has a complex combination set of roof

forms that include a hipped roof clad in Spanish tile at the west-facing primary elevation, a flat roof with a parapet on the side and rear ells, and a dome topping the rear portion containing a semi-independent single-story building (the Esoteric Room). The primary west-facing elevation features a central brick staircase flanked by stepped concrete wingwalls that leads to an arched entrance way. The entrance way is enclosed by a metal gate and leads to a two-part corridor with a flat roof with painted wood beams of corbelled underscoring and exposed bulb lights. Flanking the entranceway are two pole lights sitting above concrete piers. Above the entranceway is a projecting wood lattice box screen (*mashrabiya*) with two smaller punchouts each with two metal bars at either side of the box. The roofline of the elevation features exposed wood rafter tails protruding from wood soffits below the eave. A running course and bordered brick walkway parallel the primary elevation. Planters containing aloe vera, shrubs, and various tree specimens including a canary palm sit between the walkway and the building. The south-facing elevation is one story tall and features at least five sets of four-lite paneled double wood doors set behind concrete stoops. The rear entrances to the units are covered with a metal scallop-edged awning. A brick running course lines the southern elevation and is covered with an open archway at the southeast end. The rear, east-facing elevation is one- and two-stories tall with a raised central portion consisting of a semi-detached domed structure that sits above the second story. Three punchout openings with two metal bars each are present below the dome. There are projecting single-story levels at the south- and north-ends of the elevation, and protruding roof vents atop the second story. Centered at the ground level of the east-facing elevation is a projecting entryway with a vented wood door and a concrete clad column that leads to a stairwell that ascends upwards and connects to the central courtyard. The north-facing elevation is largely utilitarian, with a cutout arch entranceway near the center with a metal security gate. Directly west is a square bay with wood-frame French double doors partially covered by painted plywood while the remaining elevation is obscured by foliage. Fenestration across this building includes operable fixed and double-hung wood windows, jalousie windows, aluminum slider windows, leaded stained glass windows, multi-lite wood doors, and wood French doors. Interior features of the building include brick paver flooring, stained wood ceiling beams, wood cabinetry, and detailed wood corbels.

The interior courtyard consists of terracotta and brick pavers, wood pergolas supported by bulbous concrete columns with overgrown vegetation, and a square pond lined with brick at its edges and a birdbath fountain at its center. Off the courtyard are multiple pairs of wood entry doors to various apartment units.

The Esoteric Room is accessed off the roof of the Krotona Court's east ell. It is rectangular in plan and single-story. It has a primarily flat roof with a stucco-clad dome set upon a square base at the center. Each side of the square base faces a cardinal point and contains three punchout, deeply recessed square windows that are operable from the inside. A stucco-clad amphora vase is embedded in the southwest corner of the roof. Centered within the west-facing front elevation is a deeply recessed ogee arched entranceway. Its paired entrance doors are of thick, double wood slab with plank cross members, metal studs, and brass, braided-handled door hardware. The south-facing elevation has a centered, two-part operable wood window, topped with a small visor hood supported by simple wood brackets. The north-facing elevation has a secondary entryway, and a small but full-height projecting ell that is a storage room. Interior features include a built-in wood seating area, a stepped altar, and gold-leaf cladding and a five-pointed star-shaped recessed light inside the dome.

Rectangular in plan, the Grand Temple of the Rosy Cross building is two-stories in height and clad in stucco. It has a flat roof and raised parapets clad in Spanish tile with wood projecting posts. The primary west-facing elevation features a slightly projecting bay containing an ogee archway entrance and a large stained glass rose window that forms a horseshoe or Moorish arch silhouette. This arch shape is also present on the multi-lite windows flanking the entrance and present at upper portions of the building's side elevations. Two terracotta paver steps lead to the entrance. Small wing walls with

lion statues and sconces also flank the entrance. The north-facing elevation features windows that open onto semi-circular metal balconies, larger wood balconies with undulating mill cut balustrades atop wood posts, and paired French doors fronted by a wood balcony on the upper level. The bottom story features wood frame multi-lite French doors. An U-shaped apartment addition is connected on the east-facing elevation and the south-facing elevation is obscured by the hillside. Fenestration across this building consists of multi-lite wood windows and clear-glazed circular windows in addition to the stained-glass windows. The building is fronted by a concrete walk and breezeblock wall.

Frank Mead was born in Camden, New Jersey, in 1865, and studied architecture at the Pennsylvania Museum and School of Industrial Art. Mead first worked for the firm of Frank Miles Day before starting a practice with Charles Barton Keen in 1893. In 1903, Mead moved to San Diego and was hired by William S. Hebbard and Irving J. Gill. Mead worked directly for Gill for several months in 1907 after Gill and Hebbard severed their partnership. Between 1910 and 1923, Mead partnered with Richard Requa designing residential, commercial, and institutional works throughout Southern California. Mead passed away in 1940.

Richard Requa was born in Illinois in 1881 and moved to San Diego in 1900. He worked as an electrician before being hired as a building supervisor by Irving Gill in 1907. There, he briefly overlapped with Mead. Requa gained experience as a draftsman under Gill and in 1910 set out to start his own architectural practice. Together with Mead, Requa's design portfolio consists of a commission for Mr. and Mrs. Augustus F. Knudsen at 2071 Vista Del Mar Avenue (1913); the Hopi House in La Jolla (1913, not extant); the Palomar Apartments in San Diego (1915); the Torrey Pines Lodge in San Diego (1923); El Roblar Hotel in Ojai (1919-1920); and the Ojai Post Office (1917). Following the end of his partnership with Mead in 1923, Requa became a significant architectural and civic leader in San Diego. In 1926, he published a book that defined and exported his version of Spanish Colonial and Mediterranean Revival style nationally. In 1934, he became director of the San Diego American Institute of Architects and served as Director of Architecture for the California Pacific International Exposition held in Balboa Park from 1935-1936. Requa passed away in 1941 in San Diego at the age of 60.

Brothers Arthur and Alfred Heineman were born in Chicago in 1878 and 1882 respectively and moved to Pasadena with their parents and brother, Herbert, in 1894. Neither brother had formal architectural training. They first found employment in real estate, but by 1910 had designed the Hindry House (City of Pasadena Historic Monument). Arthur later became a certified architect while Alfred held the title of associate. Heineman and Heineman designed a variety of single-family homes, commercial, and institutional works that include the 221 S. St. Andrews Place Residence (1912, HCM #1108), J.R. Dennison House (1913, HCM #818), Bowen Court (1910-12, National Register of Historic Places), the Marie Russak Residence at 6101 W. Scenic Avenue (1914), multiple Pig' N' Whistle Cafes, and the Western Lithography Company building (1911, not extant). Arthur Heineman most well-known for developing the concept of the motor hotel or MoTel, which he later trademarked. Arthur died in Los Angeles County in 1972 at the age of 93. Alfred died in Los Angeles in 1974 at the age of 91.

The subject property has experienced a number of alterations such as the replacement of rotten wood joists and the floor over the cafeteria and kitchen, replacement of rotten studs on outer wall, the replaster of walls and ceilings, and the installation of two air vents and three windows in 1917; the reroof and replastering of the exterior in 1922; the conversion of the Grand Temple of the Rosy Cross into 10 apartments in 1925 by architect Arthur Benton; the erection of a storeroom in 1928 (no longer extant); the repair of hardwood subfloor and wall damage in 1945; the addition of kitchens to lodging units within Krotona Court in 1952; the addition of kitchen units within apartments in the former Grand Temple of the Rosy Cross in 1954; the addition of a 47-foot retaining wall and swimming pool in 1955; the addition of 14 apartments units attached to the Grand Temple of the Rosy Cross between 1961

and 1964; and changes to the massing of the Krotona Court's frontal ell in the 1970s that included replacing lattice wood boxes and installing aluminum frame windows. Other alterations such as window and wood door replacements occurred at unknown dates.

Krotona Court and the Grand Temple of the Rosy Cross were identified in the citywide historic resources survey, SurveyLA, as eligible for listing under local, state, and national designation programs for their association with the Krotona Colony, a Theosophical society established in lower Beachwood Canyon in 1912. In addition, Krotona Court and the Grand Temple of the Rosy Cross were found to be individually eligible for designation as excellent examples of the Spanish Colonial Revival residential architecture by master architects Mead and Requa and Moorish Revival institutional architecture by master architects Arthur and Alfred Heineman, respectively.

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 April 3, 2024, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. In accordance with Los Angeles Administrative Code Section 22.171.10 (e), on April 26, 2024, the property owner, with mutual consent of the applicant and Director of Planning, requested an extension to the time for the Commission to take the property under consideration.



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: planning.ohr@lacity.org) | 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.

Daniel Paul

March 8, 2024

Name:

Date:

Signature:

Lindsay Mulcahy

March 8, 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



FOR
RENT
310-3795539

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7: WRITTEN STATEMENTS A & B

7A: PROPOSED MONUMENT DESCRIPTION

Building Description

The subject property contains the Krotona Court, the Esoteric Room set upon it; the Grand Temple of the Rosy Cross; and a landscaped processional walkway of Vista Del Mar Avenue with other yard and landscaped areas. The address for both buildings is 2300 Vista Del Mar Avenue. Master architects William Mead and Richard Requa designed Krotona Court in 1912, and brothers Alfred and Arthur Heineman, also master architects, designed the Grand Temple of the Rosy Cross in 1914.

Krotona Court- Exterior

The Krotona Court is a stucco-clad residential building. The building's square plan consists of four equidistant ellipses enclosing an open courtyard, and per hillside topography, the Krotona Court's stories are variegated: up to 3 stories at the center portion of its rear elevation, but otherwise 1-and-2 stories. Its roof types are also variegated, and include a hipped roof portion clad in Spanish tile at the property's west-facing front elevation, flat roofed, parapet-lined side-and-rear ellipses, and its rear portion topped by the Esoteric Room, a semi-independent single story building, itself dome-topped. Across all elevations the Krotona Court includes operable, fixed and double-hung wood frame windows of various quantities, dimensions and arrangements, plus jalousie and aluminum slider windows- added later but in most instances likely over 50 years ago. Additionally, the Krotona Court building includes select instances of leaded, smaller-scale stained glass windows, often of hammered or clear glazing containing a colored crest or other pattern.

Located off Vista Del Mar Avenue, the Krotona Court's west-facing front elevation has a centered, arch-form entryway, set behind a prominent stair set and walk clad in sailor course brickwork, flanked by stepped concrete wingwalls and at the entryway itself low concrete piers, each topped with a metal, lantern-style pole light. Front elevation windows are in a loosely symmetrical arrangement, and at the ground level include a row of 15-light wood frame, 6-and-6 wood frame operable units, and a variety of jalousie units at the ground level, among other window types. At the second story directly above the entryway is a *mashrabiya*: a projecting wood lattice box screen seen in traditional Islamic architecture. Behind it is a small, wood-frame operable window. Smaller scale punchout openings, each containing two metal bars, are present at either side of the entryway and the *mashrabiya* centered above it. At the front elevation, the roofline extends to form eaves underscored with soffits of stained wood plank, themselves underscored with stained wood rafter beams.

A running course and bordered brick walkway parallels the Krotona Court's front elevation. Between it and the building are small rectangular brick planters containing aloe vera and shrub specimens. Larger planters containing aloe vera, shrub and various tree specimens, including a standalone canary palm off the main entryway, front the Krotona Court property at Vista Del Mar. There, low concrete walls clad in smooth stucco step to the street's descending grade, then curve around forming the wingwalls off either side of the centered entryway.

The Krotona Court's single story south-side elevation has a row of multiple repeating bays, each containing four-lite double wood doors set behind a raised concrete pad, and topped by a metal, scallop-edged hood. Each bay is the rear entry to apartments whose primary access is off the Krotona Court's inner courtyard. Between each bay at the south elevation are small bays of various double-hung wood frame windows. Fronting the south elevation, and connecting its row of units, is a full-length walk clad in brick running course that, like the elevation itself, reads as sunken in grade. At the rear of the south elevation, an open archway covers the end of the walk off the Krotona Court's southeast-rear corner.

The Krotona Court's north-side elevation moves from one to two stories in height as Primrose Avenue, which the north elevation faces, descends its hillside grade due eastward. Much of the north elevation's western portion toward the front of the building is obscured by vegetation from the public right-of-way. The Krotona Court's north-side elevation has a variety of windows that include 4/4 wood frame double hung, jalousie windows, and toward the rear at the ground level, a large picture window with a narrow pent-form hood supported by stepped wood brackets of an Asiatic design reference. Toward the center of the elevation off Primrose Avenue, a cutout arch entryway is present, fronted by a security gate of vertical metal poles. Near it is a square bay partially covered in painted plywood with wood frame double French doors partially visible behind it. Primarily of blank stucco with little modality, this north elevation, though it faces a vehicular right of way, reads as a back-of-the-house affair, affixed with various pipes, ducts, and gutters.

The Krotona Court's east elevation is one-and-two stories, with a raised central portion integrating the semi-detached Esoteric Room atop it. Running along its ground level, the east elevation has various 4/4 wood frame double-hung windows and jalousie windows. Where the raised Esoteric Room is integrated, the east elevation has symmetrically placed wood frame double hung windows flanking an abstract and broad, blank bay of unadorned stucco. Each of these upper window bays is topped with a low, pent-roofed hood supported by wood brackets. The Krotona Court's east elevation's upper portion contains a row of three punchout openings, each having two metal bars, and just above them is visible the dome that tops the Esoteric Room. At either end, the east elevation contains projecting single levels that presently include apartment levels.

Centered at the ground level of the east elevation is a square-plan projecting entryway with a vented wood door and a bulbous, concrete clad column integrated into its southeast corner. The ground level of this projecting space contains a central corridor that ultimately leads to a stairwell that ascends upward and connects to the Krotona Court's courtyard. Within the projecting space, off one side of the corridor is a small kitchen, and off the other side is the "refectory," a communal dining space akin to a cafeteria.

The refectory space features a generous use of brick as a running course across its walls, and brick pavers across its floor. The room has a fireplace centered within its south wall, and bricks at either side of the hearth are presently painted white, in a stepped, alcove-like pattern. Directly above the fireplace is an open niche and off either side of it is wood cabinetry with triangular, dark-stained metal hinges. Stained wood beam work is present beneath the cabinetry, and stained beam work underscores the room's flat ceiling. Paired, 10-and-10 leaded glass windows containing stained glass crests are also present in the refectory. The refectory's floor is raised above and off the corridor from which it is accessed, the opposite end of which is a small kitchen. Steps into the refectory are of brick, and the room is semi-partitioned from the corridor by a baffle wall, with a wood lattice screen. The opposite end of the entryway contains a Classically detailed wood corbel, above which is a substantial, painted wood beam traversing the ceiling above the entryway itself.

Atop the projecting space containing the refectory and kitchen is a recent wood pergola and a matchstick balustrade enframing a deck for two separate apartment units. A recent wood partition symmetrically divides the deck, accessed by two sets of paired, ten-unit wood frame French doors. Similar, standalone columns to that in the projecting entry are present in the pool area it faces and were part of a pergola during the property's period of significance, when this space was a yard for outdoor dining. The concrete-lined pool area reads as sunken, with a breezeblock wall to its north and to its south, a CMU-clad slope beneath the elevated Temple of the Rosy Cross building. These later hardscape elements in addition to the lozenge-shaped pool itself, were added in the mid-1950s, after the property's period of significance.

Krotona Court- Corridor and Courtyard

The Krotona Court's west-facing main entryway leads to a two-part corridor, fronted by a recent metal gate, and having an arched wood door at its opposite end. The corridor's roof is flat, with painted wood beams of corbelled underscoring with exposed bulb lights. Solid doors of dark-stained T1-11 cladding are present off either side of the corridor, which also includes a bank of recent metal mailboxes. The Krotona Inn's entry corridor widens at its eastern end, and contains, on its north side, a wood door topped with leaded stained glass containing a rose bud design. Sidelights flanking the door possess a similar motif. The stained glass within the door and its sidelights have hammed glazing units.

The corridor opens onto an open courtyard that reads as the heart of the Krotona Inn building. The Krotona Inn's square plan courtyard has flooring of terra cotta and brick pavers. Wood pergolas supported by bulbous concrete columns are overgrown with lush plant specimens, and cover brick walkways edging the courtyard and set slightly above it. Visible off the courtyard at north and south ends are multiple pairs of wood entry doors to various apartment units. Facing the courtyard off the east end are a pair of wood frame French doors, beyond which was a library. Off the courtyard's southeast corner is a stairway that ultimately descends to the former refectory and out onto the pool area. Above the library the west elevation and dome of the Esoteric Room is also visible from within the courtyard. Facing the courtyard off the west end is a five-light wood door flanked by two-part wood frame sidelights fronts a protruding room. As viewed from the courtyard, centered within the west-end's second level is a projecting living area, enlarged by the current property owner in the 1970s, that includes a pair of 8/8 wood frame double-hung windows, then a row of three recent aluminum sliding windows. At the courtyard's sunken center is a square, scallop-corned, pond, brick-lined at its edges, containing various water plant specimens and a birdbath fountain with a statue of two cherubim.

Krotona Court- Esoteric Room

The Krotona Court's north, south, and east ends are all flat-roofed, and each of these roofs has walking paths for circulation purposes. It is off the roof of the Krotona Court's east end that the Esoteric room is accessed. Constructed atop the east end, the Esoteric Room is rectangular plan and single story. Its own roof is primarily flat, but at its middle is topped with a stucco-clad hemispherical dome, set upon a square base. Each side of the square base intentionally faces a cardinal point, and contains three punchout, deeply recessed square windows that are operable from inside. A stucco-clad amphora vase is embedded in the southwest corner of the Esoteric Room's roof.

Centered within the Esoteric Room's west-facing front elevation is a deeply recessed ogee arched entranceway. Its paired entrance doors are of thick, double wood slab with plank cross members, metal studs, and brass, braided-handled door hardware, that taken together all reads as non-western and ancient. The entryway has ceramic pavers of a five pointed star pattern, that is a later alteration.

The Esoteric Room's south-side elevation has a centered, two-part operable wood window, topped with a small visor hood supported by simple wood brackets. The Esoteric Room's north-side elevation has a secondary entryway, and a small but full-height projecting end that is a storage room. The Esoteric Room's east-rear elevation is of one to the Krotona Inn's previously described east elevation.

The primary space inside the Esoteric Room features a built-in wood sitting area lining its walls at the ground level and these sitting areas double as storage. Constructed into the room's east

wall is a substantial, stepped altar. Wingwalls flank the altar and centered upon it is an original wood tabernacle, with triangular brackets and metal ring latches. Incorporated into one of the wingwalls of the altar area is an early, electronic push-button system that operated a set of bell chimes that could be heard across the Krotona property.

Inside the Esoteric Room, the dome is recently clad in gold leaf. Cutout within the dome at cardinal point east a recessed light in the shape of a five pointed star. This star and its location, is likely a reference to the “Order of the Eastern Star,” a subsection of the American Theosophical Society intended to prepare for the coming world teacher, whom TS leaders had identified as a young Brahmin boy named Jiddu Krishnamurti (1895-1986). Aside from the dome, the ceiling of the Esoteric Room is otherwise flat, and within it at alternating corners just beyond the dome, removable ceiling panels feature cutout five-pointed and six-pointed stars. To the north of the Esoteric Room is a small patio space, and it includes a flue-like stucco-clad ventilation duct. To the south of the Esoteric Room, the Krotona Inn’s roof contains a stucco clad storage roof that itself reads as a flue, and from a distance provides a compositional symmetry to the Krotona Inn’s rear portions.

Grand Temple of the Rosy Cross- Exterior

Originally built as an auditorium, the church-like Grand Temple of the Rosy Cross building is a two story rectangular plan residential building of stucco cladding. The building has a flat roof and raised parapets clad in Spanish tile, and stained projecting wood posts. The Grand Temple of the Rosy Cross’ west facing front elevation is three bays across and symmetrical. The slightly projecting center bay contains the portal-like main entry of Tudor-styled, segmental arch motif. Directly above it is a prominent stained glass rose window. Its rose window features a circular, 12-pointed star within which is a circle motif containing a pattern of undulating tablets and leaves, four each, projecting from a rosebud containing a five-pointed star. The pointed arch of the entry partially eclipses the rose window, and the combined silhouette of both forms a “horseshoe arch” also called a “Moorish arch,” a shape reiterated at the tall and narrow wood frame multi-light windows flanking the main entry, and also present at upper portions of the building’s side elevations. Each of these narrow windows contain multi-light operable wood frame units and has a small wood sill.

Two steps are clad in a slab-like terra cotta pavers and running course bricks front the entry portal. Off either end of the entry is a small, projecting wingwall, each topped by a concrete statue of a sitting lion with one paw raised. Recently installed lantern style porch lights are affixed off either side of the entryway. A wide, processional walk, with pavers of stained, scored concrete, is present in front of the entryway, and running along either side of the walkway is a low stucco clad concrete wall. Just inside the Grand Temple of the Rosy Cross it is a small narthex, beyond which is a central spine, off which are ten apartment units.

The building's north-side elevation reveals a substantial, sunken ground level relative to the parcel's hillside topography that is not evident from the building's front elevation. The narrow, Moorish arch windows seen at the front elevation are also present here. Some of the windows open onto miniscule and set-like semi-circular metal balconies, while others are part of larger programs fronted by larger wood balconies with undulating mill cut balustrades. The wood balconies are raised by wood posts above the sunken ground level. Paired, nine-light wood frame windows are also present at this side elevation's upper portion. The center portion of the north-side elevation contains a prominent clear-glazed circular window of eight spokes emanating off a center circle- itself the upper portion of yet another horseshoe arch. The window is underscored by a paired set of French wood doors, and fronted by a wood balcony. At the north-side elevation's sunken ground level, entries of paired wood frame four-light French doors are present, in addition various wood frame multi-light windows, including the 4/4 variety seen upon the Krotona Inn building. This elevation is fronted by a concrete walk and breezeblock wall added c.1955, after the property's period of significance.

The south-side elevation of the Temple of the Rosy Cross is inaccessible, and faces a hillside bluff, and an adjacent property. Based upon available imagery, the south-side elevation has similar design features as the north-side elevation, including a multi-spoked rose window and the narrow-form horseshoe arched windows seen elsewhere upon the building.

The temple's east-rear elevation is largely subsumed- therefore altered- by the 1964 apartment building wholly connected to it. This apartment, with an address of 6100 Primrose Avenue, was made after the property's period of significance and is not otherwise a contributing resource to the historic grouping. Aside from where it connects to the rear of the Temple of the Rosy Cross, the apartment- a multi-story, Modernist design of a U-plan enframing a sunken courtyard, is upon a separate parcel that is not part of this Historic-Cultural Monument application.

Landscape and Processional Walk

Aside from the centered walk leading to the Krotona Inn building, the larger property, including the Temple of the Rosy Cross, the Esoteric Room, and the property's rear portions, are accessed by a meandering concrete walkway, with lush landscaping off either side of it. The walkway begins off Vista Del Mar Avenue as two conjoined stair sets, each clad in rowlock brickwork, and having solid concrete balustrades. A built-in concrete bench is present where these stairways conjoin just a little ways onto the parcel, above-grade from the street. The stairs ultimately connect to a meandering, wide walkway of scored concrete that ascends its hillside, and low concrete curbs border the walk. The Edenic landscape off either side of the walkway, believed to be undertaken by noted San Diego landscape designer Kate Sessions, is lushly adorned with canary palms, rubber trees, agave, aloe vera, spider ferns, jade plants, vines, and other plant specimens. These landscaped areas incorporate brick-paved sitting patios near the apartments off the Krotona Court's south elevation. A concrete bird-bath fountain is visible off the walkway, as

are small segments of wrought iron fencing. The walkway connects to the Temple of the Rosy Cross, and to the southeast corner of the nearly at-grade Krotona Court roof to access the Esoteric Room. Additionally, the processional walk connects to other descending corridors, archways, and brick-clad steps, of pathways leading to the Krotona Inn's sunken south elevation, and to the down-grade topography of the larger property's rear portions. Historic photographs of Krotona reveal that the processional pathway, brick-paved patio, and pool are original. Landscaping in the 1920s appears to have been more sparse, however, canary palms and vines are evident.

Alterations

Permits on-file exist as early as 1917 for replastering work and to repair rotten joists and studs in the floor above the refectory (cafeteria), which presently doubles a flat-roofed deck for two units above it. The "Theosophical Institute" pulled a permit for reroofing and additional replastering in October of 1922. The American Theosophical Society relocated from the subject Hollywood property to Ojai in 1924. At that time, TS sold the entire property to movie director Rupert Julian. In 1925, Julian hired Arthur B. Benton- the architect of the Mission Inn in Riverside California, to convert the Temple of the Rosy Cross into 10 apartment buildings, gutting its auditorium in the process. In 1926, Mrs. Julian pulled a permit to have Polish Art Director Anton Grot (spelled Anton "Grott" on the permit), who was working under Julian at that time on various films, incorporate operable windows into porches "already built in" to the upper level outer ends of Krotona Court's west/ frontal ell, which was originally open and later became enclosed. Julian pulled a permit for a storeroom addition in 1928, and it is unknown where this was, or perhaps still is, presently located upon the property.

In 1952, property owner George Goldwater added a kitchen to each of the 14 lodging units in the Krotona Court; originally all tenants met for shared meals in the refectory, a brick-lined space which is still intact at the ground level of the Court's rear portion. In 1954 Goldwater pulled a second permit for adding kitchens to each of the 10 apartments in the former Grand Temple of the Rosy Cross building. The following year, Goldwater pulled the permits for the "semi-public swimming pool," a breezeblock wall off the pool area at Primrose Avenue, and presumably, the breezeblock wall flanking the walkway paralleling the Temple of the Rosy Cross at its north-side elevation. The CMU wall off the pool area beneath the Grand Temple of the Rosy Cross, was presumably completed at this time. What is now the pool area was a landscaped yard- an outdoor dining area known as the "Pergola at Cafeteria." Many of the pergola's columns appear to remain.

In 1964, Goldwater added the substantial multi-unit Mid-Century Modern three story apartment building that extends off the rear elevation of the Temple of the Rosy Cross. Though the permit Goldwater pulled treats this massive building an addition to the Rosy Cross apartments, the newer building otherwise exists upon a separate parcel, with its own dedicated address of 6100 Primrose Avenue.

An unpermitted renovation is visible at the upper level living unit of the Krotona Inn's frontal, west ell, where it faces the courtyard. This alteration appears to date from the 1970s, and includes three aluminum frame windows. A variety of natural, branch and log-form post, beam, trellis and pergola elements, primarily over entries, appear to be lost, and judging by permits for repairs dating to 1917, were likely lost early in the building's history.

Many of the Krotona Inn's windows appear to be jalousie windows that may be older but still post-dating the property's period of significance. The same holds true for many of the Krotona Inn's doors, which appear to be dark stained faux wood plank, and in other instances single light wood doors facing the courtyard that appear to date from the 1950s. Although the Esoteric room appears to be largely intact, its interior dome was recently gold leafed.

Permit History

1917: Mead and Requa, contractor Charles Richmond, "replace rotten joists and floor over cafeteria and kitchen, 20'x50', replace rotten studs on outer wall by 4"x4" posts under girder beams, enclosed in 8" tile wall. Replaster walls and ceilings. Cut two air vents and three windows and other minor changes" - City of Los Angeles building permit No. 2848, May 16, 1917.

1922: Reroofing and replaster exterior. Contractor F.M. Goss. - City of Los Angeles building permit No. 36148, Oct. 13, 1922.

1925: Film director Rupert Julian hires Arthur Benton, architect of the Riverside, CA Mission Inn, to convert the Grand Temple of the Rosy Cross into ten apartments. Contractor is Wilber D. Telerton. - City of Los Angeles building permit No. 33218, Sep. 28, 1925.

1926: Elsie Jane Julian, wife of Rupert Julian, pulls a permit to have Anton Grot (spelled "Grott" on the building permit) to glass on porches. This work is presumably at the outer wings of Krotona Court's upper level, at its frontal ell. Anton Grot became an academy award-winning art director. - City of Los Angeles building permit No. 11496, Apr. 16, 1926.

1928: Plaster repair work. City of Los Angeles building permit No 24861. Sep. 6, 1928.

1928: Mrs. Julian pulls permit to erect a 10' x 13' storeroom. No architect or contractor listed. Present location of this building is unknown, and was likely demolished. - City of Los Angeles building permit No. 28504, Oct. 11, 1928.

1945: Mrs. Julian pulls permits for hardwood sub-floor repair, unknown specific location, and wall damage. - City of Los Angeles building permits No. 8533, Jul. 11, 1945, and No. 11472, Aug. 2, 1945.

1952: Property owner George Goldwater pulls permit to add kitchens to lodging units within Krotona Court. Architect: Vernon W. Houghton. Historically all meals were communal, and held in the refectory or the “Pergola” outdoor dining area. - City of Los Angeles building permit No. 45633, Nov. 6, 1952.

1954: Property owner George Goldwater pulls permit to add kitchens to lodging units within apartments within the former Grand Temple of the Rosy Cross. Architect: Vernon W. Houghton. - City of Los Angeles building permit No. 04206, Dec 8., 1954.

1955: Property owner George Goldwater pulls permit to add 47’ retaining wall onto property, and to add swimming pool. - City of Los Angeles building permits No. 07988, Jan. 27, 1955, and No. 08389, Feb 3, 1955.

1961 (6100 Primrose Ave): Property owner George Goldwater pulls permit to “add 14 units to existing 12 units,” and this is presumably the U-plan, Mid-Century Modern styled apartment building affixed to the rear of the Grand Temple of the Rosy Cross. The addition was completed in 1964. - City of Los Angeles building permit No. 00290, Oct 31, 1961.

Undated (c.1970s): Upper portion of Krotona Court’s frontal ell, facing the courtyard, undergoes a massing alteration. Centered Lattice wood box screens were removed and replaced with a projecting massing of a larger, added space, which included three aluminum frame windows. However, its cladding, roof, materials, and roof line are all compatible with earlier building’s design. No permit pulled.

Other undated alterations: multiple window replacements, including jalousie windows themselves now appearing to be over 50 years old, and wood doors, some of which have a vertical board patterning that appear to reference earlier designs.

Character Defining Features

Krotona Court:

- Santa Barbara finish stucco work (exterior)
- Roughcast stucco work off courtyard
- Variegated stories
- Proto-Modernist elevations of cut-out, flat, and abstracted elements
- Wood plank fasciae
- Stained beams at eaves
- Block molding at eave
- Untreated wood soffits with stained wood posts

- Plank wood doors
- Arched headers
- Leaded Stained glass accents at doors, windows and sidelights.
- Hammered glass lites at doors, windows, sidelights
- 1/1 and 4/4 double-hung wood windows
- Wood frame fixed picture windows
- Groupings of multi-light operable wood frame windows
- Wood frame glass sidelights
- Wood sills
- Vent-like punch-out openings containing metal bars
- Mashrabiya window boxes
- Multi-light wood frame French doors
- Brick and terra cotta pavers
- Brick paved steps
- Spanish tile roofs
- Arched entryways
- Pull-chain doorbells
- Wrought iron door hardware including metal straps, braided handles
- Door markers with temple motif
- Roof decks and circulation
- Simple, pent-roofed window visors
- Wood ceiling beams
- Stepped wood brackets at window visors
- Stepped, painted concrete wingwalls at main entrance
- Wood ceiling beams underscored with decorative wood brackets
- In-built wood pass-through (kitchen)
- Wood latticework screens (refectory)
- Brick-clad interior spaces (refectory)
- Wood scroll brackets (refectory)
- Dark stained wood cabinetry with iron strap hinges (refectory)
- Cutaway star designs (Esoteric Room)
- Altar and tabernacle (Esoteric Room)
- Inbuilt wood seating (Esoteric Room)
- Bell chime button system (Esoteric Room)
- Recessed Moorish entryway (Esoteric room)
- Heavy and wood slab double doors with wood plank braces and metal studs (Esoteric Room)
- Open courtyard with centered, square plan, scallop-cornered pond
- Courtyard walkways with pergolas supported by bulbous and unadorned concrete columns.

Grand Temple of The Rosy Cross:

- Santa Barbara finish stucco work
- Stained glass rose window set within wood framed, 12-pointed star (dodecagram) with triangle lites

- Rose window possessing esoteric Rosicrucian, five-pointed star, and possibly other symbolism
- Moorish arch motifs, including narrow, vertical window
- Multi-light wood frame doors and windows
- Bronze chandelier with orbital wrap at narthex
- Small, wrought iron, semicircular balconies with braided members
- Wood balconies with mill-cut balustrades
- Paired, grouped, and standalone multi-light Moorish arch (Horseshoe arch) windows
- Wood sills
- Circular window motif of eight-spoked web emanating from a centered circle.
- Windows slightly recessed into elevations
- West-facing main entrance (westwork)
- Tudor-arched entry portal
- Projecting, square-faced wood beams at roofline
- Stepped parapets clad in Spanish tile at side elevations

Landscape:

- Wrought iron fencing
- In-built sitting benches
- Brick paved steps and stairways
- Lush vegetation at processional walk, Krotona Inn front yard, and Krotona Inn courtyard
- Abundant vine specimens over Krotona Inn courtyard pergola
- Vegetation includes abundance of Canary palm, rubber tree, aloe vera and agave specimens
- Concrete birdbaths
- Scored concrete walkways
- Y-form double stair off Vista Del Mar with solid balustrades of painted concrete
- Sloping front yard with steeply pitched concrete barrier walls
- Bulbous stucco clad columns at pool area

Integrity

The Krotona Court and Temple of the Rosy Cross retain integrity of **location** and since their initial build years, 1912 and 1914 respectively, as neither property has been moved or otherwise relocated. The property's integrity of **setting** has seen some changes: larger apartments buildings now flank the property, and the former Krotona Colony area has more development, primarily residential, than it did in 1912 when much of the Krotona Colony was Edenic, open space. However, both buildings still read as being located within a hilly and lush section of Beachwood Canyon, and in the immediate vicinity, many of Krotona Colony's original buildings still remain. The two buildings still retain integrity of **workmanship**, where workmanship was initially expressed. Examples of workmanship upon Krotona Court include the mashrabiya wood screen centered atop the front elevation, cutout star details with the Esoteric Room, stained glass windows, intricate stepped wood brackets supporting hoods over certain windows, and rustic styled doors with slab-like cross bucking. Upon the Grand Temple of the Rosy Cross,

workmanship is best exemplified in the elaborately designed rose window located over the building's primary entrance, and at its many narrow-form Moorish Arch windows, of wood lite multi-glazing and often accompanied by small wrought iron balconies. Though both have seen some alterations, integrity of **design** is generally retained. Compared against historic-era imagery, both buildings are easily recognizable as themselves, retaining smaller-scale landscape elements plus ancient, non-Western or Medieval details expressive of the larger whole. The Krotona Inn is missing some ephemeral architectural details. Across the main entry of the Court and the Esoteric Room was once a detail of projecting wood posts supporting substantial trunk-like branches that may have been intended as a trellis to support plant specimens that eventually covered it. This element above both buildings is gone now. Design alterations to the Temple of the Rosy Cross are more prominent, including the wholesale gutting of its interior to convert an interior auditorium into ten apartments, and then the connected addition of a Mid-Century Modern apartment building off its east-facing rear elevation. Nonetheless, from its exterior, especially at its primary, west-facing front elevation, the building reads as virtually unchanged, aside from the addition of wood balconies- added in the 1920s, off its north-side elevation. Regarding the property's landscape, it has seen a major alteration behind Krotona Court, where a former outdoor dining space called "The Pergola" was converted to a pool area in the 1950s. A handful of the pergola's bulbous concrete columns still remain there. Krotona Court and the Grand temple of the Rosy Cross retain integrity of **materials**. Both buildings are stucco-clad as originally designed and still feature an abundance of wood windows and wood doors with metal strap door hinges and , though some have been replaced in select instances. The courtyard within the Krotona Court appears to retain its original brick and terra-cotta pavers. Intended as a design with references to ancient architecture through various Moorish, ancient, and Medieval design references, the Krotona Court and the Grand Temple of the Rosy Cross retain their integrity of **association** to Theosophy as a turn of the century esoteric spiritual practice with a strong interest in combinative East-meets-West teachings and knowledge, itself now become culturally influential for Los Angeles. This also includes the associative integrity of the Esoteric Room itself: a domed space, complete with an interior altar and cut-out of an Eastern Star, intended for focused spiritual practice and mediation. Finally, Krotona Court and the Grand Temple of the Rosy Cross retain integrity of **feeling**, as the heart of a hidden spiritualist colony, from over 100 years ago.

7B: STATEMENT OF SIGNIFICANCE

Summary

The heart of the Theosophical Krotona Colony, the Krotona Court and Grand Temple of the Rosy Cross buildings are 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*, for the Theosophical Society's influence in spiritual movements throughout Los Angeles and the development of Beachwood Canyon. Theosophy was one of the first western spiritual traditions to draw from Buddhist, Hindu, and other Eastern and Southeastern Asian cultural practices. From 1912 to 1920, the headquarters for the American Section of the Theosophical Society were located within the Krotona Colony. While based at Krotona, Theosophists, particularly women leaders, used arts, culture, and lectures to popularize alternative spiritual practices that formed the foundation for the New Age movement in the 1970s. The 11-acre Krotona Colony directly contributed to the development of lower Beachwood Canyon by spurring new development, and in particular, excellent examples of Moorish Revival and Spanish Colonial Revival residences. Theosophists remained at Krotona until 1924 when they relocated to the pastoral Ventura County community of Ojai. By 1926, actor and director Rupert Julian converted Krotona Court and the Grand Temple of the Rosy Cross into apartments. The legacy of Theosophy has drawn innumerable Hollywood artists and spiritualists to reside in the apartments for almost 100 years.

Krotona Court and the Grand Temple of the Rosy Cross are 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*. Krotona Court, constructed in 1912, is an early and significant example of Spanish Colonial Revival style designed by master architects Mead & Requa. Select Krotona Court elevations express the same proto-Modernist planar abstraction associated with Irving Gill, with whom Mead and Requa both worked just a few years before the design of Krotona Court. The Grand Temple of the Rosy Cross, constructed in 1914, is an excellent and rare example of Moorish Revival institutional architecture designed by master architects Heineman & Heineman.

The period of significance begins with the construction of Krotona Court in 1912 and extends through the 1926 conversion of the buildings into apartments.

Theosophy

Established in New York on November 14, 1875, Theosophy was an early practice to study and investigate alternative spiritual disciplines to Christianity. These included non-Western religious and spiritual disciplines, in addition to esoteric practices- "secret sciences"- of any variety,

related to an individual's psychic potential.¹ The name "Theosophy" is a combination of the Greek prefix "theos", meaning "God," combined with the ancient Greek word "sophia," meaning "wisdom." A primary aim of Theosophy, which still exists, is to understand the underlying, connected truth pervading all religions and spiritual disciplines, philosophy and science. Insofar as there is connectivity, if not non-duality between what at first appears separate, Theosophy posits that all people regardless of race, sex, gender, or creed, are of one "brotherhood."²

Theosophy, whose motto is "There is no religion higher than truth," may be a practice and teaching discipline, but is ambiguous as a religion of its own.³ Scholars refer to East-meets-West disciplines such as Theosophy as "combinative" practice, and for the U.S., Theosophy was among the very first.⁴ According to one Theosophy newsletter, "the PATH we have in view is held by us to be the same one which in all ages has been sought by Heathen, Jew, Christian alike. By some called the path to heaven, by others called the path to Jesus, the path to Nirvana, and by Theosophists the path to truth."⁵ Culturally, Theosophy appears to have had a substantial influence upon the New Age movement with which Los Angeles, in popular culture or otherwise, is historically associated. Krotona was one of Los Angeles' first establishments to openly propose a combinative spiritual approach.

From 1912 until 1920, Krotona was the American headquarters ("American Section") for the Theosophical Society- Adyar ("Theosophical Society," "TS Adyar").⁶ Sanborn maps refer to the Krotona Colony as the "Krotona Institute of American Theosophical Society."⁷ Krotona Court was primarily constructed as a lodging, communal, and educational space, but also included offices, a refectory (cafeteria) and the Esoteric Room. Rosicrucianism and "Co-Masonry"- a version of Freemasonry that accepted women, informed the construction and use of the Grand Temple of the Rosy Cross.⁸ The primary figures behind the Grand Temple's genesis were Annie Besant, who oversaw TS Adyar from 1907 to her 1933 passing, and Marie Russak Hotchener, a Secretary of Theosophy, former opera singer, and self-taught architect. Like Theosophy co-founder Helena Blavatsky, Besant and Russak Hotchener demonstrated a tradition in the US and Western Europe of women in positions not just of practice, but of power and leadership

¹ *The Theosophist*, vol 1, no. 8, May, 1880: np.

² "Questions and Answers," *Theosophy Magazine*, vol 1, no 2, Dec 1912, 75-76.

³ Over the years, some Theosophists have insisted that Theosophy is a distinct religion while others have argued that it is not. Matthew Wills, "Spiritualism, Science, and the Mysterious Madame Blavatsky," *JSTOR Daily*, Oct. 25, 2016. <https://daily.jstor.org/spiritualism-science-and-the-mysterious-madame-blavatsky/>.

⁴ Catherine L. Albanese, *A Republic of Mind & Spirit: A Cultural History of American Metaphysical Religion* (New Haven: Yale University Press, 2007), Kindle Cloud Reader, location 307 of 9610.

⁵ "Why Theosophy?," *Theosophy Magazine*, vol 1, no. 1, Nov 1912, 1.

⁶ The Theosophical Society- Adyar was the original 1875 establishment, off which Theosophy would see various later branches. Robert Hine, *California's Utopian Colonies* (New Haven: Yale University Press, 1966), 37.

⁷ "Insurance Maps of Los Angeles, California," (New York: Sanborn Map Company, Vol 10, 1919), sheet 1095.

⁸ Annie Besant oversaw the Theosophical Society – Adyar and Marie Russak Hotchener was a lecturer and architect who designed various houses within the Krotona Colony.

relative to metaphysical and spiritual pursuits.⁹ The Temple doubled as the Krotona Colony's primary auditorium and ritual space. In 1920, the American headquarters of the Theosophical Society relocated to Wheaton, Illinois. In 1924, Theosophist left Krotona to construct a new Theosophical Society community in Ojai, which still exists today.

The co-founders of Theosophy are the Russian émigré Helena “Madame” Blavatsky and Colonel Henry Steel Olcott, with attorney William Quan Judge, and a group of others. In light of Charles Darwin and the Industrial Revolution, and the effects both had upon Christianity's increasingly relegated place in the culture and reality of everyday Western life, Theosophy fulfilled, according to writer Matthew Wills, a “contemporary need of a religion that would meet the challenge of Modern thought, and [Blavatsky] thought that occultism provided such a religion.”¹⁰ Theosophy approached reincarnation and karma cause and effect “sciences,” and was among the first Western voices open to these Eastern concepts.¹¹ Related to this, Blavatsky adopted an unorthodox belief system that all beings were originally spirit itself, before manifesting into matter, and that through good karma and reincarnation, humans would ultimately ascend back to spirit once more.¹²

Three years after its establishment, Blavatsky and Olcott traveled to India in 1878 and constructed Theosophy's still-extant international headquarters in Adyar. Olcott and Blavatsky were the among very first Westerners to formally convert to Buddhism and Olcott in-particular, for the rest of his life, became an advocate for Buddhism and traditional Indian spiritual teachings and culture against colonialist influences, especially in Sri Lanka, where he established many schools and has statues in his honor.¹³ A substantial event in US history for exposing the Country to non-Western religions and a combinative approach was the World Parliament of Religions at the Chicago World's Fair in 1893, 18 years after Theosophy's beginnings. There, Olcott himself funded the event's Buddhist presence, and Blavatsky represented Theosophy.

The face of Theosophy during its early years, Blavatsky was a strong, outsized, and charismatic personality. A woman in a place of metaphysical power, Blavatsky's U.S. contemporaries included the women leaders associated with the “New Thought” movement. Developed in 19th century New England, New Thought was described as a metaphysical science positing one could

⁹ John S. Haller, Jr. *The History of New Thought: From Mind Cure to Positive Thinking and the Prosperity Gospel*, (West Chester, Pennsylvania: Swedenborg Foundation Press, 2012), 90; Albanese, *A Republic of Mind & Spirit*, Kindle Cloud Reader location 3526; Robert K. Walton, “Women Seizing the Sceptre,” *The Messenger*, Vol. 4, No 1, Jun, 1916: 1-3.

¹⁰ Wills, “Spiritualism, Science, and the Mysterious Madame Blavatsky.”

¹¹ H.P. Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy, Volume 1: Cosmogogenesis*, (London: The Theosophical Publishing House, 1921), 259, 683, 695.

¹² CBC Radio, “Madame Blavatsky: a seeker of truth — and a fraud,” *Ideas: Radio for the Mind*, Vol. 19 No.14 (June 2022).

¹³ Anu Kumar, “How an American helped revive Buddhism in Sri Lanka after moving to India,” *Scroll.in*, Apr. 22, 2023, <https://scroll.in/magazine/1047687/how-an-american-helped-revive-buddhism-in-sri-lanka-after-moving-to-india>.

attain health, if not prosperity, through a form of right thinking called “mind cure,” and that ailments or other misfortune were to errors in thinking.¹⁴ New Thought’s women leaders included Mary Baker Eddy who after practicing under New Thought founder Phineas Quimby established the Church of Christian Science; Emma Curtis Hopkins, who was among the first to apply New Thought concepts to “prosperity theology;” and Myrtle Fillmore, co-founder with her husband Willard of the transcendentalist-informed Unity Church.¹⁵ Like Theosophy itself, all of these organizations were nebulous as religions but instead presented themselves as teaching disciplines or spiritual practices, often oriented around the self.

Blavatsky was a rigorous writer with many published works that disseminated Theosophist ideas far and wide. The primary among them were 1877’s *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology*, which explained to a new Western audience Gnosticism, the Kabbalah, Buddhism and Hinduism among other practices. In 1888, she released *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy*, which the noted economic and medieval historian Dr. Bruce Campbell called “A, perhaps the, major work of occultism in the 19th century.”¹⁶ Blavatsky, however, was not without her share of controversy. Though she was rightly credited as one of the first to unabashedly bring new realms of ancient spiritual knowledge to the Christian West, the origin stories of how she attained this knowledge were hard to accept by a skeptical public.¹⁷ The specific language Blavatsky used to convey Theosophist beliefs is subject to contested interpretations.¹⁸

After Blavatsky’s death in 1891, English suffragist Annie Besant assumed leadership of the Theosophical Society in Adyar. Besant had been active in many progressive reform movements, including suffrage, birth control, labor, and Irish independence before finding Theosophy. Besant

¹⁴ Mark Hicks, “Mind Cure,” *TruthUnity.net: A Fillmore Fellowship of Metaphysical Christians*, accessed Feb. 25, 2024, <https://www.truthunity.net/courses/mark-hicks/background-of-new-thought/mind-cure>.

¹⁵ Haller Jr., *The History of New Thought*, 215.

¹⁶ Albanese, *A Republic of Mind & Spirit*, 335.

¹⁷ Blavatsky claimed to have visited Tibet to receive Theosophy’s teachings from Mahatmas there, and claimed to receive teachings telepathically from ascended masters in Tibet. CBC Radio, “Madame Blavatsky: a seeker of truth — and a fraud.”

¹⁸ Blavatsky referenced ascended Aryan master races, and she named the Theosophist newsletter she co-edited toward the end of her life “Lucifer.” Her use of the term “Aryan” (ārya) was translated from Sanskrit, used by Proto-Indo-Iranians and intended to mean “noble” (Specifically the prefix “ari”) or “distinguished.” According to multi-year Theosophy students now, her use of the term “race” appears to correlate generally to “humanity” as a whole. According to multi-year Theosophy students now, her use of the term “race” appears to correlate generally to “humanity” as a whole.[#] “Lucifer” originally meant “Morning Star,” “Light-Bringer,” but not a “satanic title,” as Blavatsky clarified on the cover of the magazine’s very first issue. Claims of Theosophy’s anti-Semitism do not align with Theosophy’s mission statement and subsequent texts, which demonstrate a commitment to the value of all religions and spiritualist practices, including the Kabbalah, which from Blavatsky and Olcott’s first conceptions for Theosophy was a noted focus. Wes Amerman, “Theosophy questions,” email received by Daniel Paul, Jan 29, 2024; Hari Mohan Mishra, “WORDS OF ARYA / ĀRYA GROUP.” *Annals of the Bhandarkar Oriental Research Institute* 58/59 (1977): 768. <http://www.jstor.org/stable/41691746>; R. S. Sharma, “The Aryan Problem and the Horse,” *Social Scientist* 21, no. 7/8 (1993), 4-5. <https://doi.org/10.2307/3520343>; *Lucifer: A Theosophical Magazine*. Vol 1, No. 1. London: George Redway, Sep 15, 1887, Feb 1888, cover; Henry Steel Olcott, “Meeting held at no. 46 Irving Place,” Sep. 8, 1875. <https://encyclopedia.pub/entry/37072>.

served as the International President of the Theosophical Society from 1907 until her death in 1933.

As originally established by Olcott and Blavatsky, Theosophy's principal aim was simply, "to collect and diffuse a knowledge of the laws which govern the universe."¹⁹ Though seeing some evolution and refinement over Theosophy's early years, and phrased differently between its present divisions, and the practice's core objectives, in place at the establishment of Krotona Hollywood, have remained firm since 1896.²⁰ These three primary "objects," in Theosophy's words, are as follows:

- I. To form a nucleus of Universal Brotherhood of Humanity, without distinction of race, creed, sex, caste, or color
- II. The study of ancient and modern religions, philosophies, and sciences, and the demonstration of the importance of such study; and
- III. The investigation of the unexplained laws of nature and the physical powers latent in man.

Krotona Colony

Krotona Court and the Grand Temple of the Rosy Cross are the heart of the "Krotona Colony." Krotona Colony was the brainchild of Albert Powell Warrington, a Virginian with a background in law and banking, who was President of the American Section of TS Adyar from 1912 to 1920. In-line with Theosophy's principles, according to Warrington, Krotona's purpose was "to teach the principles of universal brotherhood; to encourage the study of comparative religion, philosophy, and science and to investigate unexplained laws of nature and powers latent in man."²¹ Krotona was intended to foster a "permanent communal brotherhood" akin to the ancient Greek colony of Kroton ("Crotona"; today named "Crotone"), located in Southern Italy and home to Pythagoras, that Krotona is named after. By the 6th century BC, the Kroton of Pythagoras was a noted learning colony. Blavatsky's *Secret Doctrine* and *Isis Unveiled* both contained references to Pythagoras, and she perceived him a Mystery school initiate.²²

Warrington proposed Krotona in 1911 and with Annie Besant's support, TS Adyar purchased the land in 1912. The cornerstone for the Krotona Court was set on July, 2 at 12:35pm, commensurate to a horoscope, and a specific declination.²³ The 1912 Krotona Court and the 1914 Grand Temple of the Rosy Cross appear to be among the earliest remaining purpose-built

¹⁹ C. Jinarajadasa, *The Golden Book of the Theosophical Society: A Brief History of the Society's Growth from 1875-1925* (Adyar, India: The Theosophical Publishing House, 1925), 243. Specifically these are the three objects of the Theosophical Society -Adyar, Krotona Hollywood's parent organization.

²⁰ Ibid., 249-250.

²¹ Joseph E. Ross, *Krotona of Old Hollywood, 1866-1913*, (Montecito, CA: El Montecito Oaks Press, 1989), 233.

²² Ross, 1989, 10; "Pythagoras," *Theosophy World Resource Centre* (Theosophical Publishing House, Manila), accessed February 25, 2024, <https://theosophy.world/encyclopedia/pythagoras>.

²³ Charles T. Wood, "The Horoscope," *The Theosophic Messenger*, vol. XIII, no. 11, Aug 1912, 631.

properties associated with the City's tradition as a haven for alternative spiritual disciplines. The Krotona Colony was originally 11 acres and included a variety of buildings undertaken by Theosophists in various Eastern-informed styles, some of which still remain.

Krotona was a hub of intellectual, cultural, and spiritual activity. Open to the public, the Theosophical Society welcomed both dedicated Theosophists and the curious to attend lectures, concerts, browse Theosophical literature in the library and bookstore, or eat at the vegetarian cafeteria.²⁴ Krotona also supported peoples' livelihoods. Theosophical Society officers at Krotona were paid through membership dues. Other jobs, such as working at the cafeteria, allowed less senior members to support themselves while being immersed at Krotona.²⁵

Different places across Krotona's campus supported a wide range of Theosophical activity. The subsections below locate and outline the main programs that occurred upon the subject parcel containing Krotona Court and the Grand Temple of the Rosy Cross..

Education

The Krotona Institute brought Theosophists from across the world, as well as curious residents of Hollywood, to learn about Theosophy's beliefs and influences. Lectures were held in the large auditorium in the Grand Temple of the Rosy Cross. Every Sunday, Krotona hosted public lectures that covered a wide range of topics – from astrology to yoga – meant to introduce participants to Theosophy and the Hindu and Buddhist traditions it drew from.²⁶ The Institute was also the site of twelve-week courses that delved more in depth into Theosophical teachings, attracting students from Russia to Chile who traveled to Krotona to participate in Theosophy teachings.²⁷ A 1923 publication by Hollywood boosters called Krotona Institute one of Hollywood's "advanced private institutions of learning," along with Immaculate Heart College and the California Christian College.²⁸

Food and Lodging

Krotona Court contained lodging for various visitors and students, a library, and cafeteria. None of the lodging units originally had kitchens, therefore all meals were taken communally in the "refectory" (cafeteria) which served vegetarian meals made in the kitchen: presumably one of the City's earliest. The cafeteria and kitchen were located off the rear ground floor of the Krotona Court and just beyond it was an outdoor yard and covered pergola that doubled as an outdoor dining space. This area is today the location of the swimming pool, though several columns from the former pergola appear to remain.

²⁴ *Holly Leaves*, Vol.7, No. 26 (January, 1919).

²⁵ Bailey was paid \$10 a week working at the Krotona cafeteria. Alice Bailey, *The Unfinished Autobiography*; "Board of Trustees Meeting Minutes," *The Messenger*, Vol. 12, No. 12 (May 1920).

²⁶ *Holly Leaves*, Vol. 12, No. 51 (June, 1919), 8.

²⁷ *Holly Leaves*, Vol. 7, No. 26 (January, 1919).

²⁸ Laurance L. Hill and Silas E. Snyder, *Can anything good come out of Hollywood?* (Los Angeles: Snyder Publications, Times Mirror Press, 1923), 3.

Esoteric Section

Krotona Court also included “The Esoteric Room,”- the domed space atop the building’s rear portion. Olcott and Blavatsky in 1888 had established the “Esoteric Section” of Theosophy for more intensely focused Theosophic studies dedicated to “intuition, self-examination, and mediation.”²⁹ The Esoteric Section, sometimes referred to as the Esoteric School, the “Eastern School” or simply the “ES” or “E.S.T.,” was semi-independent from Theosophy proper, and only select members of two years’ experience and in good standing could be considered for ES membership.

Aside from its role as a colony focused upon Theosophical study and brotherhood, a second purpose of Krotona was “to establish and maintain an ashram that may be acceptable to the “great ones” – to make a training ground for the leaders now coming into incarnation [...]”³⁰ The idea of a coming world teacher was one that Blavatsky had initially proposed, and that Besant reasserted. In 1911 Besant established the “Order of the Star of the East” (O.S.E.) as a vehicle to prepare for this coming “world teacher” figure.³¹ For this role, Theosophical Society – Adyar members already had someone in mind. In 1905, Charles Leadbeater- Secretary of Theosophy International, “discovered” Jiddu Krishnamurti (1895-1986): a young Brahman Boy playing upon an Adyar beach near Theosophy International Headquarters.³² Annie Besant would become legal guardian to Krishnamurti in 1910, and Leadbeater and others sought to make Krishnamurti into the coming world teacher. This was undertaken much to the consternation, if not disgust, of other Theosophical branches.³³

The backlit five pointed star cut out from the Esoteric Room’s interior dome indicates that space may have been used for OSE activities. Despite any possible OSE connections with the Esoteric Room, it is highly unlikely that Krishnamurti himself spent any considerable time at Krotona Hollywood, or the Esoteric Room. Krishnamurti’s first time in California was 1922, and though he may have visited Krotona Hollywood and even lodged there, he immediately fell in love with Ojai. A leadership change in 1920, and Krishnamurti’s interest in Ojai, fostered Theosophists to move Krotona Colony from Hollywood to Ojai in 1924. In 1929 Krishnamurti dissolved the OSE, left Theosophy, and renounced any messianic role others may have set upon him. Not

²⁹ Ross, *Krotona of Old Hollywood*, ii.

³⁰ A.F. Knudsen, “Why a Krotona,” *The Messenger*, Jan. 1915, vol II, no. 8, 416.

³¹ The Order of the Star of the East was named in reference to the star of Bethlehem, connecting to the coming teacher (*maitreya*) OSE’s founders believed would herald from the East, to Christ. Roland Vernon, *Star in the East: Krishnamurti: The Invention of a Messiah* (Boulder, CO: Sentient Publications, LLC., 2001), 64.

³² In 1905 Krishnamurti’s mother had recently passed, and his father worked as a clerk at Theosophy’s Adyar headquarters. Shortly after this discovery, Krishnamurti’s father gave custody of Jiddu and his brother Jiddu Nityananda (Nitya) to the Theosophists. Vernon, 2001, 111.

³³ Many Theosophists disbelieved Besant’s assertions that Krishnamurti was any sort of messianic figure, and worse, held Leadbeater in certain disdain for his reputation relative to young boys. On account of the controversy, in 1906 Leadbeater would leave Theosophy for two years, relocating to Australia. Krishnamurti, for his part, stayed on friendly terms with Leadbeater and professed that Leadbeater was never inappropriate with him. Vernon, 2001, 111.

unlike Eckhart Tolle today, Jiddu Krishnamurti became a highly noted spiritualist thinker and spiritual philosopher over the entire course of his 90-year lifetime.

Arts

Theosophists considered music and performance key to enlightenment. According to Besant, “the stage [is] practically on par with education as a means of reaching men’s minds.”³⁴

Examples of artistic events in the Grand Temple of the Rosy Cross auditorium included recitations of Bengali poet Rabindranath Tagore’s work, and a performance from a white woman named Ratan Devi, advertised as one of few westerners who could sing Indian rajas.³⁵

Krotona’s most significant cultural production was *Light of Asia*, staged in the summer of 1918.³⁶ Directed and funded by Catherine Wetherill Stevenson, the play was based on Sir Edwin Arnold’s 1879 narrative on the origin of the Buddha. For the performance, Stevenson commissioned the construction of an outdoor auditorium in Krotona’s gardens. The play was performed 35 times over the summer, with thousands of guests including the Mayor of L.A. Frederic Woodman, the Japanese consulate, and many from the Hollywood film industry.³⁷ It received high reviews from mainstream publications such as the *Los Angeles Times* who remarked that it was “exquisitely staged in a rapturous setting [and] splendidly cast” with well-known New York actor Walter Hampden as the Buddha, and dancer Ruth St. Denis as the Vision of Yashodara. The performance featured a full orchestra and several ballet numbers performed by St. Denis and her pupils from the dance school Denishawn.³⁸

Rosicrucian rituals and Co-Masonry

The Grand Temple of the Rosy Cross was also the site of many ceremonial practices. Besant and Russak Hotchener, co-founders of the Temple, were both members of Rosicrucianism and Co-Masonry. While Besant was not well-documented at Krotona, Russak Hotchener presumably was the one to introduce Rosicrucian and Co-Masonry rituals to Theosophists.³⁹ The secrecy of the rituals performed led to questions within Theosophists about the purpose of the Temple. A 1916 article in *The Messenger* clarified that these activities were “for the very large class of

³⁴ *The Messenger*, Vol.10, No. 12 (May 1918).

³⁵ “Singer of Indian Ragas Heard in ‘The Light of Asia’ at Krotona,” *Los Angeles Times*, July 7, 1918.

³⁶ Kingsley, “Light of Asia Should Prove to be a Big Deal.”

³⁷ W.A.S.C., “‘The Light of Asia’ as a Channel,” *The Messenger*, Vol. 11, No. 3 August 1918.

³⁸ Ruth St. Denis was a foremost modern dancer greatly influenced by spiritual traditions across the world, particularly India. In 1915 she opened the Denishawn School for dancers including a young Martha Graham and Louise Brooks. While there is no evidence that St. Denis was involved in theosophy or Krotona beyond *The Light of Asia*, there is great overlap in her interests in alternative spiritualities, metaphysics, and Hinduism and that of Theosophy. Perceval Gerson, “Julius Caesar Leads First Triumphant March,” *Los Angeles Times*, July 12, 1938; Janet Lynn Roseman, *Dance was her Religion: The Spiritual Choreography of Isadora Duncan, Ruth St. Denis, and Martha Graham* (Hohm Press: Prescott, AZ, 2004), 95-103.

³⁹ Stacy-Judd, Krotona Institute Of Theosophy, 15, 20; Ross, *Krotona of Old Hollywood*, 148-149, 247-250.

people who find in gorgeous ceremony the readiest method of arousing their higher feelings,” but did not contain teachings different from the Theosophical Society writ large.⁴⁰

Women’s Heritage at Krotana

While women leaders are sparse in the history of mainstream religious movements, they are abundant in alternative spiritual practices like Theosophy.⁴¹ For many educated, middle-to upper-class white women, Theosophy offered opportunities for autonomy, self-expression, and spiritual connection not found in other areas of society. Theosophy made it possible, according to one writer, “to break out of the tight corset of the Victorian age.”⁴²

Theosophy’s “Universal Brotherhood of Humanity” declared men and women equals, or at the very least, with equally important roles. Drawing from Hinduism and Buddhism, Theosophy embraced the duality of feminine and masculine energy, rather than the dominance of masculinity. While Theosophy was also informed by Judeo-Christianity, it eschewed narratives of the Fall of Adam and Eve and women’s culpability.⁴³ Women’s value in the Theosophical Society was not limited to their role as a wife or mother.⁴⁴

There were also pragmatic concerns that brought certain women to Theosophy. Theosophy did not disavow other religions, but rather saw them as a complimentary to the “universal truths.” Therefore, women could stay connected to another religious institution, and their families and community within it. Theosophy emphasized readings and lectures as the path to knowledge, a familiar format for educated women raised in the Protestant tradition.

What gender equality looked like in Theosophy, however, was interpreted differently by various subsets of the organization. The humanitarian perspective, as espoused by founding Theosophist Henry Olcott, perceived gender as irrelevant: men and women were capable of performing the same roles. The more occult path, favored by Blavatsky and to a degree Besant, viewed men and women as having distinct purposes and skills. These roles, guided by feminine and masculine energies, could together offer harmony (ying/yang). These conceptions of gender existed side by side in Theosophist communities and discourse.

⁴⁰ *The Messenger*, Vol. 9, No. 11 (April 1917), 56.

⁴¹ Other alternative practices that have this in common include the Shakers, Spiritualism, and Christian Science. Evelyn A. Kirkley, “‘Equality of the Sexes, But ...’: Women in Point Loma Theosophy, 1899–1942,” *Nova Religio: The Journal of Alternative and Emergent Religions* Vol. 1, No. 2 (April 1998): 274; Mary Farrell Bednarowski, “Outside the Mainstream: Women’s Religion and Women Religious Leaders in Nineteenth-Century America,” *Journal of the American Academy of Religion*, Vol. 48, No. 2 (June 1980): 207.

⁴² Martin Brauen, *Dreamworld Tibet: Western Illusions* (Trumbull, CT: Weatherhill, 2004).

⁴³ Robert Ellwood and Catherine Wessinger, “The Feminism of ‘Universal Brotherhood’: Women in the Theosophical Movement,” in *Women’s Leadership in Marginal Religions: Explorations outside the Mainstream*, ed. Catherine Wessinger, (Urbana: University of Illinois Press, 1993), 75-76; Bednarowski, “Outside the Mainstream,” 209.

⁴⁴ Bednarowski, “Outside the Mainstream,” 209.

The complexities of feminism within Theosophy are compounded by the Society's lack of engagement with political causes for feminism, or acknowledgement of structural oppression.⁴⁵ While living in England, Besant was an outspoken advocate for abortion and women's rights. However, after joining the Theosophical Society, she rescinded her activism and undermined her previous positions. An essay in *The Messenger* from Robert Walton hailed the "transcendental significance" of the modern feminist and asserted that "Man and woman are but two aspects of the same life force." While Walton acknowledged that the "feminine half of the human family has been held back by various causes for some centuries," he refused to acknowledge historic or ongoing barriers, stating, "We need not diverge here to discuss why, or seek to place blame...there is no blame to apportion."⁴⁶

Race and empire profoundly shaped Theosophy's feminism. The origins of Theosophy are inextricable from England's colonization of India, which created the infrastructure through which Theosophists learned from, and settled in, India. While Theosophy's first principle aims to "create a Universal Brotherhood of Man without distinction of race, creed, or color," Theosophy's practitioners were nonetheless shaped by prevailing racialized policies and beliefs of the era.⁴⁷ In her book *Divine Feminism: Theosophy and Feminism in England*, Joy Dixon describes syncretic religions like Theosophy as a "contact zone[]" where relations between colonizer and colonized were renegotiated, and in which both parties could be transformed."⁴⁸ Dixon notes that Theosophists emphasized the deep value of Hindu and Buddhist traditions, and inverted rhetoric of colonial superiority by readily accepting that Westerners had plenty to learn from Indian and East Asian cultures. She and others criticize Theosophy, however, for coating specific spiritual practices with a layer of mysticism intrinsic to stereotypes about southeastern Asian cultures, as well as pulling practices from different spiritual traditions without sufficient context. These core tensions continue to play out in New Age movements today.⁴⁹

⁴⁵ Ellwood and Wessinger, "The Feminism of 'Universal Brotherhood'," 82.

⁴⁶ The essay was published by May Rogers. Robert Walton, "Woman Seizing the Scepter" *The Messenger*, Vol. 4, No. 1 (June 1916).

⁴⁷ Blavatsky's *The Secret Doctrine* outlined a pseudo-scientific hierarchy of race that used dehumanizing language to describe eastern Asian, indigenous, African peoples. Blavatsky was likely influenced by the popularity of scientific racism in the nineteenth century. Besant had a more complex relationship with intersectional feminism. In her early years as an advocate for abortion and other women's rights in England, Besant compared the freedom demanded of English women to racist stereotypes about Asian women as passively oppressed. When she moved to India in 1883, however, Besant avoided campaigns for women's rights led by Indian women, and latently endorsed sexist practices in a manner many Indian activists described as patronizing. Besant shifted courses again in 1913 when she became a supporter of Indian political independence. She framed women's oppression as a result of British colonialism, and somewhat consistently incorporated women's rights issues into her organizing. Julian Strube, "Theosophy, Race, and the Study of Esotericism," *Journal of the American Academy of Religion*, Vol. 89, No. 4 (December 2021): 1180-1182; Karen Swartz, "Views from the Great White Brotherhood, A study concerning notions about race in the teachings of the Theosophical Society and the Rosicrucian Fellowship," (University of Kalmar, Sweden, 2009): 57-59; Nancy Anderson Fix, "Bridging Cross-Cultural Feminisms: Annie Besant and Women's Rights in England and India, 1874-1933," *Women's History Review*, Vol. 3 No. 4 (1994): 564-575.

⁴⁸ Joy Dixon, *Divine Feminine: Theosophy and Feminism in England* (Boston: Johns Hopkins University Press, 2001), 11-12.

⁴⁹ *Ibid.*, 4-12.

The example of powerful women leaders within Theosophy, from co-founder Blavatsky, to founder of the Lomaland Colony Katherine Tingley, to Annie Besant, were powerful models for women.⁵⁰ Many of these leaders, particularly Besant, actively supported the development of other women, which created a growing wave of women at various levels of leadership in the Theosophy ranks.

Numerous women at Krotona had a profound influence on the development of Theosophy's institutions, messaging, and economics. Following are brief biographies of significant figures at Krotona who used their positions to advance Theosophy and explore intellectual and creative pursuits. Understanding their lives helps ground the complexity of Theosophy's relationship to feminism as it played out at Krotona.

Marie Russak Hotchener (1865-1945)

Marie Russak Hotchener was a prominent Theosophist lecturer, artist, and amateur architect who shaped both Krotona and the surrounding neighborhood. Born Marie Bernard in northern California, she attended Mills College before launching a career as a vocal teacher and opera singer. While living in New York in the late 1890s, she was introduced to Theosophy and quickly became a devoted student. In 1906, she began traveling to the Adyar, India headquarters. Soon after, she became Besant's secretary and traveled as an international theosophist lecturer. Her first trip to Los Angeles was in 1911 as a representative of the Adyar chapter. Russak Hotchener also became a co-freemason in this era, likely following Besant's example.⁵¹

Russak Hotchener began returning frequently to Los Angeles to assist Warrington raise money for the construction of Krotona and settled in Beachwood Canyon shortly after its completion.⁵² She then led the effort to construct the Temple of the Rosy Cross in 1914. In 1916, she married her third husband, Henry Hotchener, a Theosophist and real estate broker.⁵³ Marie continued to lecture both at Krotona and internationally on topics running from "occult healing" to "war and supernatural phenomena," and published a book entitled the *Occultism of Music and Painting*.⁵⁴ By 1916, she had risen to National Vice President of the Theosophical Society.⁵⁵

In the 1920s, Russak Hotchener began designing residences around Krotona in elaborate Moorish and Exotic Revival styles. SurveyLA attributed five extant buildings in Beachwood

⁵⁰ Katherine Tingley was a prominent Theosophist who separated from the American Section of Theosophy and founded a distinct theosophical community, the Theosophical Institute at Point Loma, commonly known as "Lomaland," in 1897. Kirkley, "'Equality of the Sexes, But ...,'" 272-274.

⁵¹ Alfred Willis, "A Survey of the Surviving Buildings of the Krotona Colony in Hollywood," *Architronic* Vol. 8 No.1 (1998): 17.

⁵² Chelsea Snover, "Denting Their Dainty Domes: Women and Metaphysical Religions in California, 1900-1925," (Master's thesis, California State University, 2009), 55.

⁵³ *The Messenger*, Vol.9, No. 3 (August 1916): 81.

⁵⁴ *The Messenger*, Vol. 4, No. 9 (February 1916): 270; *The Messenger*, Vol.9 No. 3 (August 1916): 81.

⁵⁵ *The Messenger*, Vol. 3 No. 8 (January 1916): 236; Hollywood v.7 no. 26, January, 1919.

Canyon, eligible for designation at the state, local, and national level, to her.⁵⁶ Russak Hotchener's designs were admired by her peers, but criticized by many with formal architecture training as overly theatrical and garish.

In the 1930s, Russak Hotchener would edit *The Theosophist* and *World Theosophy* publications. She concurrently served in high levels of the Freemasons as well as the Theosophical Society until her death in 1945.⁵⁷

Alice Evans Bailey (1880-1949)

Alice Bailey was a well-known spiritualist attributed as the first person to use the term *New Age*. Born in Manchester, England, Alice La Trobe Bateman was raised in the Church of England. In 1911, she and her then-husband Walter Evans moved to the United States. At some time, she discovered the writings of Blavatsky, which would be a great inspiration to her.

By 1915, Alice Evans was involved at the Krotona Colony. There, she worked as the manager of the vegetarian cafeteria and soon became a teacher of theosophy.⁵⁸ In 1919, she succeeded May Rogers as editor of *The Messenger*. That year she also divorced Walter Evans and married Foster Bailey, National Secretary of Theosophy Society.⁵⁹

During this period, Bailey was initiated into the Esoteric Section of the Theosophical Society. Bailey pushed back against the hierarchical and rigid nature of this subgroup, such as the requirements to pledge allegiance to Besant and the Esoteric Section over other organizations or spiritual practices. This conflict came to a head in May 1920, Bailey and her husband were removed from their positions after the election of L.W. Rogers as National President of the Theosophical Society.⁶⁰

⁵⁶ These are: 6147 W Temple Hill Drive; 6137 Temple Hill Drive; 6107 Temple Hill Drive; 2227 N Gower Street (permits listed under 6106 Temple Hill Drive); 2246 N Helios Drive. None of these buildings have new construction permits to confirm Russak Hotchener's role. However, several other sources also attribute these buildings to her. Historic Resources Group, "Hollywood Individual Resources," SurveyLA, Prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources (November 2011); John Kobler, *Damned in Paradise: The Life of John Barrymore* (New York: Atheneum, 1977), p. 207; Willis, "A Survey of the Surviving Buildings of the Krotona Colony in Hollywood," 4-15.

⁵⁷ "Marie Russak Hotchener," Masonic Biographies, Universal Co-Masonry, accessed January 21, 2024, <https://www.universalfreemasonry.org/en/famous-freemasons/marie-russak-hotchener>.

⁵⁸ "Winter Course Krotona 1920," *The Messenger*, Vol. 7, No. 8 (January 1920).

⁵⁹ "Board of Trustees Meeting Minutes," *The Messenger*, Vol. 12, No. 5 (October 1919); Catherine Wessinger, "Theosophy, New Thought, and New Age Movements," in *Encyclopedia of Women and Religion in North America*, ed. Rosemary Skinner Keller and Rosemary Radford Ruether, Vol. 2 (Bloomington, IN: Indiana University Press, 2006): 762.

⁶⁰ "Board of Trustees Meeting Minutes," *The Messenger*, Vol. 12, No. 12 (May 1920).

The Baileys soon left Krotona for New York where they established the Arcane School, as well as the Lucis Trust publishing company, and the *Beacon* periodical.⁶¹ In the 1930s Bailey established two new groups, the New Group of World Servers in 1932 and the Triangles in 1937 which “functioned to empower persons through meditation and visualization as spiritual agents...and to form networks of such persons to accelerate the spiritual evolution of humanity and hasten the dawning of the New Age.”⁶² Bailey wrote twenty-four books that she claimed were channeled through her from Djwahl Khul, a supposed Tibetan Master who had first been channeled by Blavatsky.⁶³ Her writings and organizations directly influenced the development of New Age movements as promoted by leaders such as Elizabeth Clare Prophet, Helen Schucman, Jean Houston, and J. Z. Knight.⁶⁴

May S. Rogers (1877-1966)

May Rogers was born in Humboldt County in 1877.⁶⁵ Little is known about her life before her marriage to prominent Theosophist Louis W. Rogers. Louis Rogers served as Director of Propaganda for the Theosophy Society in the 1910s and served as National President from 1920-1927.⁶⁶

May Rogers played an integral role at Krotona in the mid 1910s. In 1916, she took over for Warrington as the editor of *The Messenger*, which she ran through 1919.⁶⁷ *The Messenger* was the Theosophical Society’s primary artery of communication. Articles included philosophical essays, fables, advertisements of events, books to purchase, dispatches from the headquarters in Adyar, board minutes, poetry, Q&A’s and more. Every month, 1500 issues of the magazine were distributed from Krotona’s administrative building at 5235 Primrose Avenue.⁶⁸

Rogers also led Krotona’s fundraising efforts for the Red Cross during World War I. A profile in *The Messenger* recounted her various activities for the Theosophical Society but concluded that “her greatest service— that which ranks above the whole category of physical plane endeavors— is her *being*...she is everything that is loving, joyous and beautiful, as well as gifted and capable.”⁶⁹

⁶¹ Alice Bailey, *The Unfinished Autobiography* (New York City: Lucius Trust, 1951); “New Age Movement,” Britannica, accessed January 23, 2024, <https://www.britannica.com/topic/New-Age-movement#ref704008>.

⁶² Wessinger, “Theosophy, New Thought, and New Age Movements,” 762.

⁶³ George D. Chyrssides, “The New Age: A Survey and Critique,” *Nicosia*, Vol. 2, No. 1 (Winter 2000): 109-119.

⁶⁴ Wessinger, “Theosophy, New Thought, and New Age Movements,” 763.

⁶⁵ U.S. Census Records, U.S. Passport Applications, 1795-1925 (April 2, 1918), accessed January 22, 2024, via Ancestry.com.

⁶⁶ “The New President,” *The Messenger* Vol 8, No. 1 (June 1920), 446.

⁶⁷ *The Messenger*, Vol. 3, No.8 (January 1916); *The Messenger*, Vol. 9, No. 10. (March 1919).

⁶⁸ *The Messenger*, Vol. 14, No. 5 (February 1913).

⁶⁹ “News of T.S. Workers,” *The Messenger*, Vol. 11, No. 1 (June 1918).

The Rogers family left Krotona in the 1920s to join the new Theosophical Society chapter in Ojai.⁷⁰ Little evidence of May's life beyond this period, however, it is likely she continued to support the Ojai colony and her husband's leadership.

Christine Wetherill Stevenson

Stevenson was an artist and patron of the arts who contributed to the development of Hollywood Bowl and the Ford Amphitheater. Stevenson was born into a wealthy Philadelphia family in 1878. Early in her career, she used her financial resources to help found the Philadelphia Arts Alliance. In the mid-1910s Stevenson moved to Los Angeles and became involved with the Theosophical Society. Soon, she made headlines in 1918 for her production of *The Light of Asia*. Stevenson funded the creation of an 800-seat outdoor amphitheater in Krotona's gardens at the northernmost end of Vista del Mar Street to host the production.⁷¹ The widely acclaimed play ran for 35 nights in the summer of 1918.

The success of *The Light of Asia* encouraged Stevenson to construct a permanent outdoor amphitheater for future works. She became the president of the newly founded Theater Arts Alliance, which in 1919 found a property in the Hollywood Hills known as Daisy Dell. With support of realtor C.E. Toberman, Stevenson and other donors purchased the land, which in 1922 would open as the Hollywood Bowl. Before the Bowl was realized, however, Stevenson left the Alliance and purchased a separate plot of land across the street where she constructed the Pilgrimage Play Amphitheater. In 1920, the Amphitheater opened with Stevenson's *The Pilgrimage Play*, narrating the life of Jesus.⁷² The production ran successfully for the following two summers until Stevenson unexpectedly died in 1923. The wooden amphitheater burned in 1929. Still extant, it was rebuilt in 1931 and is now known as the John Anson Ford Amphitheater.⁷³

Development of Beachwood Canyon

Beachwood Canyon is ancestral, unceded, Tongva territory. The Tongva are a Uto-Aztecan speaking people who, before western colonization, prospered in at least thirty-one villages throughout the Los Angeles Basin and on the Catalina and San Clemente islands.⁷⁴ The areas now known as Hollywood and the Hollywood Hills are historically significant for the Tongva; Cahuenga Pass, in particular, was an important trading route connecting Hollywood to the San

⁷⁰ Robert Bonnell and Leatrice Kreeger-Bonnell, "Memories of L.W. Rogers," oral history with Virginia Roach and Greyson Rogers, recorded 2003, accessed January 20, 2024, <https://www.scribd.com/document/140679826/Memories-of-L-W-Rogers>.

⁷¹ "Hollywood Bowl," National Register of Historic Places Nomination Form (2021), 43-45.

⁷² "Hollywood Bowl," 43-45.

⁷³ Liz Ohanesian, "How Religion Gave L.A. The Ford Theatre," July 12, 2017, accessed February 1, 2024, <https://www.pbssocal.org/shows/artbound/how-religion-gave-l-a-the-ford-amphitheatre>.

⁷⁴ Kuruvungna Village Springs, "History," accessed September 4, 2023, http://gabrielinosprings.com/wpsite/?page_id=385.

Fernando Valley. The Maunga village in Hollywood is another documented Tongva village.⁷⁵ Despite over a century of oppression by the Spanish and United States governments, members of the Gabrielino-Tongva tribe continue to steward their homelands today.

During Spanish colonization, Beachwood Canyon was incorporated into Rancho Los Feliz, which was later subdivided and sold. In 1905, Eli Clark and Moses Sherman purchased 640 acres of former ranch land in the Hollywood Hills, which they began to develop. Concurrently, developer Albert H. Beach purchased a smaller acreage in the mountains that he named Beachwood Canyon. In 1911, Beach paved the main road, Beachwood Drive.⁷⁶ In the following years, the electric streetcar ran up Beachwood Drive, facilitating the growing residential developments.⁷⁷

The Krotona Colony became an engine for the growth of Beachwood Canyon. The Colony drew Theosophists and seekers from across the country to Los Angeles. Real estate developers, particularly Beach, quickly saw this growing community as a new market. As early as 1912, realtors began advertising the beauty of Beachwood Canyon and housing opportunities in *The Messenger*. Krotona was described as a “modern Athens...a sparkling gem taken from the Crown of ‘Beachwood Park.’”⁷⁸ Advertisers targeted “persons living at a distance” the ability to purchase vacant lots, or rent existing residences.⁷⁹

In 1914, Beach sold a large acreage of land adjacent to Krotona to Theosophist Henry Hotchener. An article from the *L.A. Times* announced that Marie Russak, Grace Shaw Duff, and other prominent leaders were to build residences on the lots.⁸⁰ This was likely the future site of the Ternary Building, or Duff Residence, at 6205 W. Temple Hill Drive, the Tuttle Bungalow at 2172 N. Argyle Drive/ 2641 W. Temple Hill Drive, and the Swain Bungalow at 2176 N Argyle Avenue, constructed for Theosophy members in 1914.⁸¹

Krotona was an economic benefit to other industries in Hollywood. The Hollywood National Bank frequently advertised in *The Messenger*; as did hardware stores, contractors, plumbers, and

⁷⁵ “Villages,” Tongva People, accessed January 27, 2024, https://www.tongvapeople.org/?page_id=696.

⁷⁶ <https://www.hollywoodheritage.org/post/hollywood-heights-how-hollywood-s-streets-got-their-names> ; <https://www.pbssocal.org/history-society/behind-the-sign-the-lost-meanings-of-the-original-hollywood-sign>

⁷⁷ Historic Resources Group, “Historic Resources Survey Report: Hollywood Community Plan Area,” SurveyLA, Prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources (November 2015), 6.

⁷⁸ *The Theosophic Messenger*, Vol. 14, No. 2 (November 1912).

⁷⁹ Ibid.

⁸⁰ “Buys Foothill Tract: New York Theosophist Acquires Acreage Adjoining “Krotona” Community– Plan to build new homes,” *Los Angeles Times*, March 15, 1914.

⁸¹ The Duff Residence was composed of three residences for prominent Theosophists Grace Shaw Duff, Marie Russak, and Henry Hotchener. Historic Resources Group, “Hollywood Individual Resources,” SurveyLA, Prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources (November 2011), 18, 310.

druggists. Enterprises more specific to Krotona also advertised, including vegetarian restaurants and Carque's California Pure Food Products.⁸²

Theosophists directly influenced the development and character of lower Beachwood Canyon. Eighteen identified buildings in the immediate vicinity of Krotona are associated with Theosophy. Fifteen of these properties, including Krotona Court and the Grand Temple of the Rosy Cross, are eligible for designation at the local, state, and national level for their connection to Krotona.⁸³ SurveyLA also specifically credits Theosophists for the proliferation of Moorish style buildings in Beachwood Canyon. Seven of the fifteen Theosophy properties eligible for designation are in this style.⁸⁴ Notable examples include 6205 W. Temple Hill Drive, designed by Heineman and Heineman, and 6107 W. Temple Hill Drive and 6147 W. Temple Hill Drive, both designed by Russak Hotchener. Several others are noted as excellent examples of Mediterranean/Spanish Colonial Revival or other exotic revival styles.⁸⁵

While the majority of buildings in Beachwood Canyon are residences associated with individuals, Theosophists also contributed several institutional buildings to the area. This includes the Hollywood Theosophical Center/ Besant Lodge at 2560 N Beachwood Drive, the Krotona Administrative Building at 6235 W Primrose Avenue, and the Krotona Science Center at 2152 N Vista del Mar Avenue.⁸⁶

The 1920s was the apex of growth in Beachwood Canyon and other neighborhoods in the Hollywood Hills. This was due to the population boom across Los Angeles, proximity to the

⁸² *The Theosophic Messenger*, Vol. 14, No. 2 (November 1912).

⁸³ Several of these buildings are also eligible for designation for their architectural significance. The eighteen properties are: 2172 N Argyle Avenue (7SQ); 2176 N Argyle Avenue (7SQ); 2560 N Beachwood Drive (3S;3CS;5S3); 2227 N Gower Street (3S;3CS;5S3); 2246 N Helios Drive (3S;3CS;5S3); 6235 W Primrose Avenue (3S;3CS;5S3); 6260 W Primrose Avenue (3S;3CS;5S3); 6101 W Scenic Avenue (3S;3CS;5S3); 6209 W Scenic Avenue (7SQ); 6102 W Temple Hill Drive (3S;3CS;5S3); 6107 W Temple Hill Drive (3S;3CS;5S3); 6147 W Temple Hill Drive (3S;3CS;5S3); 6205 W Temple Hill Drive (3S;3CS;5S3); 6137 W Temple Hill Drive (3S;3CS;5S3); 2071 N Vista del Mar Avenue (3S;3CS;5S3); Krotona Inn, 2130 N Vista del Mar Avenue (3S;3CS;5S3); Temple of the Rosy Cross, 2130 N Vista del Mar Avenue (3S;3CS;5S3); 2152 N Vista del Mar Avenue (3S;3CS;5S3). Historic Resources Group, "Hollywood Individual Resources."

⁸⁴ The seven properties are 2227 N Gower Street; 2246 N Helios Drive; 6102 W Temple Hill Drive; 6107 Temple Hill Drive; 6147 W Temple Hill Drive; 6205 W. Temple Hill Drive; Temple of the Rosy Cross, 2130 N Vista del Mar Avenue. Historic Resources Group, "Historic Resources Survey Report: Hollywood Community Plan Area," 48; Historic Resources Group, "Hollywood Individual Resources."

⁸⁵ These include 6260 W Primrose Avenue (Spanish Colonial Revival/Mediterranean); 6101 W Scenic Avenue (Spanish Colonial Revival/Mediterranean by Heineman & Heineman); 6137 Temple Hill Drive (Renaissance Revival); Krotona Inn, 2130 N Vista del Mar Avenue (Spanish Colonial Revival). Historic Resources Group, "Hollywood Individual Resources."

⁸⁶ All 3 are eligible for designation at local, state, and national level. The Hollywood Theosophical Center was constructed in 1926, a few years after the theosophy headquarters moved to Ojai. The Krotona Admin Bldg is a Victorian residence built 1895, that was converted into offices by theosophist and architect Elmer Andrus in 1912. The Krotona science center originally was part of the same parcel as the Krotona Colony and Temple of the Rosy Cross, but was sold off and now occupied as a residence. Historic Resources Group, "Hollywood Individual Resources."

Hollywood entertainment industry, and speculative development.⁸⁷ In 1923, developers Clark and Sherman, as well as Harry Chandler and Tracy Shoults, laid the Hollywoodland tract in northern Beachwood Canyon. This historic district is significant as one of L.A.'s earliest streetcar suburbs and for its connection to the entertainment industry.⁸⁸

Notably, several of the residences associated with Theosophy were constructed in the late 1920s, after Theosophy moved to Ojai. This demonstrates that a number of Theosophists continued to invest in and develop Beachwood Canyon.

Spiritual Alternatives in Turn-of-the-Century Los Angeles

By the end of the 19th Century, Los Angeles experienced a new wave of metaphysical spiritualist groups, New Thought groups, and combinative East-meets-West practices like Theosophy. Practitioners of these groups often chose to live together, thereby forming colonies, and contemporaneous to Krotona, Southern California and Los Angeles itself had any variety of what author Robert Hine refers to as “utopian colonies.” The same set of Southern California conditions affording a multitude of spiritual practices also informed the establishment of its many utopian colonies. Over the first 100 years of its Western history, Southern California presented an openness of inexpensive, available land, and though institutions such as the *Los Angeles Times* leaned conservative, an ultimate openness to any variety of ways of life. These new modes of living unfolded what was marketed as a new Eden, away from traditions, protocols, assumptions, and the old Main Streets of various points east.

From 1890 to 1920, Southern California's population grew 530%, and for many this growth was not only fast, but fluid and heterogeneous.⁸⁹ Many set westward for health reasons; the region's relatively unchanging and warm climate was seen as a selling point for health, fostering what author John Baur referred to as, “a propaganda for health.”⁹⁰ For many of European descent moving further west, there appears to have been a certain focus upon individual health and well-being, versus that of the old community. Many of the region's metaphysical and New Thought disciplines were geared toward the spiritual health and well-being of the individual versus the collective.

Of populations fed by two transcontinental railways completed by the 1880s, according to author Sandra Frankiel, Southern California's new suburban development patterns, made sprawling through the Pacific Electric and Los Angeles Railways, reiterated by the advent of automobiles,

⁸⁷ Historic Resources Group, “Historic Resources Survey Report: Hollywood Community Plan Area,” 7.

⁸⁸ Historic Resources Group, “Hollywood Historic Districts, Planning Districts and Multiple Property Resources,” SurveyLA, Prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources (November 2015), 9.

⁸⁹ Sandra Sizer Frankiel, *California's Spiritual Frontiers: Religious Alternatives in Anglo-Protestantism, 1850–1910*, (Berkeley: University of California Press, 1988), 61.

⁹⁰ Frankiel, 1988, 60, referencing John Baur, *The Health Seekers of Southern California 1897–1900* (San Marino, CA: Huntington Library, 1959), 19.

informed new social structures. Many newcomers settled in places that reflected social and aesthetic choices, with few mandates to be forced into any traditional small town arrangements or other small communities, unless, such as at Krotona, they intentionally chose such an arrangement.⁹¹

A radical new range of open spiritualist thinking correlated to the boom. This is not to say that Los Angeles had no “alternative spiritual disciplines” before this late 19th westward migration. In what might qualify as the one of the earliest instances of one practiced in Southern California, some Tongva tribespeople practiced as part of the “Chinigchinich” worship, which appears to have developed in-tandem with the missions, and borrowed considerably from Christian morality- making Christianity, in this instance, the alternative to traditional native practices stretching back thousands of years.⁹² The Chinigchinich ritual was associated with male rituals and involved ingestion of hallucinogenic Toloache plant (aka Jimsonweed, *Datura meteloides*) while an elder made a massive sandpainting and gave a Christian-based moralistic lecture to those nearby. It appears that other tribespeople besides the Tongva alone may have practiced Chinigchinich.⁹³

As Westerners arrived, many brought with them their lodge memberships as practitioners of Masonry, or Rosicrucianism, both of which have involved esoteric rituals for hundreds of years, with origins of their esoteric rituals dating back to ancient Egypt.⁹⁴ Annie Besant, the leader of the Theosophical Society- Adyar who blessed Warrington’s Krotona project, in addition to Marie Russak Hotchener, a high ranking Theosophist who lived at Krotona, both practiced “Co-Masonry” a version of masonry allowing women into its ranks in addition to Rosicrucianism.

By the early 1890s, the US had a “National Spiritualist Association,” and in Los Angeles, any variety of spiritualist groups, many of which lost without a trace, practiced within the City. Among them were the First Spiritualist Mission, the People’s Spiritualist Church, and the Society of Spiritual Progression, the Be Happy Association, the Mazdaznan Society, the Truthseekers’ Society, and the Church of Humanity, among many, many others.⁹⁵ Aside from smaller scale

⁹¹ Frankiel, 1988, 60. Redlining and sundowning policies, however, limited the location and housing opportunities for people of color and immigrants.

⁹² Adrian Glick Kudler, “The Earliest and Weirdest LA Cult Stories: 1700s to 1940s,” Curbed Los Angeles, Oct. 24, 2014. <https://la.curbed.com/2014/10/24/10033872/the-earliest-and-weirdest-la-cult-stories-1700s-to-1940s>

⁹³ Robert F. Heizer and Albert B. Elsasser, *The Natural World of the California Indians* (Berkeley: University of California Press, 1980), 48.

⁹⁴ The Supreme Grand Lodge of the Ancient and Mystical Order of Rosae Crucis, “The Ancient and Mystical Order Rosae Crucis,” *AMORC: The Rosicrucian Order*, 2024, <https://rosicrucian.org/history>. Though its practices are also rooted in ancient rituals, Co-Masonry, which grew out of the 1879 French institution “Le Grande Lodge Symbolique,” was established in 1903, and therefore fairly recent relative to Krotona construction, which began only nine years later; Bro. Arthur Edward Waite, “Notes on the Origin of Co-Masonry,” Universal Co-Masonry, March 11, 2020: <https://www.universalfreemasonry.org/en/article/notes-on-the-origin-of-comasonry>

⁹⁵ Eric Brightwell, “Houses of the Hallows- The Semi-Tropic Spiritualists and the Semi-Tropic Park,” *Medium*, Oct 12, 2023.

spiritualist groups like these, Los Angeles also began to see exposure in the late 1890s to larger entities that might qualify as non-Western religions of various kinds, some of which like Theosophy itself, considered themselves teaching disciplines or practices first.

Coming off the success of the World's Columbian Exposition earlier that year, by the end of 1893, the Theosophists and constructed "Blavatsky Hall," located at 525 W. 5th Street, and lectures also took place at the "Angelinos Branch" of Theosophy, located at 517 S. Broadway.⁹⁶ By October 1896 New Thought practitioner Annie Rex Militz established a Los Angeles branch of her San Francisco-based "Home of Truth," located 701 W. 10th Street near Flower St., and Los Angeles saw its first Swedenborgian church constructed in 1899 at 515 E. 9th Street.⁹⁷ The Swedish scientist and philosopher Emmanuel Swedenborg (1688-1772) was an antecedent figure for the New Thought movement. Though the original Swedenborgian church was demolished, the practice is still present in Southern California today, its main chapel being the Lloyd Wright-designed Wayfarers Chapel of 1947, located in Rancho Palos Verdes.

Few early-era buildings that remain in Los Angeles are contemporaneous to the Krotona property, and speak to Non-Western, alternative, or metaphysical spiritual disciplines. Los Angeles' Japanese community first brought Mahayana ("Pure Land") Buddhism to the City in 1905, and a headquarters has been located on 1st Street since that time.⁹⁸ However, the present temple (*Hompa Hongwanji Los Angeles Betsuin*) dates from 1969.⁹⁹ Among contemporaneous building to the Krotona Court and the Temple of the Rosy Cross, the First Church of Christ, Scientist- much later the Los Angeles location of Jim Jones' People's Temple- located at 1366 S.

<https://medium.com/@ericbrightwell/houses-of-the-hallows-the-semi-tropic-spiritualists-and-the-semi-tropic-park-a97ae6593527>; "Church Notices," *Los Angeles Times*, Aug. 5, 1906, 43.

⁹⁶ After Blavatsky's 1891 death, Theosophy went through a variety of splits and divisions, which has now led to a variety of Theosophy "headquarters" properties, most of which are within the greater Los Angeles region. Krotona Hollywood, later Krotona Ojai, is part of "The Theosophical Society – Adyar," aka "Theosophical Society," overseen by Annie Besant for decades, once associated with Jiddu Krishnamurti, and tracing their roots back to Olcott and Blavatsky. This branch of the Theosophical Society is headquartered in Adyar India, with its US headquarters- called the "American Section, or the "Theosophical Society in America," (TSA) presently in Wheaton, Illinois. From 1912 to 1920 this branch was headquartered at Krotona Hollywood. "The Theosophical Society – Pasadena," present there since 1951, is one of two headquarters- the other being in the Netherlands- of a break-away branch, led by W.Q. Judge, that in 1895, four years after Blavatsky's passing, split from Olcott/ Besant. This branch was headquartered in San Diego at Point Loma by 1899, by then overseen by Katherine Tingley. Confusingly, this branch has referred to itself as the "Theosophical Society of America." Contemporaneous leaders of separate Theosophy branches, Tingley and Besant had a cold relationship. The 1927 "Theosophy Hall," on 33rd and S. Grand Avenue, is associated with the "United Lodge of Theosophists" (ULT), yet another breakaway division led by Robert Crosbie, from the Judge/Tingley branch, beginning in 1909. There are many ULT lodges across the world and though they are not technically affiliated with one another, the membership register and printing activities are undertaken at the Los Angeles ULT Lodge, sometimes referred to as the "Parent Lodge." "The Four Branches of the Theosophical Movement," *blavatskytheosophy.com* Accessed February 25, 2024, <https://blavatskytheosophy.com/the-four-branches-of-the-theosophical-movement/>; Hine, 1966, 37; Wes Amerman, telephone interview with author, Jan 5, 2024; "Church Notices," *Los Angeles Times*, Mar 14, 1897, 4.

⁹⁷ "Church Notices," *Los Angeles Herald*, Nov. 8, 1896: 8.

⁹⁸ "About Us," *Los Angeles Hompa Hongwanji Buddhist Temple*, accessed Feb 21, 2024,

<https://www.nishihongwanji-la.org/about-us/>

⁹⁹ Ibid.

Alvarado Street, was constructed in 1912 and its Romanesque Eclectic sanctuary is City HCM #89. The First Church was the New Thought-informed Christian Science Church of Mary Baker Eddy, initially established in Boston in 1879. Before she passed away in 1910, Earnest Holmes was one of her last students, and in Los Angeles in 1927, he established the Church of Religious Science, with its New Thought “Science of Mind” philosophy, highly influential between the 1930s through the postwar era. Himself loath to have any property or appearance of a church or traditional religion, he nonetheless eventually built a sanctuary-like headquarters- a circular and domed 1959 Paul Revere Williams building at 3281 W. 6th Street (City HCM #727).¹⁰⁰ Religious Science branches still exist today as “Centers for Spiritual Living.”

Though Theosophy early on brought knowledge of Hinduism to Los Angeles, the arrival in the City of Swami Vivekananda, a Hindu monk of the Ramakrishna order, was highly documented in local press, and helped fortify an openness to ancient Eastern Thought practices in the region. Traveling the US after representing Hinduism at the 1893 World’s Parliament of Religions, Vivekananda first arrived in the region at the end of 1899, lecturing at venues including the Hotel Green, Mt. Lowe, and within Los Angeles, Blanchard Hall and the previously mentioned Home of Truth.¹⁰¹ According to religious studies scholar Wendell Thomas, “[Vivekananda] discovered that, of all Americans, Californians were specially fit to understand the *raja-yoga* of intuitive meditation, which he labeled “Applied Psychology.”¹⁰² Although Theosophy may have documented Hindu yoga and meditation, Swami Vivekananda’s writings, including his 1896 book *Raja Yoga*, are widely credited with popularizing both practices to the West.¹⁰³

Vivekananda stayed at various households, primarily with women in the Pasadena and South Pasadena areas, including the Folk Victorian home of the Mead sisters at 309 Monterey Road, South Pasadena, today known as the Vivekananda House. Thirty years later in 1929, one of the sisters, Carrie Mead Wyckoff- would donate a Hollywood parcel that is now home to the Vedanta Society of Southern California.¹⁰⁴ The Vedanta Society of Southern California opened in 1934, and its onion-domed temple was built in 1938. Not unlike Theosophy, an aim of the Vedanta Society was “to promote harmony between Eastern and Western thought, and recognition of the truth in all the great religions of the world.”¹⁰⁵ The Hollywood Vedanta Society was a node for countercultural spiritualist Los Angeles, with writers Christopher Isherwood and Aldous Huxley, among others, both attending and even teaching there.¹⁰⁶

¹⁰⁰ “Earnest’s Legacy to Founders,” *Founders Church of Religious Science*, 2024, <https://founderslosangeles.org/gallery-2/founders-story/>; “Founder’s Church of Religious Science, Los Angeles, CA.” *The Paul R. Williams Project*, 2009-2022, <https://www.paulwilliamsproject.org/index.html.1.html>

¹⁰¹ “Swami is Coming,” *Los Angeles Times*, Jan 14, 1900, 32.

¹⁰² Wendell Thomas, *Hinduism Invades America* (New York: Beacon Press, Inc., 1930), 85-86.

¹⁰³ “Swami Vivekananda,” *Belur Math*, accessed February 25, 2024. <https://belurmath.org/swami-vivekananda/>

¹⁰⁴ “History,” *Vedanta Society of Southern California*, 2016. <https://vedanta.org/vedanta-society/>

¹⁰⁵ *Ibid.*

¹⁰⁶ *Ibid.*

Heralding from the same Calcutta area as Vivekananda but a generation later, the Hindu monk Swami Paramahansa Yogananda began touring the US in 1920, giving his first lecture in Boston, titled “The Science of Religion.” Widely popular, well publicized and well received, Yogananda’s work tiered of that of Swami Vivekananda, and specifically focused upon the “Kriya Yoga” path of mediation.¹⁰⁷

Yogananda established “Self-Realization Fellowship (SRF) in 1920, and in 1925 SRF purchased the former Mount Washington Hotel of 1910. Under Yogananda, the property was first known as the Sat-Sanga Center, but shortly thereafter became SRF’s world headquarters. To this day, SRF has a multitude of centers across Southern California, including a former silent movie filming grounds acquired in the 1950s: the retreat-like “Lake Shrine,” located in Pacific Palisades. Yogananda’s book *Autobiography of a Yogi*, originally published in 1946, has sold millions of copies worldwide. The continued Southern California presence of SRF reiterates yoga and meditation as part-and-parcel of Los Angeles health and spirituality culture.

As a final, early example for Los Angeles as a metaphysical haven, in 1934, the Canadian Manly P. Hall established the Philosophical Research Society (PRS). Hall had come to prominence with the book *The Secret Teachings of the World’s Great Religions*, first published in 1928. In a vein not unlike Theosophy, and perhaps informed by it, Hall was remarkably open to understanding any variety of esoteric practices of various faiths. Still active today, the PRS is “dedicated to the ensoulment of all arts, sciences, and crafts,” and includes a library of Hall’s collected manuscripts and books.¹⁰⁸ Its campus is City of Los Angeles Historic-Cultural Monument #592, and its architect was Robert Stacey Judd, noted for his Mayan Revival design work. Prior to his work for PRS, Stacey Judd designed the Ojai Theosophy campus in 1924.¹⁰⁹

The above-mentioned entities are but a brief summary of some of the spiritualist and non-Western entities and locations contemporaneous to Krotona Hollywood, and shortly thereafter. Through the 1930s and well into the postwar era, Los Angeles would continue to see innumerable more groups, reiterating the City’s cultural history as a center of spiritual and metaphysical eclecticism. Krotona Hollywood is among the earliest remaining examples of this culturally significant phenomenon.

Krotona as Utopian Colony

In his seminal 1968 book *Utopian Colonies of California*, the author Robert Hine defined a “utopian colony” as “a group of people who are attempting to establish a new social pattern based upon a vision of the ideal society and who have withdrawn themselves from the

¹⁰⁷ “[Kriya Yoga Path of Mediation] History,” *Self-Realization Fellowship*, 2023. <https://yogananda.org/kriya-yoga-path-of-meditation-history>

¹⁰⁸ “About PRS,” *The Philosophical Research Society*, 2015. <https://www.prs.org/about-prs.html>

¹⁰⁹ “Robert Stacy-Judd, Krotona Institute Of Theosophy (Ojai, Calif.),” AD&A Museum, UC Santa Barbara, accessed February 25, 2024, <http://www.adc-exhibits.museum.ucsb.edu/items/show/400>.

community at large to embody that vision in experimental form.”¹¹⁰ Although Krotona was, by design, close to the City, Warrington’s intentions are of a “utopian” bent. Krotona’s founder, Albert Warrington, stated Krotona was to be “a distributing center of vital forces which will permeate our entire civilization and give it balance, strength, and lofty purpose.”¹¹¹ Though close to the city, Krotona’s immediate setting was nature, a spot selected for its “magnetism,” and there Warrington envisioned Krotona as a “place where aspirants sharing a common philosophy could come and live together and aid each other in studies,” and be “ready and awaiting the great world teacher.”¹¹²

According to Hine, from 1850 to 1950, California saw more utopian colonies than any other state in the Union, and the specific time of Krotona Hollywood’s advent parallels innumerable similar developments occurring across the Southland.¹¹³ What might be considered the City’s first utopian commune, the Moneyan Institute, was established by “astronomer and weather prophet” William Money (1807-1881) near the San Gabriel Mission. Money claimed to have been told by Jesus to head west in 1840, and ran “The Reformed New Testament Church of the Faith of Jesus Christ.” Money claimed to have healed nearly 5,000 and his 1854 “Reform of the New Testament Church” may have been the first book published in Los Angeles.¹¹⁴ According to Mike Davis, the communal Moneyan Institute was “based on common property and total obedience to himself.”¹¹⁵ Money developed its architecture: octagonal adobe buildings with pyramidal roofs, to be earthquake proof, his own house oval-form and acclimated north-south as a means to ride out earthquakes.¹¹⁶

The earliest remaining example of a Utopian Colony within Los Angeles proper is the Pisgah Faith Home, also known as Yoakum’s Sanitarium, located in Highland Park. Constructed between 1895 and 1925, by June of 1903 Pisgah was a cluster of cottages, with Yoakum’s own house nearby. After a religious conversion experience of his own, Yoakum preached the love of God, and did so in parallel with the advent of the Pentecostal Movement, which itself began in Los Angeles in 1906.¹¹⁷ Yoakum encouraged all manner of outcasts and outsiders to come to his colony and stay there, much to the consternation of nearby neighbors. Once there, he then provided services for them and fed them a vegetarian diet. The Pisgah Historic District was listed

¹¹⁰ Hine, 1966, 5.

¹¹¹ Ross, 1989, 15.

¹¹² Ibid., 40.

¹¹³ Hine, 1966, 6.

¹¹⁴ Kudler, 2014.

¹¹⁵ Kudler, 2014, citing Mike Davis, *Ecology of Fear: Los Angeles and the Imagination of Disaster* (London: Verso, 2022), 305.

¹¹⁶ Kudler, 2014.

¹¹⁷ Hine, 1966, 153; “Los Angeles- Modern Pentecostalism’s Spark,” *Los Angeles Almanac*, 1998-2024. <https://www.laalmanac.com/religion/re10c.php>

on the National Register of Historic Places on December 19, 2007. Pisgah Village still exists to this day, and has as part of its mission, an outreach to the poor.¹¹⁸

Los Angeles hosted any variety of spiritualist encampments, including two known to exist side by side in Elysian Heights, which was then just north of City limits. Adjacent Edendale, this area, just south of Riverside Drive that straddles the northern portions of Silver Lake and Echo Park, has long been a noted Bohemian enclave. Here by 1905, Reverend Benjamin Fay Mills had established the “Fellowship Colony,” a living area for people devoted to New Thought teachings.¹¹⁹ “Fellowship Road,” through the former colony still remains as a remnant of it. Just north of this colony, and also established in 1905, was the “Semi-Tropic Spiritualists Tract,” focused upon metaphysical and esoteric “lectures, seances, investigations, tests” then popular across the US in the 19th century.¹²⁰ After purchasing the land and developing a tract- which even today still appears in Zimas as the “Semi Tropic Spiritualists’ Tract,” the group, established without an obvious leader, constructed cottages, an auditorium, and a meeting house. Within the tract was also a camp, and “Semi Tropical Park.” The Semi Tropic Spiritualists appear to have kept their metaphysical pursuits relatively open-ended, stating their purpose as “to acquire, operate and maintain permanent campgrounds in the County of Los Angeles” for meetings “devoted to the maintenance and spreading of the religion of Modern Spiritualism, its philosophy and its phenomena.”¹²¹ The group attained a variety of negative press for the noisy late midnight dances the group saw as essential in routing spirits, a shooting, and misplaced dynamite. For growth itself or specific reasons unknown but perhaps from a desire to get rid of them, the City annexed some of the Semi-Tropic Tract in 1910. What is known to remain of the Semi-Tropic Spiritualists’ Tract are four houses made in the tract between 1906 and 1908- two of which are substantially altered, 2007 Rosebud Avenue: a small cottage that appears to be remarkably intact: and a cabin later owned by the artist Paul Landacre, that is City Historic-Cultural Monument #839.

When Warrington located the Beachwood Canyon site of his Krotona project, he referenced the “magnetism” of the land, and nature as a selling point was common for early California utopian colonies.¹²² An early instance of what might be referred to as the back-to-the-land movement, William Smythe established the first of his “Little Landers” colonies 1908, at the border town of San Ysidro. Informed by the work and writings of Bolton Hall, an early figure in the US back-to-the-land movement, Smythe set up various communal colonies of gentleman farmers, whereby crops would be grown and sold in nearby cities to make money, and the very experience of living in nature and close to the land was perceived as a quasi-spiritual one. Smythe believed

¹¹⁸ “Pisgah Village,” *Highland Park Heritage Trust*, January 4, 2017.

<https://highlandparkheritagetrust.org/awards/pisgah-village/>

¹¹⁹ “Los Angeles Fellowship,” *Los Angeles Times*, Feb. 12, 1906: 6.

¹²⁰ Astri Swendsrud and Quinn Gomez-Heitzeberg, “Semi-Tropic Spiritualists,” *Our Prime Property*, 2015-2018, <https://www.ourprimeproperty.org/semi-tropic-spiritualists.html>; Brightwell, 2023.

¹²¹ Brightwell, 2023.

¹²² Knudsen, 1915, 415; Hine, 1966, 168

that any individual could support himself and his family off a single acre of irrigated land.¹²³ According to Smythe, “A little land and a living, surely, is better than desperate struggle and wealth, possibly.”¹²⁴ Among various Little Landers colonies Smythe set up was one located in the Tujunga section of Los Angeles named “Los Terrenitos” (“City of the Little Lands”). Not just gentleman farmers, Los Terrinitos attracted any variety of “outsiders, artists, eccentrics, spinsters, and countercultural types” who may or may not have been that good at farming. Either way, by World War I, the experiment was over.¹²⁵ As the soil was rocky the water limited, and people left for better paying jobs elsewhere, including wartime work.¹²⁶ Despite the difficulties, the group did manage, in 1913, to construct “Bolton Hall,” as a clubhouse and community meeting space. Made entirely from local boulders, the building appears to be the only one that remains of the Tujunga Little Landers project, and is City of Los Angeles HCM #2.¹²⁷

In May 1914, Job Harriman established the Llano del Rio Cooperative Colony off what is today Pearblossom Highway near the Mojave Desert’s Antelope Valley. Harriman was a noted Socialist who ran for Vice-President, California governor, and Los Angeles mayor. With the *Los Angeles Times* often writing negative articles about him and his Socialist views, Harriman was on the wrong side of early twentieth century city politics. Eventually walking away from politics altogether, Harriman ended up far from the city center to establish a colony focused upon a non-capitalistic livelihood. Harriman purchased 9,000 acres of desert and water rights in 1913 to begin his new “Llano del Rio” socialist experiment. Focused on farming but including innumerable other activities of work and leisure both, in the beginning, the colony seemed successful, with 500 people living there by October of 1915, and eventually over 1,000.¹²⁸ A multitude of separate buildings and infrastructural elements were made from desert boulders and adobe brick from local clay, fired within an on-site kiln. By 1917 Llano had an elementary school and over 60 separate departments relative to the abilities of those living onsite, and these departments included architecture, medical, library, hogs, transportation, and wood and fuel, among many others.

But life at Llano del Rio proved difficult, with long hours of work in the hot desert sun and a lack of fresh fruits and vegetables. Even by 1916, the Llano del Rio experiment began to see cracks and fissures, largely through leadership problems, contested water rights, then finally the California Commissioner of Corporations denying the Llano colony the right to build a dam.¹²⁹

¹²³ Hine, 1966, 144.

¹²⁴ Ibid., 145.

¹²⁵ Ibid., 147.

¹²⁶ Ibid.

¹²⁷ Hadley Meares, “Bolton Hall: The Little Landers of Tujunga and the Boom and Bust of a Utopian Garden City,” *PBS SoCal*, Sep. 20, 2013, <https://www.pbssocal.org/history-society/bolton-hall-the-little-landers-of-tujunga-and-the-boom-and-bust-of-a-utopian-garden-city>

¹²⁸ Hadley Meares, “Llano del Rio: The ruins of LA’s socialist colony,” *Curbed Los Angeles*, May 1, 2017, <https://la.curbed.com/2017/5/1/15465616/utopia-socialist-los-angeles-llano-del-rio>.

¹²⁹ Hine, 1966, 122-123.

For those still interested, Harriman moved the colony to Louisiana, where it existed through the 1930s.¹³⁰ The ruins of Llano, by way of rubble course stonewalls, piers, and chimneys, a water ditch and concrete foundations still presently exist.

Post-Theosophy Krotona: 1924-Present

In 1924, Theosophy sold the parcel with Krotona Court and the Grand Temple of the Rosy Cross to Rupert Julian: an actor and Universal Pictures movie director of some note during the 1920s and 1930s. Julian's best-known work was the silent motion picture *Phantom of the Opera* of 1925, in which he directed actor Lon Chaney.¹³¹ Perhaps with money earned from *Phantom of the Opera*, by 1926 Julian made a variety of improvements and changes to the Krotona property. In 1925, Julian hired master architect Arthur B. Benton, the architect of the Riverside Mission Inn, to convert the Grand Temple of the Rosy Cross into a rooming house with ten apartments.¹³² In 1926, prolific Warner Brothers art director and polish émigré Anton Grot was listed as the architect on an alteration permit for the upper level of the Krotona Court's front ell. The same year, previously publicly accessible parts of Krotona Court were converted into apartments, creating a total of fourteen units.¹³³

Almost immediately, Hollywood's star culture doubled the mystique that surrounded Krotona. The newly converted apartments became home to Rupert and numerous others in the film industry including Gardner James, who lived in the Esoteric room for a period.¹³⁴ According to a 2011 *Los Angeles Times* article, Krotona continued to attract Hollywood names through the 1990s. Scott Spiegel, Doris Day, Joel and Ethan Coen, Quentin Tarantino, Frances McDormand, are some of the artists that have called Krotona home over the years. Current owner Mayer Moizel purchased the property as late as 1990.¹³⁵

Frank Mead & Richard Requa

Architects of Krotona Court, Frank Mead (1857-1940) and Richard Requa (1881-1941) both introduced and codified a unique Southern California regional identity that persists today. Mead & Requa had formative experiences with Irving Gill that they translated into a unique aesthetic that blended principles of Modernism with Moorish, Mediterranean, and Pueblo Revival design elements.

¹³⁰ Ibid., 128-129.

¹³¹ Robert Catto, "Phantom of the Opera," *Rupert Julian*, accessed Feb 21, 2024.
<https://www.rupertjulian.com/#phantom-of-the-opera>

¹³² Los Angeles Department of Building and Safety, 2130 Vista Del Mar Ave Alteration/ Repair, September 5, 1925. This was one of Benton's last projects. He died the following year, and the work is not listed in any monographs or other sources regarding him.

¹³³ Grot was art director for over 100 films, and was nominated for five Academy Awards, winning one. "Los Angeles Department of Building and Safety, 2122 Vista Del Mar Ave Certificate of Occupancy, January 1, 1926. Anton Grot (1884-1974)," *imdb.com*, accessed Feb 21, 2024.
https://www.imdb.com/name/nm0343819/awards/?ref_=nm_q1_2

¹³⁴ Peggy Nye, "Sub Deb Rosa," *Los Angeles Times*, June 13, 1926.

¹³⁵ "Curiosity for Rent: Krotona apartments in the Hollywood Hills" *Los Angeles Times*, November 9, 2011.

Frank Mead was born in Camden, New Jersey and educated at the Pennsylvania Museum and School of Industrial Art. Mead first worked for the firm of Frank Miles Day before starting a practice with Charles Barton Keen. During this time, he was introduced to the Saharan Desert Bedouin people, which ignited an interest in vernacular buildings across the Mediterranean.¹³⁶ In 1903, Mead moved to San Diego and was hired by William S. Hebbard and Irving J. Gill. Mead worked directly with Gill for several months in 1907 after Hebbard and Gill severed their partnership.¹³⁷ While working on the Wheeler Bailey House in La Jolla, Mead became fascinated with southwestern indigenous cultures, particularly the Puebloan peoples, and left the firm to travel to reservations across the west and southwest.¹³⁸

Richard Requa was born in Illinois and moved to San Diego in 1900. He worked as an electrician before being hired as a building supervisor by Irving Gill in 1907. There, he briefly overlapped with Mead. Requa gained experience as a draftsman under Gill and in 1910 set out to start his own architectural practice.¹³⁹

In 1912, Mead and Requa began a partnership that would endure until 1923. Their early residential designs are unadorned, geometric volumes that embody Gill's modernist ethos. However, their work soon began to incorporate Mediterranean and Moorish design elements thanks to Mead's experience in North Africa.¹⁴⁰ Mead's influence sparked Requa, too, to travel through North Africa, Central and Southern America, which further developed their unique interpretations of Spanish Colonial Revival, Moorish, Mediterranean, and Pueblo Revival styles.

The Krotona Court in 1913 was Mead & Requa's first commission outside of San Diego. Journals like *Craftsman* took note of the project, helping Mead & Requa achieve name recognition across California and the country. Mead & Requa designed at least one other residence near Krotona, 2117 Vista Del Mar Avenue, for Mr. and Mrs. Augustus F. Knudsen, important financial backers of Krotona.¹⁴¹

Other significant works designed by Mead & Requa include the Hopi House in La Jolla in 1913 (not extant), the Palomar Apartments in San Diego in 1915 (extant), and the Torrey Pines Lodge in San Diego in 1923 (extant).¹⁴² Mead & Requa influence can be seen across Ojai; after a fire burned much of the town in 1917, the firm was hired to rebuild the downtown in a series of

¹³⁶ "Torrey Pines Lodge Building," National Register of Historic Places Nomination Form (1998), 10.

¹³⁷ "Frank E. Mead (1865-1940)," Philadelphia Buildings, accessed January 29, 2024, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/27108.

¹³⁸ Mary Taschner, "Richard Requa: Southern California Architect, 1881-1941," (Master's thesis, University of San Diego, 1982), 52.

¹³⁹ Ibid., 4-5

¹⁴⁰ Ibid., 52-58.

¹⁴¹ Willis, "A Survey of the Surviving Buildings of the Krotona Colony in Hollywood," 17; Los Angeles Department of Building and Safety, "New Construction Permit," December 7, 1914.

¹⁴² "A.H. Sweet Residence," National Register of Historic Places Nomination Form (1986), 7-11.

cohesive Mission Revival style buildings, including the El Roblar Hotel (extant) and the Ojai Post Office.¹⁴³ Mead moved from San Diego to Ojai in 1920, and Mead & Requa's partnership officially ended in 1923.¹⁴⁴ Information about Mead's activities and whereabouts from 1923 to his death in 1940 are sparse.

In 1923, Richard Requa promoted structural engineer Herbert Jackson to partner. In addition to continuing to be a prolific architect, Requa became a significant architectural and civic leader in San Diego. His 1926 book *Architectural Details: Spain and the Mediterranean* defined and exported his version of Spanish Colonial and Mediterranean Revival style nationally. In 1934, he became Director of the San Diego AIA. From 1935-1936, Requa served as the Director of Architecture for the California Pacific International Exposition held in Balboa Park. His work for Balboa Park is considered the most significant and defining project of his career. Richard Requa is credited with defining "Southern California Architecture" as a distinct style.¹⁴⁵ Both Mead & Requa are City of San Diego-designated master architects.¹⁴⁶

Arthur and Alfred Heineman

Architects of the Grand Temple of the Rosy Cross, Arthur and Alfred Heineman (1878-1972 and 1982-1974) are foremost Southern Californian architects. Best known for the exemplary Arts and Crafts style residences, the firm also contributed significant examples of buildings in the Mission, Moorish, and Exotic Revivalism styles that shaped Los Angeles' unique architectural ecosystem.¹⁴⁷

The Heinemans were born in Chicago and raised in Pasadena. Neither brother had formal architectural training. They first found employment in the real estate business, but by 1910 had designed the Hindry House, a City of Pasadena Historic Cultural Monument.¹⁴⁸ Arthur later became a certified architect, while Alfred's title was associate. However, the brothers were jointly involved in the planning and design of their commissions.¹⁴⁹ Heineman and Heineman are best known for their single-family homes, including designated L.A. Historic-Cultural Monuments 221 S. St. Andrews Place Residence constructed in 1912 and the J.R. Dennison House in 1913. The Heinemans also designed numerous bungalow courts including the Bowen

¹⁴³ Taschner, "Richard Requa," 67-8; "St. Thomas Aquinas Chapel," National Register of Historic Places Nomination Form (1995), 8.

¹⁴⁴ Taschner, "Richard Requa," 84.

¹⁴⁵ Ibid.

¹⁴⁶ Brian F. Smith and Associates, Inc., "Historical Resource Research Report for the 1174 Prospect Street Building, San Diego, California 92037," Prepared for Alcorn & Benton Architects (2020), 17-18.

¹⁴⁷ Teresa Grimes, "Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering, Theme: Arts and Crafts Movement, 1895-1930, Theme: Housing the Masses, 1880-1980, Sub-Theme: Arts and Crafts Neighborhoods," SurveyLA prepared for the City of Los Angeles Department of City Planning (June 2016), 17.

¹⁴⁸ "Hindry House," California Preservation Foundation, accessed January 7, 2024, <https://californiapreservation.org/hindry-house/>.

¹⁴⁹ Grimes, "Los Angeles Citywide Historic Context Statement, Arts and Crafts Neighborhoods," 17.

Court, the largest bungalow court in Pasadena at 539 E. Villa Street (extant).¹⁵⁰ The firm was also responsible for commercial and institutional works including the Western Lithography Company at 600 E 2nd Street (not extant) in 1911, and numerous Pig 'n' Whistle Cafes beginning in 1915. In 1923, Alfred Heineman designed the Cumnock School for Expression campus at Third Street and Los Palmas Avenue as well as an automobile accessory showroom on 15th Street and Grand Avenue.¹⁵¹ Arthur Heineman is also significant as the creator of the motel property type. In 1925, he designed the Milestone Mo-tel in the California Mission style in San Luis Obispo, CA (extant). That same year, he trademarked the name “motel.”¹⁵²

Heineman and Heineman also designed at least two residences for Theosophists near the Krotona Colony. In 1914 the firm designed the Ternary Building, or Duff Residence, at 6205 W. Temple Hill Drive. Prominent local theosophists Grace Shaw Duff, Marie Russak, and Henry Hotchener originally occupied the multifamily residence. SurveyLA identified the building as eligible for designation at the local, state, and national level as an excellent example of the Moorish Revival style designed by master architects, and for its association with Krotona.¹⁵³ Also in 1914, Heineman & Heineman designed the Marie Russak Residence at 6101 W. Scenic Avenue. This building, too, is identified by SurveyLA as eligible for designation at the local, state, and national level as an excellent example of Spanish Colonial Revival residential architecture and for its association with Krotona.¹⁵⁴ Heineman and Heineman were prolific and well-respected designers widely considered to be master architects.¹⁵⁵

Spanish Colonial Revival (1912-1948)

According to SurveyLA, Krotona Court is an “[e]xcellent example of Spanish Colonial Revival residential architecture with Moorish details.”¹⁵⁶

The roots of the Spanish Colonial Revival style, one of the various Mediterranean Revival styles endemic to Southern California, draw from historic Spanish, Italian, and Native American Southwestern designs. Key design features across Mediterranean Revival and Indigenous Revival architecture are rooted in California Mission architecture, reflecting the legacies of colonialism and exchange between Tongva and other indigenous groups and western

¹⁵⁰ City of Pasadena, “Bungalow Courts in Pasadena,” accessed January 9, 2024, <https://www.cityofpasadena.net/planning/planning-division/design-and-historic-preservation/historic-preservation/projects-studies/bungalow-courts-in-pasadena/>.

¹⁵¹ Anne Marie Brooks, “211 S. St. Andrews Place Residence,” Los Angeles Historic-Cultural Monument application (June 2015), 1-2.

¹⁵² Brooks, “211 S. St. Andrews Place Residence,” 2.

¹⁵³ Historic Resources Group, “Hollywood Individual Resources,” 310.

¹⁵⁴ Historic Resources Group, “Hollywood Individual Resources,” 280.

¹⁵⁵ Grimes, “Los Angeles Citywide Historic Context Statement, Arts and Crafts Neighborhoods,” 17.

¹⁵⁶ <https://hpla.lacity.org/report/f858ac17-9bab-4526-93e4-c0b56c0efa4c>

Europeans.¹⁵⁷ These features include white stucco walls, red clay tile roofs, arches, and enclosed patios.

The Panama California Exposition of 1915 was a turning point that exposed Spanish-inspired styles to Southern California, which architects soon incorporated into a range of new developments. In the early 1920s, the Spanish Colonial Revival surpassed Mission Revival style in popularity and it continued to proliferate through the 1930s and 1940s. The style was codified in books like *Architectural Details: Spain and the Mediterranean*, published by Richard Requa in 1926.¹⁵⁸ Spanish Colonial Revival architecture was applied to a wide range of building typologies but most popular for single and multifamily residences.¹⁵⁹

Krotona Court, constructed in 1913, is a rare early example of the Spanish Colonial Revival style. It was designed by Mead & Requa, widely understood to be two of the most significant producers of Spanish Colonial Revival styles. Their travels through the American Southwest, South America, the Mediterranean, and Africa greatly influenced the development of the style. Mead & Requa's design of Krotona reflects many character defining features of the style including stucco exterior walls; distinctively shaped and capped chimneys; low sloped clay tile roofs, courtyard, arched doorways, and the projecting wood lattice box screen on the front facing elevation. Krotona Court also demonstrates the latent influence of early modernism as Mead & Requa learned from their time working with Modernist pioneer architect Irving Gill. The eastern (rear) facade of Krotona bears some resemblance to Gil's Dodge House, a proto-modern design also influenced by the Mission Revival style. Both facades are blank, abstract stucco walls with irregularly placed chimneys.

¹⁵⁷ Daniel Prosser, "Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering, Theme: Mediterranean and Indigenous Revival Architecture, 1893-1948," SurveyLA, prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources (November 2018), 1.

¹⁵⁸ Prosser, "Mediterranean and Indigenous Revival Architecture, 1893-1948," 12-13.

¹⁵⁹ Ibid.



Dodge House. North elevation and garden - Walter Luther Dodge House, 950 North Kings Road, West Hollywood District, Los Angeles, Los Angeles County, CA HABS CAL,19-LOSAN,27-4.



Krotona Court, facing west. Adrian Scott Fine/ L.A. Conservancy.

Moorish Revival (1895-1940)

SurveyLA describes the Grand Temple of the Rosy Cross as an “[e]xcellent example of Moorish Revival institutional architecture.”¹⁶⁰

Moorish Revival design draws from North African Muslim, or Moorish, architecture popularized in North Africa and southern Spain. Spanish missionaries introduced the Moorish style to California as ornamentation in the form of arches and domes. The style gained some popularity in the mid to late 1800s in both Europe and the United States, particularly in Jewish communities.¹⁶¹

The first iteration of Moorish Revival style in Los Angeles dates to the turn of the twentieth century when Moorish design elements including arched openings, domes, and minarets were applied to some residential and institutional buildings.¹⁶² The second wave of Moorish Revival design emerged in the 1920s in response to depictions of the Middle East in popular culture. This iteration was bolder and more whimsical than the first.¹⁶³ Remaining examples of the design are rare in Los Angeles. Moorish Revival style beyond specific ornamental features is limited to institutional buildings, including religious buildings and auditoriums.¹⁶⁴

The Grand Temple of the Rosy Cross exemplifies the Moorish Revival style. The massing of the building and the auditorium is reminiscent of a church or temple. Character defining features include stucco exterior, ogee arches framing the door and window openings, and geometric and floral motifs in the stained glass.¹⁶⁵ Krotona Court also includes Moorish Revival stylistic details, which was common among Spanish Colonial Revival designed buildings.¹⁶⁶ These features most notably include the domed Esoteric Room and horseshoe arched doorway. A photo taken by Mead in Morocco in 1897 reveals Mead’s direct inspiration from North African Muslim design.

¹⁶⁰ “Historic Resource – Grand Temple of the Rosy Cross 2130 N. Vista Del Mar Ave,” Historic Places LA: Los Angeles Historic Resources Inventory. <https://hpla.lacity.org/report/bc03ac7e-a82f-485b-951b-b7561cab014f>

¹⁶¹ Teresa Grimes and Amanda Yoder, GPA Consulting, “Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering, Theme: Exotic Revival, 1900-1940,” SurveyLA, prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources (December 2015), 23.

¹⁶² Ibid., 23-24.

¹⁶³ Ibid., 24-25.

¹⁶⁴ Ibid., 25.

¹⁶⁵ Ibid., 26.

¹⁶⁶ Prosser, “Mediterranean and Indigenous Revival Architecture, 1893-1948,” 32.



View from the Kabash. Photo by Keen and Mead, architects. From *Morocco: Its People and Places, Vol. I* by Edmondo De Amicis, Hebray T. Coates and Co., Philadelphia, 1897, p.40. Available: <https://socalarchhistory.blogspot.com/2016/05/frank-mead-new-kind-of-architecture-in.html>.



“Krotona Institute of Theosophy,” c. 1925. Los Angeles Public Library Legacy Collection. Tessa Digital Collections of the Los Angeles Public Library. Available: <https://tessa2.lapl.org/digital/collection/photos/id/113711>.

Conclusion

The Krotona Court and Grand Temple of the Rosy Cross buildings are 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*, for the Theosophical Society's influence in spiritual movements throughout Los Angeles and the development of Beachwood Canyon. Theosophy was one of the first Western organizations that introduced Buddhist, Hindu, and other Eastern and Southeastern Asian cultural practices to Los Angeles, laying the foundation for the growth of the New Age movement and exploration of esoteric thought that has profoundly shaped the culture of Los Angeles. Women leaders in Theosophy were particularly influential in Theosophy's proliferation of arts and cultural productions, as well as Theosophy's impact on the development of Beachwood Canyon. The Krotona campus, anchored by Krotona Court and the Grand Temple of the Rosy Cross, served as the headquarters of the American Section of the Theosophical Society from 1912 to 1920. Theosophists remained at Krotona until 1924 when they relocated to Ojai in Ventura County. Actor and director Rupert Julian's 1926 conversion of Krotona Court and the Grand Temple of the Rosy Cross into apartments adds another layer of significance to the buildings. For almost 100 years, Hollywood artists and spiritualists have built on Theosophy's legacy.

Krotona Court and the Grand Temple of the Rosy Cross are 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*. Krotona Court, constructed in 1912, is an early and significant example of Spanish Colonial Revival style designed by master architects Mead & Requa and reflects the formative influence of Irving Gill on their work. The Grand Temple of the Rosy Cross, constructed in 1914, is an excellent and rare example of Moorish Revival institutional architecture designed by master architects Heineman & Heineman.

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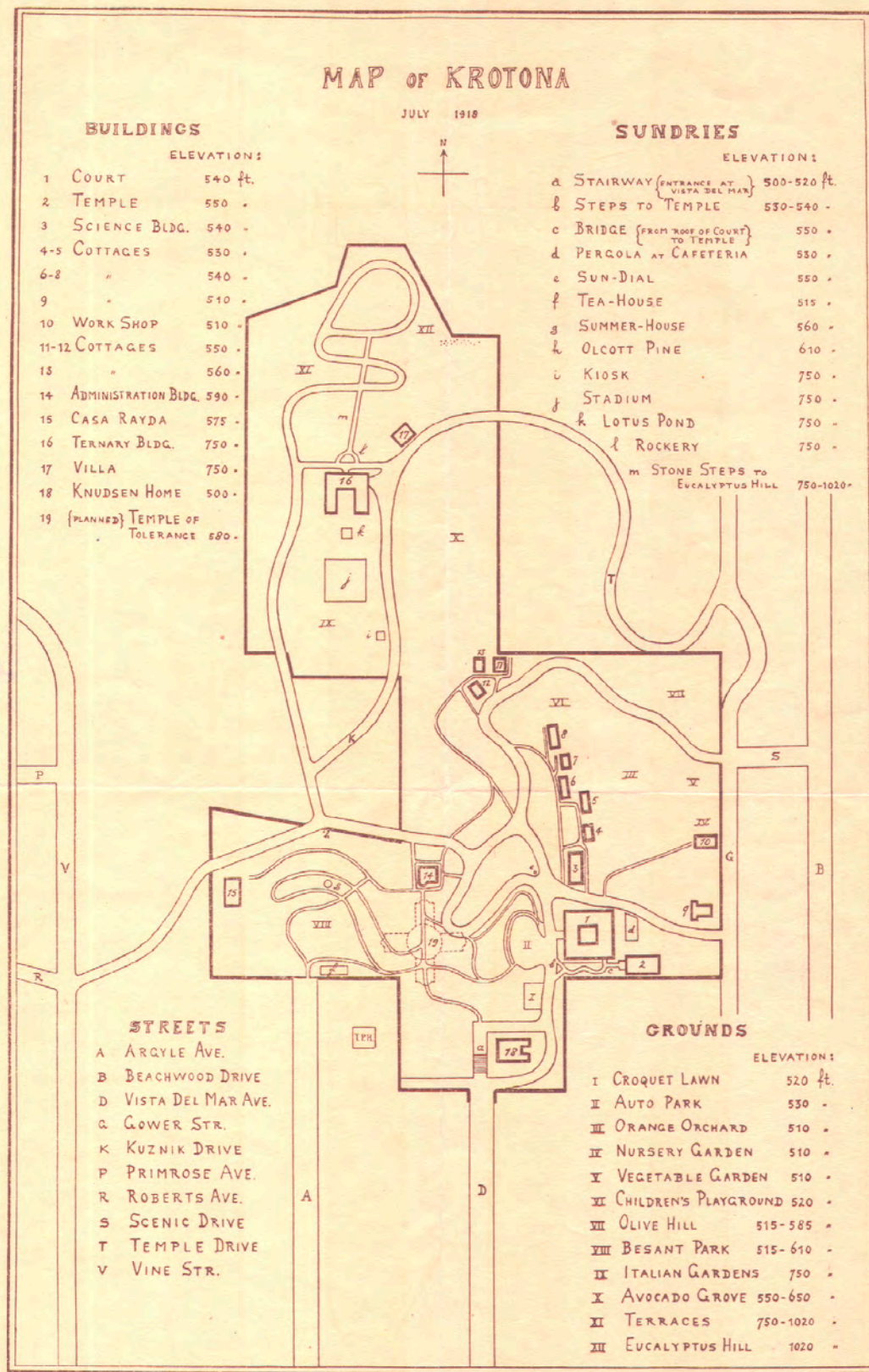
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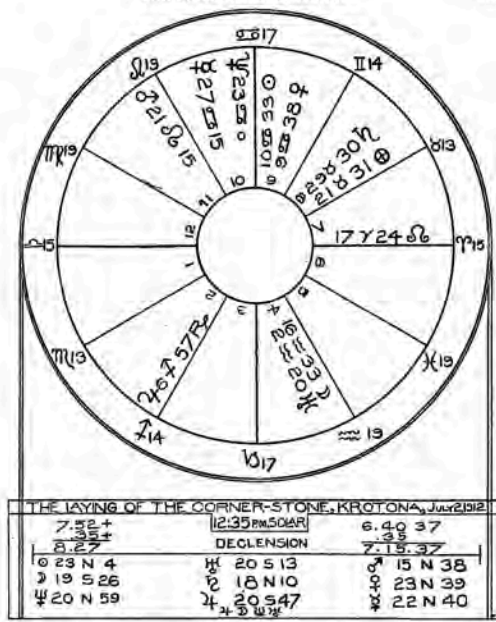
Closeup. Sanborn Fire Insurance Company. Los Angeles, California. Volume 10, Sheet 1095. 1919.



Map of Krotona Colony, July, 1918. Krotona Court is Building 1 and the Grand Temple of the Rosy Cross is Building 2.

"Beachwood's Earthly Paradise: The Lost Gardens of the Krotona Colony." Under the Hollywood Sign: History and Filmmaking in the heart of Hollywood, December 10, 2020.

Source: <https://underthehollywoodsign.files.wordpress.com/2010/12/krotonamap.jpg>



THE HOROSCOPE

The beautiful ceremony of the laying of the corner-stone at Krotona on Tuesday, July 2nd, receives added significance when the positions of the planets and luminaries in the heavens are considered.

The day selected (Tuesday) is the day of the week over which the planet Mars is said to rule; hence we should first consider the quality of the vibrations of that red orb of light.

Astrological chart for Krotona Court cornerstone laying, July 2, 1912.
Theosophical Messenger, August 1912: page 631.



THE CEREMONIAL PROCESSION

Ceremonial Procession for laying Krotona Court cornerstone. Source: *The Theosophic Messenger*, Vol XIII, No. 11, August, 1912: np.



Grand Temple of the Rosy Cross: Cornerstone Dedication. January 28, 1914.
The Messenger, Vol 1, No. 10. March, 1914, 196.



Annie Besant and Krotona Court
 "International Head and Local Seat of Theosophy," *Los Angeles Times*, July 29, 1918: 29.




Ruth St. Denis in the ballet for the temptation scene from *Light of Asia* at Krotona, c. 1918. Photographer: Arthur Hales. Source: New York Public Library Digital Collections, Jerome Robbins Dance Division. <https://digitalcollections.nypl.org/items/510d47df-8783-a3d9-e040-e00a18064a99>.



Marie Russak,

Marie Russak Hotchner. *The Theosophic Messenger*, Vol. 14, No. 2, November, 1912, np.



CARQUE'S CALIFORNIA PURE FOOD PRODUCTS

Unsulphured Dried Fruits, Nuts, Nut Butter, Sun Dried Olives, Olive Oil, Honey, Whole Rice and Grains, Nut Grinders. Try Carque's California Fruit Laxative. Sample package by mail, 15c.

The latest and best books on dietetics and hygiene. Shipments made at low freight rates to all parts of the world. Write for Catalogue and particulars to **CARQUE PURE FOOD CO.**, 1605-1607 Magnolia Ave., S. W. Cor. 16th St., Los Angeles, Calif. Visitors welcome.

SPECIAL: 10 lbs. selected Sundried Black Figs sent, express prepaid, for \$1.50, to all stations of Wells Fargo and American Express Companies in the United States. Add 25c to other stations.

IF YOU ARE COMING TO KROTONA

And wish to reside near Headquarters, write me about your needs. I have surrounding property listed and can furnish full information regarding

LANDS AND HOUSES FOR SALE

HOUSES, APARTMENTS AND ROOMS FOR RENT

DR. GENEVIEVE V. EVANS, The Zaida, 4th and Grand Ave., Los Angeles, Cal.

<p style="margin: 0;">The Hollywood National Bank</p> <p style="text-align: center; font-size: x-small; margin: 0;">AND</p> <p style="margin: 0;">THE CITIZENS SAVINGS BANK</p>	<p style="font-size: small; margin: 0;">Cahuenga Ave. and Hollywood Boulevard</p> <p style="margin: 0;">Los Angeles, California</p> <p style="font-size: small; margin: 0;">Total Assets \$815,000.00</p>
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Advertisements. *The Theosophic Messenger*, Vol. 14, No.2 November, 1912, p. 122.

NEWS OF T. S. WORKERS

EDITOR VISITS AUSTRALIA

Mrs. May S. Rogers, editor of *THE MESSENGER*, accompanied by her two little sons, Stanley and Grayson, sailed from San Francisco May 16th for Sidney, Australia, where they are to spend several months.



MAY S. ROGERS

Krotonians and theosophists throughout the American Section rejoice that this splendid opportunity has come to Mrs. Rogers—and Australia—yet there is a decided feeling of consternation as to how the Devas are going to gather enough astral mental and buddhic matter to fill the void her departure has caused. And as if the invisible emptiness were not appalling enough, there is necessary on the physical plane a readjustment in nearly every department of activity in Krotona. *THE MESSENGER* alone would tax the

powers of an efficient and enthusiastic person, but to this able lady it has proved only the foundation for her extensive and varied labors. She has been an essential part of the Old Catholic Church services, playing at early mass every morning of the week. Krotona concerts, entertainments and meetings have also received the benefit of her music at all times. In the Red Cross work she has shown indefatigable energy, serving as secretary of the Krotona "Unit." Probably no one in the American section has had greater success than Mrs. Rogers with that most difficult of all undertakings—the beginners' class—therefore she has always been in demand for this work, and in this, as in all other lines, she has given herself generously.

These, her main activities, have been supplemented by innumerable inconspicuous services and every-minute acts of kindness and helpfulness, together with attention to a personal correspondence of startling proportions, and yet her greatest service—that which ranks above the whole category of physical plane endeavors—is just her *being*, because, of course, our true value is not in what we do, but what we *are*; and she is everything that is loving, joyous and beautiful, as well as gifted and capable.

We feel that Mrs. Rogers has more than earned this vacation, and we rejoice that she and the beloved boys are to have the blessing of being near Mr. Leadbeater for a time.

Mrs. Rogers' address, until further notice, will be 69 Hunter street, N. S. W., Sidney, Australia.

LIEUTENANT WARDALL

Mr. Ray Wardall of Seattle, Wash., our energetic Publicity Director, paid a flying visit to Krotona in April. He brought among other things, good news of his brother, Lieutenant Max, who is soon to go overseas with the 13th Infantry regulars, now stationed at Camp Fremont.

Lieut. Wardall, he assures us, is in

WINTER SESSION 1920

Twelve Weeks, January 12 to April 2

Krotona Institute of Theosophy

CURRICULUM

1. FUNDAMENTAL THEOSOPHY. (12 Lessons) - - - Jetta Clay
Tuesdays at 10:00 a. m.

Treatment of the main tenets of the Theosophical System, as taught in standard works published by the Theosophical Society.

2. ADVANCED THEOSOPHY. (24 Lessons) - - - Marie Poutz
Tuesdays and Fridays at 2:00 p. m.

A resume of Theosophy based upon Mrs. Besant's *The Ancient Wisdom* and Mr. Leadbeater's *The Hidden Side of Things*. Its purpose is to show the practical value of Theosophy as applied in daily life.

3. MAN'S RELATIONSHIP TO GOD. (24 Lessons) Emily Pelton-Shuttz, M.A.
Tuesdays and Fridays at 3:15 p. m.

Based upon Mrs. Besant's book, *A Study in Consciousness*. An effort to trace the growth and development of consciousness through the planes of nature.

4. PSYCHOLOGY AND SELF-ANALYSIS. (24 Lessons) A. F. Knudsen, Dean
Tuesdays and Fridays at 11:00 a. m.

The principles of Psychology and Logic as ordinarily taught, amplified and explained in the light of Occult Knowledge. The making of the Self consciously.

5. ASTROLOGY. (12 Lessons) - - - - - Egypt L. Huyck
Mondays at 11:15 a. m.

This course will present the science and philosophy of Astrology; signs, symbols, calculations and correspondences.

6. FOLKLORE, MYTH AND SYMBOL. (12 Lessons) - George Kramer
Mondays at 10:00 a. m.

This course will give the mystic interpretation and extract the truth kernel from the various myths and traditions, and explain the universal symbols in the signs of the Zodiac.

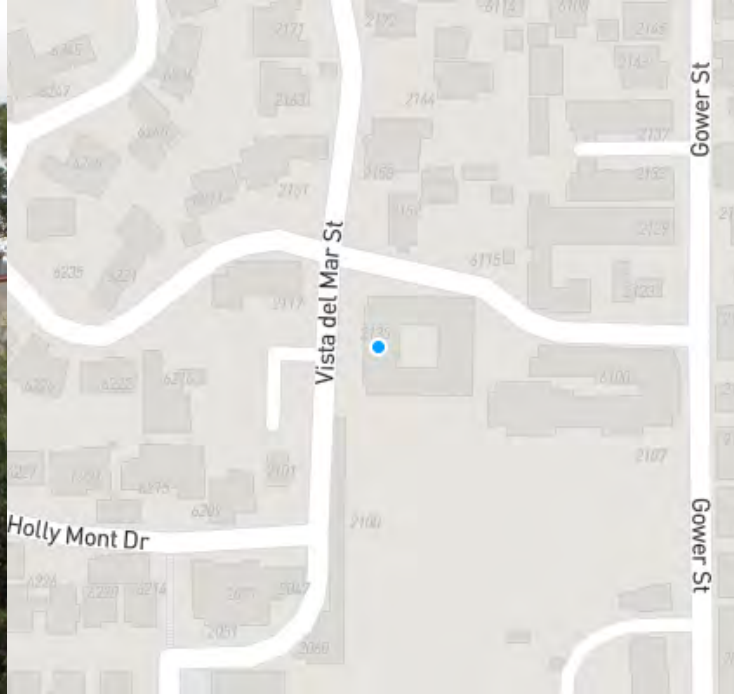
7. OCCULTISM AND THE BIBLE. (12 Lessons) - - - Alice A. Evans
Thursdays at 10:30 a. m.

Showing how in the Bible the Divine Wisdom can be found, how the Occult Hierarchy, the Masters, Initiation and the Path can be seen there, and giving the true interpretation of the Atonement and other Christian fundamentals.



Historic Resource - Krotona Inn 2130 N VISTA DEL MAR AVE

Report Date: February 26, 2024



Names

Krotona Inn (Primary)
 Krotona Court (Alternative)
 Krotona of Old Hollywood Apartments (Alternative)

Location Information

Address/es

2130 N VISTA DEL MAR AVE (Primary)
 2122 N VISTA DEL MAR AVE (Alternative)
 6110 W PRIMROSE AVE (Alternative)
 6100 W PRIMROSE AVE (Alternative)

Administrative Areas

Hollywood Community Plan Area (Community Plan Area)
 HOLLYWOOD UNITED NEIGHBORHOOD COUNCIL (Neighborhood Council)

Important Dates

Start Date

1913

Type

Built Date

Evaluation Details

Date

Evaluated

2015-10-12

Context, Theme, Property Type

Public and Private Institutional Development - 1850-1980; Religion and Spirituality - 1850-1980; Religion and Spirituality and Ethnic/Cultural Associations - 1850-1980; ; Institutional - Religion/Spirituality; Religious Building

Eligibility Standards

Represents an important association with an ethnic/cultural group or groups in Los Angeles

Integrity Aspects

Location

Design

Setting

Materials

Workmanship

Feeling

Association

Retains sufficient integrity to convey significance

California Historical Resource Status 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

"Associated with the Krotona Colony, a Theosophical society established in lower Beachwood Canyon in 1912. Built for public lectures and student housing; includes domed Esoteric Room at the rear."

Period of Significance

From Date

1913

Date

Evaluated

2015-01-30

Context, Theme, Property Type

Architecture and Engineering - 1850-1980; ; Mediterranean and Indigenous Revival
Architecture - 1887-1952; Spanish Colonial Revival - 1915-1942; Residential; Courtyard
Apartment

Eligibility Standards

Individual unit entries open to courtyard (street-facing units of bungalow courts may open to street)

Exemplifies the character-defining features of the Spanish Colonial Revival style

Originally constructed as a multiple-family residence

Exhibits character-defining features of a bungalow court or courtyard apartment as described in Multi-family Residential Theme

Is one or two stories in height

Integrity Aspects

Location

Design

Setting

Materials

Workmanship

Feeling

Retains sufficient integrity to convey significance

California Historical Resource Status 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

Excellent example of Spanish Colonial Revival residential architecture with Moorish details; work of master architects Mead & Requa.

Period of Significance

From Date

1913

Classification

Resource Type Classification

Building

Property Descriptors

Heritage Resource Type

California OHP Resource Attribute - HP03. Multiple family property

Residential-Multi Family - Courtyard Apartment

Use Type

Historic

Style

Moorish

Spanish Colonial Revival

Heritage Resource Type

California OHP Resource Attribute - HP16. Religious building

Alterations

Type

No major alterations

Related Resources and Records

Person or Group

Mead & Requa
(was designed by / designed)

Historic Resources Group
(was surveyed by / surveyed)

Administrative Area

Los Angeles City Council District 4

Hollywood Community Plan Area

HOLLYWOOD UNITED NEIGHBORHOOD COUNCIL

Information Record

Krotona Inn - PHOTO
(is represented by / represents)

Krotona Inn - PHOTO
(is represented by / represents)

Krotona Inn - PHOTO
(is represented by / represents)

SurveyLA: Hollywood Historic Resources Survey Report
(is referred to in / refers to)

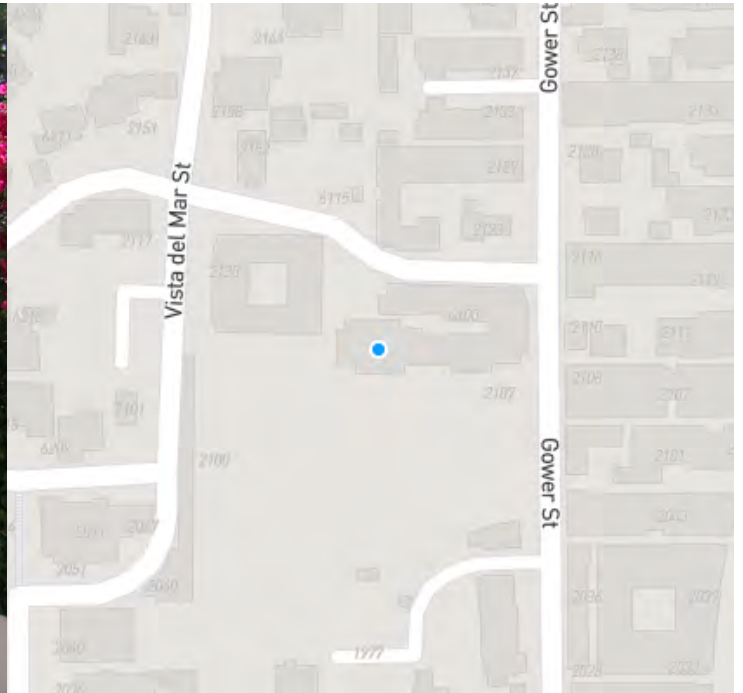
Historic Resources Survey

SurveyLA - Hollywood Survey
(was assessed in / assessed)



Historic Resource - Grand Temple of the Rosy Cross 2130 N VISTA DEL MAR AVE

Report Date: February 26, 2024



Names

Grand Temple of the Rosy Cross (Primary)

Location Information

Address/es

2130 N VISTA DEL MAR AVE (Primary)
 2122 N VISTA DEL MAR AVE (Alternative)
 6110 W PRIMROSE AVE (Alternative)
 6100 W PRIMROSE AVE (Alternative)

Administrative Areas

Hollywood Community Plan Area (Community Plan Area)
 Los Angeles City Council District 4 (Council District)
 HOLLYWOOD UNITED NEIGHBORHOOD COUNCIL (Neighborhood Council)

Important Dates

Start Date

1914

Type

Built Date

Evaluation Details

Date

Evaluated

2015-01-30

Context, Theme, Property Type

Architecture and Engineering - 1850-1980; ; Exotic Revivals - 1900-1980; Moorish Revival - 1906-1940; Institutional - Religion/Spirituality; Temple

Eligibility Standards

Exemplifies the character-defining features of the Moorish Revival style

Exhibits quality of design through distinctive features

Dates from the period of significance

Integrity Aspects

Location

Design

Setting

Materials

Workmanship

Feeling

Retains sufficient integrity to convey significance

California Historical Resource Status 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

Excellent example of Moorish Revival institutional architecture; work of master architects Arthur and Alfred Heineman.

Period of Significance

From Date
1914

Date

Evaluated
2015-10-12

Context, Theme, Property Type

Public and Private Institutional Development - 1850-1980; Religion and Spirituality - 1850-1980; Religion and Spirituality and Ethnic/Cultural Associations - 1850-1980; ; Institutional - Religion/Spirituality; Religious Building

Eligibility Standards

Represents an important association with an ethnic/cultural group or groups in Los Angeles

Integrity Aspects

Location
Design
Setting
Materials
Workmanship
Feeling
Association
Retains sufficient integrity to convey significance

California Historical Resource Status 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

"Associated with the Krotona Colony, a Theosophical society established in lower Beachwood Canyon in 1912; used for larger gatherings and rituals."

Period of Significance

From Date
1914

Classification

Resource Type Classification
Building

Property Descriptors

Heritage Resource Type
Institutional-Religious/Spiritual - Temple
Use Type
Historic
Style
Moorish

Heritage Resource Type
California OHP Resource Attribute - HP16. Religious building

Alterations

Interior converted to apartments

Related Resources and Records

Person or Group

Arthur S. Heineman
(was designed by /designed)

Alfred Heineman
(was designed by /designed)

Historic Resources Group
(was surveyed by / surveyed)

Administrative Area

HOLLYWOOD UNITED NEIGHBORHOOD COUNCIL

Los Angeles City Council District 4

Hollywood Community Plan Area

Information Record

SurveyLA: Hollywood Historic Resources Survey Report
(is referred to in / refers to)

Grand Temple of the Rosy Cross - PHOTO
(is represented by / represents)

Grand Temple of the Rosy Cross - PHOTO
(is represented by / represents)

Historic Resources Survey

SurveyLA - Hollywood Survey
(was assessed in / assessed)

All applications must be filled out by applicant

WARD

PLANS AND SPECIFICATIONS
and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

3

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, 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 <u>8872</u>	Block <u> </u>	Lot <u> </u>	Block <u> </u>
Tract <u>Lot on the Skinning of the</u>		Tract <u> </u>	
<u>584-1114-18714</u>			
<u>Sec 2 T1S R14W E13N</u>			
<u>W. from the Centerline of Grand St.</u>			
Book <u>32</u> Page <u>11</u>	F. B. Page <u>163</u>	Book <u> </u> Page <u> </u>	F. B. Page <u> </u>

TAKE TO ROOM No. 6 FIRST FLOOR	From No. <u>2130 Vista Del Mar Ave</u>	Street <u> </u>
ASSESSOR PLEASE VERIFY	To No. <u>2130 Grand St.</u>	Street <u> </u>
TAKE TO ROOM No. 405 SOUTH ANNEX	(USE INK OR INDELIBLE PENCIL)	
ENGINEER PLEASE VERIFY		

- What Purpose is the present Building used for? Cafeteria and Inn
- Owner's name Hortona Institute of Theosophy
- Owner's address 2130 Vista Del Mar Ave 57552
- Architect's name Wheat and Regua San Diego Phone
- Contractor's name Chas. H. Richmond Phone Holly 945
- Contractor's address 1931 Franklin Circle
- ENTIRE COST OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Caspools, Elevators, Painting, Finishing, etc.} \$ 700.00
- Class of Present Building D No. of Rooms at present 30 about
- No. of stories in height one and two Size of present building 90' x 100'
- State how many Buildings are on this lot SEVENTEEN
- State purpose Buildings on lot are used for Burglars and Residence
(Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES JUST WHAT YOU WANT TO DO.

Replace rotten joists and floor over Cafeteria and kitchen 20'x50'
" " studs on outer wall by 4x4 Posts under
girder beams inlaid in 8" tile wall.
Replaster walls and ceilings. Cut 2 air vents.
and 3 windows. and other minor changes.

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) Chas. H. Richmond
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY			
PERMIT NO. <u>2848</u>	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink) <u> </u> Plan Examiner	Application checked and found O. K. (Use Rubber Stamp) <u> </u> MAY 1 1917 Clerk	RECEIVED MAY 16 1917 TOLULU

7

225

FILL IN ALL BLANKS THAT APPLY TO WORK PROPOSED TO BE DONE,
OR TO ASCERTAIN IF SAME CAN BE DONE.

12. Size of new addition.....☒.....No. of Stories in height.....
13. Material of foundation.....Size footings.....Size wall.....Depth below ground.....
14. Size of Redwood Mudsills.....☒.....Size of exterior studs.....☒.....
15. Size of interior bearing studs.....☒.....Size of interior non-bearing studs.....☒.....
16. Size of first floor joist.....☒.....Second floor joist.....☒.....

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here).....

(Owner or Authorized Agent).

Remarks.....

All applications must be filled out by applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, 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.....	Block.....	Lot.....	Block.....
Tract.....		Tract.....	
Book..... Page..... F. B. Page.....		Book..... Page..... F. B. Page.....	

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

O. K. City Assessor

By Deputy

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

From No. Street

To No. 2130 Vista Del Mar Street

(USE INK OR INDELIBLE PENCIL)

K. City Engineer

By Deputy

- What Purpose is the present Building used for? Event residence + office
- Owner's name Kiota Inst. of Theosophy Phone 579,322
- Owner's address Kiota Hollywood
- Architect's name Mead & Regan Phone
- Contractor's name Chas. H. Richmond Phone Holly 945
- Contractor's address 1931 Franklin Circle
- ENTIRE COST OF PROPOSED WORK { Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc. } \$ 2500.00
- Class of Present Building..... No. of Rooms at present.....
- No. of stories in height..... Size of present building.....
- State how many Buildings are on this lot.....
- State purpose Buildings on lot are used for.....
(Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES JUST WHAT YOU WANT TO DO:

Increased cost of permit \$ 2848-
due to m. building masonry walls
replastering exterior etc.

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here)

Chas. H. Richmond
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>5904</u>	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink)	Application checked and found O. K. (Use Rubber Stamp)	NOV 16 1917
	Plan Examiner	Clerk	



(Sign here)

All Applications must be filled out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS
and other data must also be filed

3

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, 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.....Block.....

Lot.....Block.....

Tract.....

Tract.....

TAKE TO
REAR OF
NORTH
ANNEX
1st FLOOR
CITY CLERK
PLEASE
VERIFY

Book.....Page.....F. B. Page.....

Book.....Page.....F. B. Page.....

TAKE TO
ROOM No. 405
SOUTH
ANNEX
ENGINEER
PLEASE
VERIFY

From No. 2130 Vista Del Mar Ave Street

To No. N. of Franklin Street

(USE INK OR INDELIBLE PENCIL)

O.K. City Clerk
By
O.K. City Engineer
By

- What purpose is the present Building now used for? Theosophical Institute
- What purpose will Building be used for hereafter? Same
- Owner's name Krotona Institute Phone.....
- Owner's address 2130 Vista Del Mar
- Architect's name..... Phone.....
- Contractor's name G. M. Goss Phone 799-868
- Contractor's address 1716 a W 49th St.
- VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 1000.00
- Class of present Building D No. of rooms at present 19
- Number of stories in height 2 Size of present Building 60 x 90
- State how many buildings are on this lot 1
- State purpose buildings on lot are used for Society Headquarters
(Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

New roof of 1 layer 10# felt, 1 layer 3 ply comp.
roofing. 1 coat plaster on exterior.

no structural changes
Roof repairs no fire damage

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here)

G. M. Goss
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>36148</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. Plan Examiner	Application checked and found O.K. <u>10/13/38</u> <u>JB</u> <u>11/2/38</u> Clerk	Stamp here when permit is issued <u>OCT 13 1938</u> TWOULL
----------------------------	--	---	--

300

- I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

F. M. Goss
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. T
CONSTRUCTION	O. K. T
ZONING	O. K. T
SET-BACK LINE	O. K. T
ORD. 33761 (N. S.)	O. K. T
FIRE DISTRICT	O. K. T

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text on the paper.

All Applications must be filled out by Applicant

Big Form 3

PLANS AND SPECIFICATIONS
and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, 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

TAKE TO
REAR OF
NORTH
ANNEX
1st FLOOR
CITY CLERK
PLEASE
VERIFY

Lot.....Block.....

Tract.....

Lot.....Block.....

Tract.....

Book.....Page.....F. B. Page.....

Book.....Page.....F. B. Page.....

From No. 2130 Vista del Mar Avenue - (West of Seismic Drive) Street

To No. (Cottage 16 + Cottage 17 - Krotana Institute) Street

(USE INK OR INDELIBLE PENCIL)

O.K. City Clerk

O.K. City Engineer

By

Deputy

TAKE TO
ROOM No. 405
SOUTH
ANNEX
ENGINEER
PLEASE
VERIFY

- What purpose is the present Building now used for? Residence
- What purpose will Building be used for hereafter? Residence
- Owner's name Lionel Dunrobin Phone.....
- Owner's address Cottage 16, Krotana Institute, 2130, Vista del Mar
- Architect's name..... Phone.....
- Contractor's name..... Phone.....
- Contractor's address.....
- VALUATION OF PROPOSED WORK including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc. \$ 1000.00 200
- Class of present Building Frame No. of rooms at present.....
- Number of stories in height One Size of present Building 25 x 30
- State how many buildings are on this lot 1
- State purpose buildings on lots are used for Residence (Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

New Windows and Screens

No Structural Changes No smaller windows than are in at present

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) Lionel Dunrobin
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>12325</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. Plan Examiner	Application checked and found O.K. Clerk	Stamp <u>RECEIVED</u> <u>MAR 20 1923</u> <u>DEPT. OF BUILDINGS</u>
----------------------------	--	---	---

2 over 100

13. Size of new addition..... No. of Stories in height.....
14. Material of foundation..... Size footings..... Size wall..... Depth below ground.....
15. Size of Redwood Mudsills..... Size of interior bearing studs.....
16. Size of exterior studs..... Size of interior non-bearing studs.....
17. Size of first floor joists..... Second floor joists.....
18. Will all provisions of State Dwelling House Act be complied with? *Yes*

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here)

Linell D. Wroblem
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. <i>[Signature]</i>
CONSTRUCTION	O. K. <i>[Signature]</i>
ZONING	O. K. <i>T</i>
SET-BACK LINE	O. K. <i>T</i>
ORD. 33761 (N. S.)	O. K. <i>T</i>
FIRE DISTRICT	O. K. <i>[Signature]</i>

*Repeal the above to be assessed
Fabrication*

I HEREBY AGREE TO LOCATE AND ERECT THIS BUILD-
ING OR STRUCTURE AND EVERY PORTION THEREOF, EXCEPT
UNENCLOSED PORCHES, BACK A DISTANCE FROM THE FRONT
PROPERTY LINE EQUAL TO THE SET-BACK LINE OF THE
NEAREST BUILDING ON EITHER SIDE OF THIS PROPOSED
BUILDING OR STRUCTURE.

Owner

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

Bldg. Form 3

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair 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

TAKE TO
ROOM No. 8
REAR OF
NORTH
ANNEX
1st FLOOR
CITY CLERK
PLEASE
VERIFY

TAKE TO
FIRST FLOOR
242 SO.
BROADWAY
ENGINEER
PLEASE
VERIFY

Lot 57 Block

Tract Tr 5917

Book 32 Page 3 F. B. Page 297

From No. 2122 Vista Del Mar

To No. St. Cor Primrose Ave

Lot Block

Tract

Book Page F. B. Page

Street

Street

O.K. City Clerk

O.K. City Engineer

By

Deputy

(USE INK OR INDELIBLE PENCIL)

- What purpose is the present Building now used for? Auditorium & Rooms
- What purpose will Building be used for hereafter? Residing House
- Owner's name Rupert Julian Phone Holly 3273
- Owner's address #1 1342 Orange St.
- Architect's name Arthur B. Benton Phone DU 4865
- Contractor's name Wilbur D. Telviter Phone DU 4865
- Contractor's address 1548 Sunset Blvd
- VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sowers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 10,000
- Class of present Building 2 No. of rooms at present 8
- Number of stories in height Two Size of present Building 35' x 40'
- State how many buildings are on this lot Two
- State purpose buildings on lot are used for Hotel & Auditorium & Rooms
(Apartment House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

The Auditorium will be altered to ten rooms with
baths & closets

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER 9/23

(Sign here)

Wilbur D. Telviter
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.

33218

Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.

Wicks
Plan Examiner

Application checked and found O.K.

9/23/25
33218
Clark

Stamp here when permit is issued.

RECEIVED
SEP 28 1925
TOLWELU

Plans

33218

20

altering inside of old building

13. Size of new addition..... 2' x 12'..... No. of Stories in height..... Two
14. Material of foundation..... concrete..... Size footings..... 2' x 4'..... Size wall..... 8'..... Depth below ground..... 1.5'
15. Size of Redwood Mudsills..... 2' x 8'..... Size of interior bearing studs..... 2' x 4'
16. Size of exterior studs..... 2' x 4'..... Size of interior non-bearing studs..... 2' x 4'
17. Size of first floor joists..... 2' x 12'..... Second floor joists..... 2' x 8'
18. Will all provisions of State Housing Act be complied with?..... Yes

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here)

Wilbur D. Telford
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. Wick
CONSTRUCTION	O. K. Wick
ZONING	O. K. Wick
SET-BACK LINE	O. K. Wick
ORD. 33761 (N.S.)	O. K. Wick
FIRE DISTRICT None	O. K. Wick

REMARKS

Log # 2667

2122 Vista Del Mar.....Address of
Building

CC #2645.....Owner
Owner's
Address

.....
(Post Office) (Zone) (State)

33218 Permit
Number 1925 Year

Form B-95-30M-11-48

**CITY OF LOS ANGELES
DEPARTMENT**

**OF
BUILDING AND SAFETY**

CERTIFICATE OF OCCUPANCY

Date Certificate Issued:

Jan 29, 1926 19

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows: Chapter 1, as to permitted uses of said property; Chapter 9, Articles 1, 3, 4, and 5; and with the applicable requirements of the State Housing Act,—for the following occupancies:

2 Story, Class D, 15 Rooms, Auditorium and Rooms.

(Alteration)

COPY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

G. E. MORRIS
Superintendent of Building

By

All Applications Must be Filled Out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS
and other data must also be filed

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair 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

TAKE TO
ROOM No. 6
REAR OF
NORTH
ANNEX
1st FLOOR
CITY CLERK
PLEASE
VERIFY

Lot.....Block.....
Tract.....

Lot.....Block.....
Tract.....

TAKE TO
FIRST FLOOR
242 SO.
BROADWAY
ENGINEER
PLEASE
VERIFY

Book.....Page.....F. B. Page.....

Book.....Page.....F. B. Page.....

From No. 2130 Vista Del Mar Street

To No. 2130 Vista Del Mar Street

(USE INK OR INDELIBLE PENCIL)

O.K. City Clerk

City Engineer

Deputy

- What purpose is the present Building now used for? private Hotel 20 Rooms
- What purpose will Building be used for hereafter? Hotel
- Owner's name Elsie Jane Julian Phone HO 3273
- Owner's address 1342 Orange Drive
- Architect's name Anton Grott Phone Em 9141
- Contractor's name Rupert Julian Phone HO 3273
- Contractor's address 1342 Orange Dr
- VALUATION OF PROPOSED WORK {including Plumbing, Gas Fitting, Sewers, Cesspools, etc., painting, finishing, all Labor, etc.} \$ 500.00
- Class of present Building Stucco No. of rooms at present 20
- Number of stories in height two Size of present Building 100 x 100
- State how many buildings are on this lot two
- State purpose buildings on lot are used for Hotel - Garage
(Apartment House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

glass in porch all windows will
open out and put in electrical kitchen
one end only no part of the building
disturbed. the porches are already roofed
and partly built in

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here)

(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. 11496	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Karr 4/15/26</u> Plan Examiner	Application checked and found <u>4/15/26</u> <u>W. H. H. H. H.</u> City Clerk	RECEIVED APR 16 1926 TWOULU
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W. H. H. H. H.
②

13. Size of new addition 6 x 16 No. of Stories in height one
14. Material of foundation — Size footings — Size wall — Depth below ground —
15. Size of Redwood Mudsills — Size of interior bearing studs 2 x 4
16. Size of exterior studs 2 x 4 Size of interior non-bearing studs —
17. Size of first floor joists 2 x 8 Second floor joists —
18. Will all provisions of State Housing Act be complied with? yes

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) [Signature]
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

[Empty lines for remarks]

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

Bldg. Form 3

BUILDING DIVISION

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair 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

TAKE TO
ROOM No. 248
(2ND FLOOR)
CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM No. 5
(MAIN ST.
FLOOR)
ENGINEER
PLEASE
VERIFY

Lot _____ Block _____

Tract _____

Lot _____ Block _____

Tract _____

Book _____ Page _____ F. B. Page _____

Form No. _____

Book _____ Page _____ F. B. Page _____

Form No. _____

2130 Vista Belmar Hollywood Street
on corner of Pine St.

(USE INK OR INDELIBLE PENCIL)

- What purpose is the present Building now used for? Small Hotel + Residence
- What purpose will Building be used for hereafter? Hotel and Residence
- Owner's name Mrs. Rupert Gulian Phone Holly 3273
- Owner's address 2130 Vista Belmar Hollywood
- Architect's name Grimel Phone _____
- Contractor's name Hollywood Phone _____
- Contractor's address Hollywood
- VALUATION OF PROPOSED WORK (Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.) 600
- Class of present Building D No. of rooms at present 19 Rooms
- Number of stories in height _____ Size present Building _____
- State how many buildings are on this lot One
- State purpose buildings on lot are used for Hotel and Residence
(Apartment House, Hotel, Residence, or any other purpose.)
- What Zone is Property in? _____

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Plaster torn off and new
plaster put on some damp in Blk
all bath and kitchen to conform to code 201

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here)

Mrs. Rupert Gulian
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>24861</u>	Plans and Specifications checked and found to conform to Ord. and State Laws, etc. <u>Thorne</u>	Application checked and found O. K. <u>9/5/28</u> <u>JB</u>	Stamp here when permit is issued <u>RECEIVED</u> <u>SEP 6 1928</u> <u>TO JULY</u>
----------------------------	---	---	--

9/10/28

et Jan 2

2

14. Size of new addition None No. of Stories in height 1
15. Material of foundation Concrete Size footings 12" x 12" Size wall 12" x 12" Depth below ground 4"
16. Size of Redwood Mudsills 4" x 6" Size of interior bearing studs 2" x 4"
17. Size of exterior studs 2" x 4" Size of interior non-bearing studs 2" x 4"
18. Size of first floor joists 2" x 6" Second floor joists 2" x 6"
19. Will all Lathing and Plastering Comply with Ordinance? yes
20. Will all provisions of State Housing Act be complied with? yes

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinance and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here)

Owner or Authorized Agent

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. <u>John</u>
CONSTRUCTION	O. K. <u>John</u>
ZONING	O. K. <u>John</u>
SET-BACK LINE	O. K. <u>John</u>
ORD. 33761 (N. S.)	O. K. <u>John</u>
FIRE DISTRICT	O. K. <u>John</u>

REMARKS

All Applications Must be Filled out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

Blg Form 2

BUILDING DIVISION

2

DEPARTMENT OF BUILDING AND SAFETY Application for the Erection of Frame Buildings 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.

TAKE TO
ROOM No 248
(2ND FLOOR)

CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM No 5
(MAIN ST.
FLOOR)

ENGINEER
PLEASE
VERIFY

Lot No. _____ Block _____
(Description of Property) _____
District No. _____ M. B. Page _____ F. B. Page _____
No. 2130 Vista Del Mar Hollywood Street
(Location of Job)

O. K. City Clerk

O. K. City Engineer

By _____

By _____

By _____

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building Store room No. of Rooms 1 No. of Families _____
- Owner's name Elise Jane Hayes Phone HO 3273
- Owner's address 2130 Vista Del Mar
- Architect's name _____ Phone _____
- Contractor's name _____ Phone _____
- Contractor's address _____
- VALUATION OF PROPOSED WORK {including all Material, Labor, Finishing Equip- } \$ 200.00
ment and Appliances in Completed Building.
- Is there any existing building or permit for a building on lot? Yes How Used? apartment
- Size of proposed building 10 x 12 Height to highest point _____ feet
- Number of Stories in height 1 Character of ground granite
- Material of foundation Cement Size of footings _____ Size of wall _____ Depth below ground _____
- Material of chimneys _____ Number of Inlets to flue _____ Interior size of flues _____ x _____
- Material of exterior walls Masonry
- Give sizes of following materials: REDWOOD MUDSILLS 6 x 6 Girders 6 x 6
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing studs _____
x _____ Ceiling joists _____ x _____ Roof rafters 2 x 6 FIRST FLOOR JOISTS 2 x 6
Second floor joists _____ x _____ Specify material of roof composition
- Will all provisions of State Housing Act be Complied with? yes
- What Zone is Property in? B

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign Here)

Owner or Authorized Agent

FOR DEPARTMENT USE ONLY

PERMIT NO. 28504	Plans and Specifications checked and found to conform to Ord. nances, State Laws, etc. <u>10/11/28</u> Plan Examiner <u>T. P. Stark</u>	Application checked and found correct <u>10/11/28</u> City Engineer <u>T. P. Stark</u>	Stamp here when permit is issued OCT 11 1928 RECEIVED L.A. BUILDING DEPT.
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20
10/11/28

T. P. Stark

20
10/11/28

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. <i>Homes</i>
CONSTRUCTION	O. K. <i>Homes</i>
ZONING	O. K. <i>OK</i>
SET-BACK LINE	O. K. <i>OK</i>
ORD. 33761 (N. S.)	O. K. <i>OK</i>
FIRE DISTRICT	O. K. <i>OK</i>

REMARKS

17. Will all Lathing and Plastering Comply with Ordinance? _____

Vista del mar

25 feet. *Perdix*



Gover Sheet

DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

APPLICATION TO ALTER, REPAIR, MOVE OR DEMOLISH
A BUILDING OF TYPE _____

REMOVED FROM	REMOVED TO
Lot _____	Lot _____
Tract _____	Tract _____
Present location of building } <u>2130 Vista Del Mar</u> (House Number and Street)	<div style="text-align: right;"> Approved by City Engineer _____ Deputy _____ </div>
New location of building } _____ (House Number and Street)	
Between what cross streets } _____	

USE INK OR INDELIBLE PENCIL

- Use of existing building apartment Families 2 Rooms 2
(Store, Dwelling, Apartment House, Hotel or other purpose)
- State how long building has been used for present occupancy _____
- Use of building AFTER alteration or moving same Families _____ Rooms _____
- Owner (Print Name) MRS E JULIAN Phone 2-575
- Owner's Address same P. O. _____
- Certificated Architect _____ State License No. _____ Phone _____
- Licensed Engineer same State License No. _____ Phone _____
- Contractor Consett Co State License No. 36752 Phone 7-123
- Contractor's Address 346 S. Figueroa St 13
- 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} \$ 195
- State how many buildings NOW on lot and give use of each } apartment house
(Store, Dwelling, Apartment House, Hotel or other purpose)
- Size of existing building _____ Number of stories high 2 Height to highest point 24'
- Material Exterior Walls concrete Exterior framework same
(Wood, Steel or Masonry) (Wood or Steel)
- Describe briefly all proposed construction and work:
Replace sub floor, hardwood floor & trim

Fill in Application on other Side and Sign Statement

(Over)

FOR DEPARTMENT USE ONLY					
PERMIT No. PLANS Rec'd	Inside Lot	Key Lot	Lot Size	Fl. rear alley	Clerk
	Corner Lot	Corner Lot Keyed		Fl. side alley	
	Plans and Specifications checked		Zone	Fire District	
	Corrections verified		Blkg. Line	Street Widening	
	Plans, Specifications and Application rechecked and approved		Application checked and approved		
	For Plans See	Filed with	Continues Inspection	SPRINKLER Specified Required	Inspector
				Valuation Included Yes- No	

CITY OF LOS ANGELES

DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

APPLICATION TO ALTER, REPAIR, MOVE OR DEMOLISH
A BUILDING OF TYPE

REMOVED FROM		REMOVED TO	
Lot		Lot	
Tract		Tract	
Present location of building	2122 Vista Del Mar (House Number and Street)		
New location of building	(House Number and Street)		
Between what cross streets			

Approved by City Engineer _____
Deputy _____

USE INK OR INDELIBLE PENCIL

1. Use of existing building	Apartment House (Store, Dwelling, Apartment House, Hotel or other purpose)	Families	Rooms
2. State how long building has been used for present occupancy			
3. Use of building AFTER alteration or moving		Families	Rooms
4. Owner (print Name)	W. E. Teller	Phone 7-3576	
5. Owner's Address		P. O.	
6. Certificated Architect		State License No.	Phone
7. Licensed Engineer		State License No.	Phone
8. Contractor	James W. K.	State License No. 36247	Phone The 7-031
9. Contractor's Address	346 S. Figueroa St.		
10. VALUATION OF PROPOSED WORK	Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevators maintaining them in thorough condition		
11. State how many buildings NOW on lot and give use of each	2. Apartment House		
12. Size of existing building	x	Number of stories high	Height to highest point
13. Material Exterior Walls	Brick	Exterior framework	Wood
14. Describe briefly all proposed construction and work:			
Repair damage in walls			

Fill in Application on other Side and Sign Statement

(Over)

FOR DEPARTMENT USE ONLY

PERMIT No. 11472	Inside Lot	Key Lot	Lot Size	Fl. rear alley	Clark	Fee	Stamp here when Permit is issued
	Corner Lot	Corner Lot Keyed		Fl. side alley			
	Plans and Specifications checked		Zone	Fire District			
	Corrections verified		Stdy. Line	Street Widening			
PLANS	Plans, Specifications and Application rechecked and approved		Application checked and approved		ADD 2-345	Inspector	H. A. C.
	For Plans fee		Continuous Inspection		SPRINKLER Specified Required		
	Filed with		Valuation Included Yes No				

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

13. Size of Addition ☒ Size of Lot ☒ Number of Stories when complete ☒
14. 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.

Sign here _____

(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

(a) Footing: Width _____ Depth in Ground _____ Width of Wall _____

(b) Size of Studs _____ Material of Floor _____

(c) Size of Floor Joists ☒ Size of Rafters ☒

(1) PLAN CHECKING

(2) REINFORCED CONCRETE

(3) The building referred to in this Application will be more than 100 feet from _____ Street

Receipt No. _____

Barrels of Cement _____

Valuation \$ _____

Tons of Reinforcing Steel _____

Fee Paid \$ _____

Sign here _____
(Owner or Authorized Agent)

REMARKS:

3

ELECT. DIV.
RECEIVED
SEP 22 1952
11

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. 57-~~57-7~~

Tract 5917

Location of Building 2130 Vista Del Mar
(House Number and Street)

Approved by
City Engineer

Between what cross streets? Primrose + Hollywood

USE INK OR INDELIBLE PENCIL

1. Present use of building Apt + Hotel Families 16 Rooms 28
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. State how long building has been used for present occupancy 24 475
3. Use of building AFTER alteration or moving Apts. Families 16 Rooms 28
4. Owner George Goldwater Phone Hi 5738
(Print Name)
5. Owner's Address 2130 Vista Del Mar P. O. Hollywood 28
6. Certificated Architect Vernon W. Houghton State License No. 8-1104 Phone MT 1201
7. Licensed Engineer None State License No. - Phone -
8. Contractor George Goldwater (Owner) State License No. - Phone Hi 5738
9. Contractor's Address 2130 Vista Del Mar
10. VALUATION OF PROPOSED WORK 18000
(Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon. 2 Apts + 10 Bch.)
11. State how many buildings NOW on lot and give use of each. 1-2-3. Stores
(Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 90x90 Number of stories high 1-2-3 Height to highest point 36 ft
13. Material Exterior Walls Stucco Exterior framework Wood
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

Existing 14 Units without Kitchens + 1 unit on Lower floor with kitchen. Proposed 16 Units with Kitchens with added parking as permitted in Z.A. Case # 10175 Provided on property at S.W. corner of Primrose + Vista Del Mar

NEW CONSTRUCTION

15. Size of Addition x Size of Lot x Number of Stories when complete x
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

(Owner or Authorized Agent)

DISTRICT
OFFICE

By

FOR DEPARTMENT USE ONLY

PLAN CHECKING

OCCUPANCY SURVEY

Valuation \$ 18000 Area of Bldg. 144 Sq. Ft.
Fee \$ 300 Investigation Fee \$ 50
Cert. of Occupancy Fee \$ 50
Bldg. Permit Fee \$ 50
Total \$ 50

TYPE I Maximum No. Occupants 17 Families Inside Lot Other Lot Key Lot 144 Lot Size 144 Clerk John
GROUP H-2 Plans and Specifications checked Zone R-3 Fire District 150-189
For Plans See Correction Verified Bldg. Line Hollywood Street Widening No Application checked and approved Yes
Filed with Plans, Specifications and Application rechecked and approved. Continuous Inspection SPRINKLER Inspector D. McPherson
Valuation Included Yes No No

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT Plan Checking DATE ISSUED SEP 22 52 TRACER NO. (M) LA23932 RECEIPT NO. LA45683 CODE 1 FEE PAID ✓

Supplemental Plan Checking NOV 6 52

Building Permit

3

ELECT. DIV.
Plans not req'd.
Appr. not req'd.
Before bldg. permit
Plans filed

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. 57

Tract 5917

Location of Building 2130-Vista Del Mar Ave-
(House Number and Street)

Approved by
City Engineer

Between what cross streets? Primrose & Hollywood

Deputy

USE INK OR INDELIBLE PENCIL

1. Present use of building Apt-Hotel (Store, Dwelling, Apartment House, Hotel or other purpose) Families 6 Families 14 Rented RMS Rooms 28
2. State how long building has been used for present occupancy 2 YRS
3. Use of building AFTER alteration or moving Apt-Hotel Families 16 Families 3 Rented RMS Rooms 28
4. Owner George Goldwater Phone HO 1-45738
5. Owner's Address 2130-Vista Del Mar P. O. Hollywood 28
6. Certificated Architect Vernon W Houghton State License No. 81104 Phone Met 1801
7. Licensed Engineer none State License No. Phone
8. Contractor Charles A Hill State License No. 22126 Phone CI 51260
9. Contractor's Address 1350-San Luis Rey Drive Glendale- W.D.R.
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. \$ 8,000
11. State how many buildings NOW on lot and give use of each. 1-one & Two Store Apts. (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 90 x 90 Number of stories high 2 Height to highest point 20
13. Material Exterior Walls Stucco- Exterior framework Wood. (Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

Existing 10 units without kitchens to be made to be kitchen single Apts- with parking provided on lot 6-7 (ZACase# 10174) (Z.A. 12156 (10174))

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 Studs x Material of Floor Size of Rafters 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.

Z.A. 10174 & 12156

Sign here George Goldwater (Owner or Authorized Agent)

DISTRICT OFFICE

By [Signature]

FOR DEPARTMENT USE ONLY

PLAN CHECKING				OCCUPANCY SURVEY		Investigation Fee \$	
Valuation \$ 8000.-		Area of Bldg. Sq. Ft.		Cert. of Occupancy Fee \$		Bldg. Permit Fee \$ 27-	
Fee \$ 20.-		Fee \$		Total \$ 27-		Clerk	
TYPE V	Maximum No. Occupants 16 F.M. & 3 Rented RMS	Inside Lot	Key Lot	Lot Size 12156	Ft. rear alley		Clerk Dayliel
GROUP H-2	Plans and Specifications checked	Corner Lot	Corner Lot Keyed	Fire District	Ft. side alley		
For Plans See	Correction Verified	Bldg. Line	No.	Street Widening	District Map No. 150-189		Application checked and approved
Filed with	Plans, Specifications and Application rechecked and approved.	Continuous Inspection	SPRINKLER	Specified Required Valuation Included	Inspector		

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	NOV 16 1954				
Supplemental Plan Checking					
Building Permit	LA 4206		8 1954		

*James J. Smith
12/17/54
for Mr. [unclear]*

PLANS APPROVED
AS REQUIRED BY
CASE NO. 12/56
SEC. NO. L. & MUN. CODE
HUBER E. SMUTZ
ZONING ADMINISTRATOR
CITY OF LOS ANGELES
Date 12/17/54

LOT 57

PRIMROSE

97'-4"

EXIST 14 UNITS WITHOUT KITCHENS & 1 UNIT ON LOWER FLOOR WITH KITCHEN. PROPOSED 15 UNITS WITH KITCHENS WITH ADDED PARKING AS PERMITTED IN ZONING. UNITS PROVIDED ON PROPERTY AT S.W. CORNER OF PRIMROSE & VISTA DEL MAR AVENUES.

40x40 PATIO

ENTRANCE

NO 15/30

VISTA DEL MAR AVENUE

BACHELOR APARTMENTS
12 ROOMS / SINGLE APT
/ DOUBLE

35' TO PROP LINE

WALK

WALK

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 150-189	1. LEGAL LOT 57	BLK. 5917	TRACT
ZONE R-3	JOB ADDRESS 2130 Vista Del Mar Ave		APPROVED
FIRE DIST.	2. BETWEEN CROSS STREETS Primrose Ave AND Hollymont		
INSIDE KEY	3. PURPOSE OF BLDG. Retaining Wall		
COR. LOT X	4. OWNER George Goldwater		
REV COR. LOT SIZE	5. OWNER'S ADDRESS 2130 Vista Del Mar Ave		
irreg	6. CERT. ARCH. Vernon W Houghton		STATE LICENSE NUMBER B 1104
REAR ALLEY	7. LIC. ENGR. Hills both sts Wilson & Wilson Structural		STATE LICENSE NUMBER
SIDE ALLEY	8. CONTRACTOR owner		STATE LICENSE NUMBER
BLDG. LINE	9. SIZE OF NEW BLDG. 47' long X 8 STORIES HEIGHT		
AFFIDAVITS AZ 10174 ZA 12156	10. MATERIAL OF EXTERIOR WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input checked="" type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		
BLDG. AREA			
SPRINKLERS REQ'D. SPECIFIED			

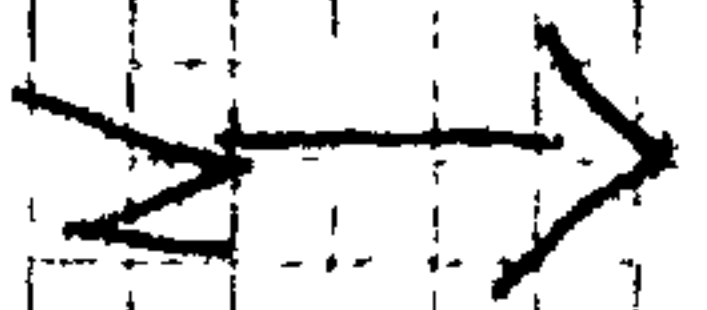
1 2130 Vista Del Mar Ave	
VALIDATION LA 7988	Jan 21 1955 LA 62324 P.F.
TYPE Ret Wall	GROUP LA 7988
MAX. OCC. JAN 27 1955	LA 7988
DIST. OFFICE	
C. OF O. ISSUED P.C. \$1.00	BP 300
DWELL. UNITS	11. VALUATION; TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 350.00
PARKING SPACES	<p>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.</p> <p><i>George Goldwater</i> SIGNED</p> <p>This Form When Properly Validated is a Permit to Do the Work Described</p>
GUEST ROOMS	
FILE WITH	
CONT. INSP.	
Grading	
VALUATION APPROVED <i>Rush</i>	
APPLICATION CHECKED Rice	
PLANS CHECKED Fretto	
CORRECTIONS VERIFIED <i>Fretto</i>	
PLANS APPROVED <i>Rush</i>	
APPLICATION APPROVED <i>Rulgaard</i>	

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

Vista Del Mar

Lot # 57
Tract 5917

Cypress Ave



Record
Return
461911
JUN 11 1911
S. H. CHASE & CO.

1

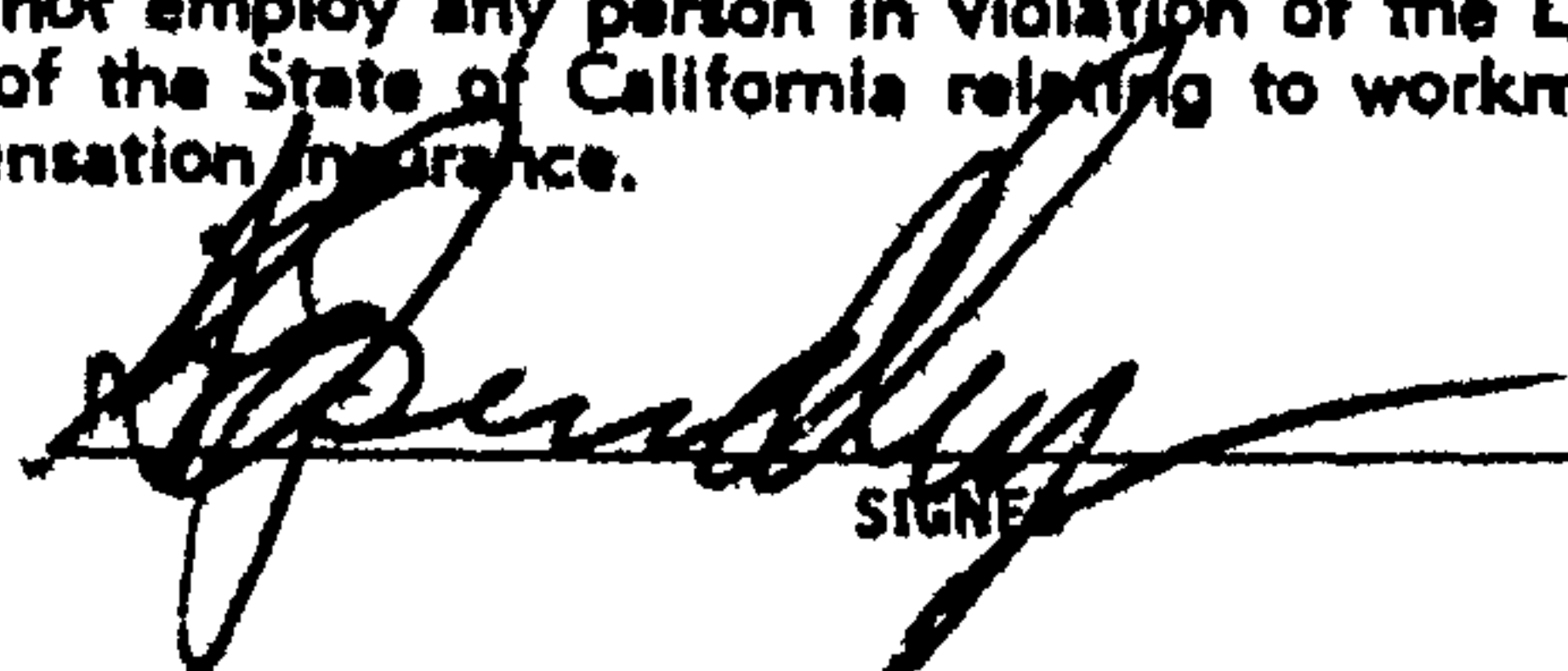





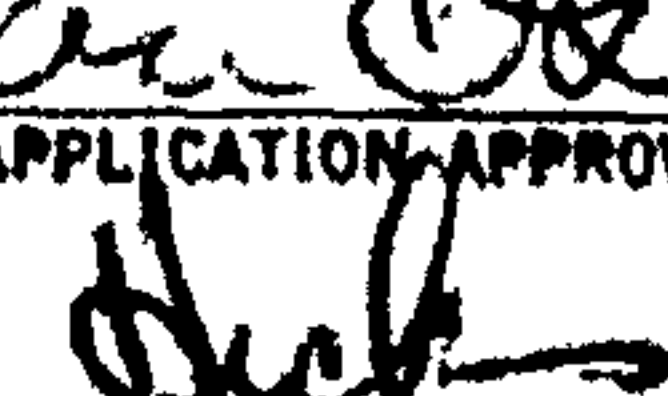
APPLICATION TO CONSTRUCT NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 150-189	1. LEGAL LOT 57	BLK.	TRACT 5917
ZONE R-3	JOB ADDRESS 2130 Vista Del Mar Avenue		APPROVED
FIRE DIST.	2. BETWEEN CROSS STREETS Primrose AND Franklin		
INSIDE	3. PURPOSE OF BLDG. Semi public swim pool		
KEY COR. LOT	4. OWNER George Goldwater		
REV. COR. LOT SIZE	5. OWNER'S ADDRESS 2130 Vista Del Mar Avenue		
X REAR ALLEY	6. CERT. ARCH. J. A. Murrey		STATE LICENSE NUMBER B 1934
SIDE ALLEY BLDG. LINE	7. LIC. ENGR. none		STATE LICENSE NUMBER
HILLSIDE	8. CONTRACTOR C.M. Hall		STATE LICENSE NUMBER 100171
AFFIDAVITS 2A12156 2A18174	9. SIZE OF NEW BLDG. 14 by 30 X STORIES HEIGHT		
BLDG. AREA	10. MATERIAL OF EXTERIOR WALLS: Cunite <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		
SPRINKLERS REQ'D. SPECIFIED			

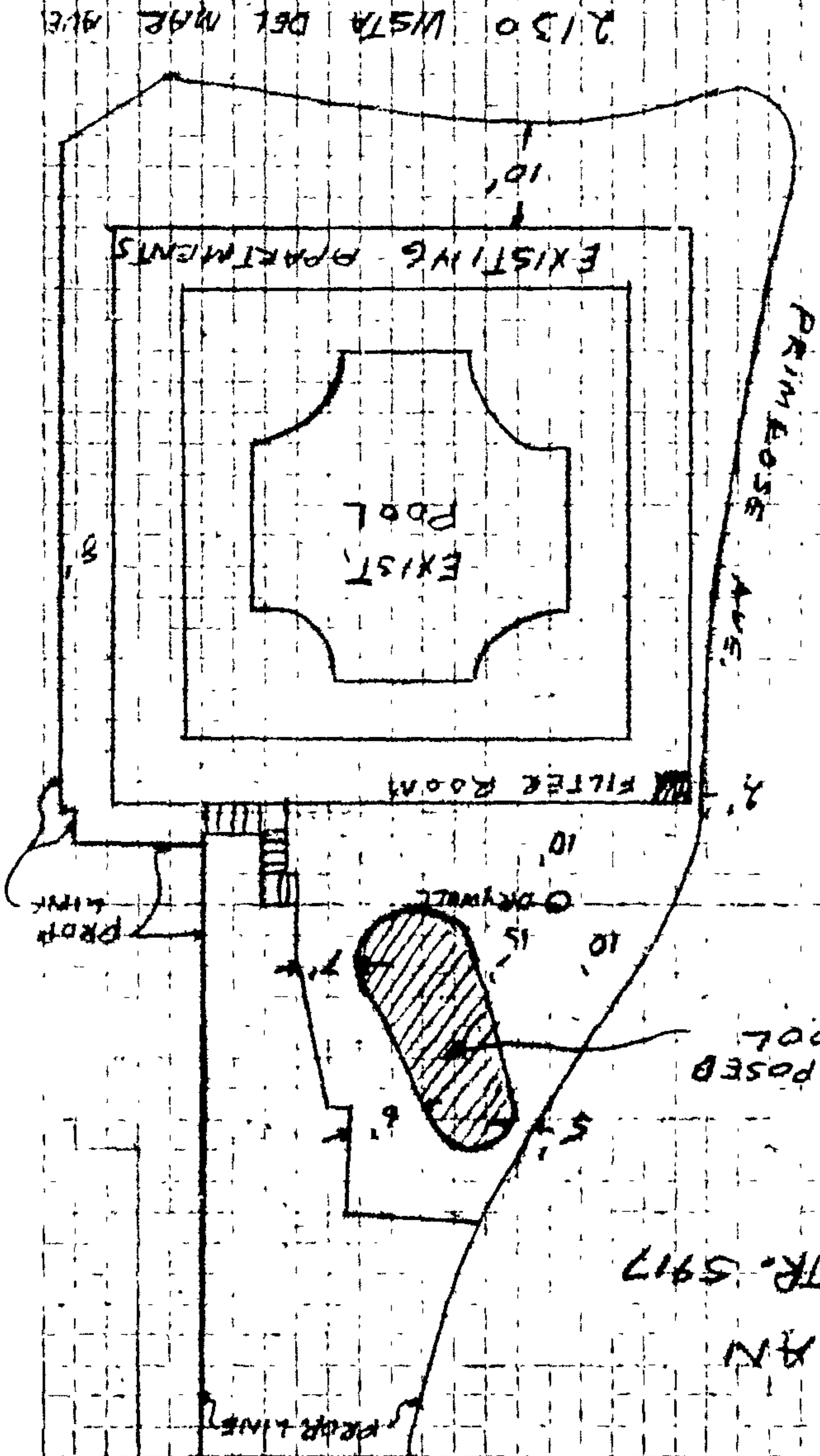
1		2130 Vista Del Mar Ave	
VALIDATION	LA 8389	JAN 14 1955	58754
TYPE R-3	GROUP R-3	MAX. OCC. FEB 3 1955	LA 8389
DIST OFFICE			
C. OF O. ISSUED		PC 500 B.P. 1140	

DWELL. UNITS	11. VALUATION; TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 2800.00 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.  SIGNED	VALUATION APPROVED 
PARKING SPACES		APPLICATION CHECKED 
GUEST ROOMS		PLANS CHECKED 
FILE WITH		CORRECTIONS VERIFIED 
CONT. INSP.		PLANS APPROVED 
This Form When Properly Validated is a Permit to Do the Work Described		APPLICATION APPROVED 

LOT 57 TR. 5917

PLOT PLAN
LOT 57 TR. 5917

PROPOSED
POOL



CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

Address of Building 2130 VICTA DEL MAR
Permit No. and Year LA 1206-1054
Certificate Issued JULY 28, 1955

This certifies that, so far as ascertained by or made known to the undersigned, the building at above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses; Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

2 STORY, TYPE V, 90' X 90' EXISTING DWELLING CONVERTED TO APARTMENT HOUSE, 16 APARTMENTS, 2 GUEST ROOMS, 12 REQUIRED PARKING SPACES. R-2 OCCUPANCY.

Owner G. Goldwater
2130 VICTA DEL MAR
Owner's Address LOS ANGELES 28, CALIF.

JOHN D. MILLER JJ

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy
must be approved by the Department of
Building and Safety.

Address of Building **2130 Vista Del Mar**
Permit No. **LA 8389--1955**
and Year
Certificate Issued **November 21, 1955**

This certifies that, so far as ascertained by or made known to the undersigned, the building at above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses; Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

14' x 30' semi-public swimming pool.

Owner **G. Goldwater**
2130 Vista Del-Mar Avenue
Owner's Address **Los Angeles 28, California**

JOHN D. MILLER JJ

3

CITY OF LOS ANGELES

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

Form B-3

DEPT. OF BUILDING AND SAFETY

12 + 14 = INSTRUCTIONS:

1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

LO

SEWER (Available) (Not Available)

1. LEGAL DESCR.	LOT	BLK.	TRACT	ADDRESS APPROVED
	56-57		5917	MHB
2. BUILDING ADDRESS				DIST. MAP
6100 Primrose Ave				150-189
3. BETWEEN CROSS STREETS				ZONE
Vista Del Mar AND Gower				R-3-Z
4. PRESENT USE OF BUILDING	NEW USE OF BUILDING			FIRE DIST.
12 Unit Apart Bldg.	263 Unit apt bldg.			
5. OWNER'S NAME	PHONE			INSIDE
George Goldwater	HO 45738			KEY
6. OWNER'S ADDRESS	P.O.	ZONE	COR. LOT THRU	
6200 Primrose Ave		Hollywood	REV. COR.	
7. CERT. ARCH.	STATE LICENSE			LOT SIZE
Herman Filler	WB39237			IRREG
8. LIC. ENGR.	STATE LICENSE			PHONE
M. Newman	BR 20718			
9. CONTRACTOR	STATE LICENSE			PHONE
OWNER				
10. CONTRACTOR'S ADDRESS	P.O.	ZONE	REAR ALLEY	
			SIDE ALLEY	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	BLDG. AREA
35x90	3	22	1-18 Unit Apt Bldg	4730
3	6100 Primrose Ave			DISTRICT OFFICE
12. MATERIAL	ROOF			SPRINKLERS
<input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK	<input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL			YES
EXT. WALLS: <input checked="" type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE	CONST. <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER			CRITICAL SOIL
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	VALUATION APPROVED			AFFIDAVITS
\$130 000	J. Chu			2A 12156
14. SIZE OF ADDITION	STORIES	HEIGHT	APPLICATION CHECKED	2A 10174
64'6" x 127'3"	3	22	F.M.	10175
15. NEW WORK: (Describe)	EXT. WALLS	ROOFING	PLANS CHECKED	DWELL. UNITS
Add 14 Units to existing 12 Units	Stucco	COMPO	J. Chu	3212 26
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.			CORRECTIONS VERIFIED	SPACES PARKING
Signed Herman Filler			PLANS APPROVED	GUEST ROOMS
This Form When Properly Validated is a Permit to Do the Work Described.			APPLICATION APPROVED	FILE WITH
			INSPECTOR	CONT. INSP.
				RENF. CONC.
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.
1	H2/F		143.00	
			500	286

CASHIER'S USE ONLY

1A

290

AUG-17-61

57392

B - 2 CK

143.00

OCT-31-61

73830

B - 7 CB

5.00

OCT-31-61

73831

B - 1 CB

286.00

P.C. No.

Q3598

GRADING

YES

CRIT. SOIL

X

CONS.

X

P.C. No.

GRADING

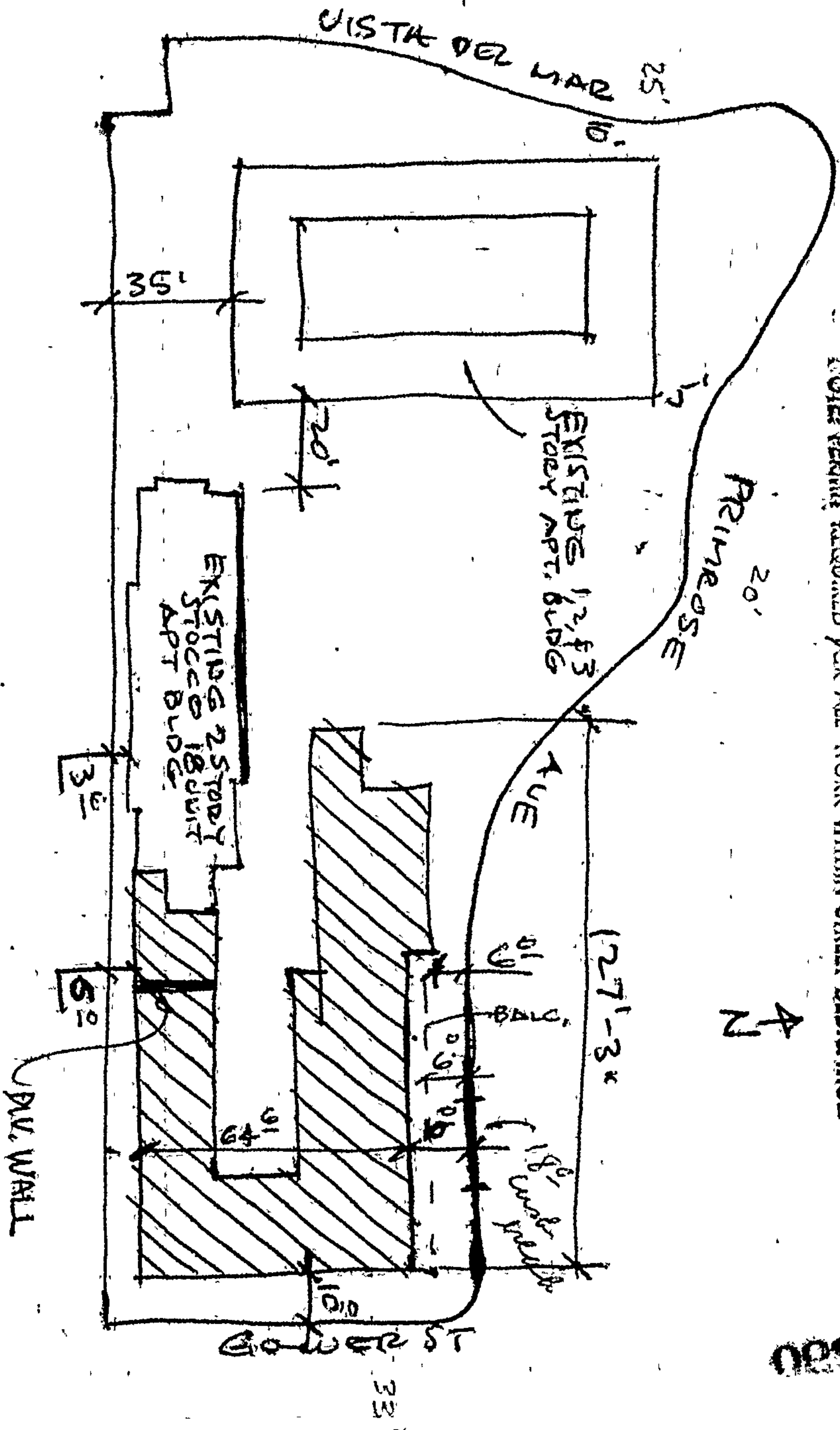
CRIT. SOIL

CONS.

NOTE: PERMIT REQUIRED FOR ALL WORK WITHIN STREET DEDICATION

1930/6 F

NOTE: PERMIT REQUIRED FOR ALL WORK WITHIN STREET DEDICATION



Address of
Building

6100 Primrose

CITY OF LOS ANGELES
Certificate of Occupancy



NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety. This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses; Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Act—for following occupancy:

Issued 3-31-64 Permit No. and Year LA 290 - 61

3 story, type V, & I, 64'6" x 127'3"
14 apartments added to existing 35' x 90'
12 apartments. Total 26 apartments and
14 required parking spaces. H-2, F-1
occupancy.

Owner

Geo. Goldwater
6200 Primrose Ave.
Hollywood, Calif.

Owner's
Address

KROTONA COURT AND THE GRAND TEMPLE OF THE ROSY CROSS: PHOTOGRAPHS



Krotona Court, front elevation and walkway. View: NE. Daniel Paul, Jan. 2, 2024.



Krotona Court: main entrance. View: E. Adrian Fine, Sep. 26, 2023.



Krotona Court, south-side elevation. View: E, NE. Daniel Paul, Jan. 2, 2024.



Krotona Court, walkway at south-side elevation. View: W. Daniel Paul, Jan. 2, 2024.



Krotona Court: entry corridor. View: W. Adrian Fine, Sep. 26, 2023.



Krotona Court: courtyard detail. View: SW. Adrian Fine, Sep. 26, 2023.



Krotona Court, doors off courtyard into former library. View: E. Daniel Paul, Jan. 2, 2024.



Krotona Court, office entry program. View: NE. Daniel Paul, Apr. 17, 2023.



Krotona Court, roof detail and courtyard foliage. View: NW. Daniel Paul, Sep. 26, 2023.



Krotona Court, courtyard. View: W. Daniel Paul, Jan. 2, 2024.



Krotona Court, courtyard and Esoteric Room. View: E. Daniel Paul, Jan. 2, 2024.



Krotona Court, Esoteric Room. View: NE. Daniel Paul, Jan. 2, 2024.



Krotona Court, Esoteric Room. View: N, NE. Daniel Paul, Sep. 26, 2023.



Krotona Court, pool area and rear elevation. View: W. Adrian Fine, Sep. 26, 2023.



Krotona Court, Esoteric Room dome. View: N. Daniel Paul, Sep. 26, 2023.



Krotona Court, bell chime buttons at Esoteric Room altar. View: E. Daniel Paul, Sep. 26, 2023.



Krotona Court, front door of Esoteric Room. View: W. Pati Dubroff, Feb. 15, 2024.



Krotona Court, refectory (cafeteria). View: SW. Lindsay Mulcahy, Sep. 26, 2023.



Krotona Court, refectory (cafeteria). View: SW. Daniel Paul, Sep. 26, 2023.



Krotona Court, kitchen with pass-through. View: NE. Daniel Paul, Sep. 26, 2023.



Krotona Court: door detail. View: S. Adrian Fine, Sep. 26, 2023.



Grand Temple of the Rosy Cross, front elevation. View: E. Daniel Paul, Sep. 26, 2023.



Grand Temple of the Rosy Cross, Rose Window. View: east. Adrian Fine, Sep. 26, 2023.



Grand Temple of the Rosy Cross, Rose window and entryway. View: west. Adrian Fine, Sep. 26, 2023.



Grand Temple of the Rosy Cross, front and north-side elevation. View: SE. Daniel Paul, Jan. 2, 2024.



Grand Temple of the Rosy Cross, north-side elevation, pool area and 1964 apartment in foreground. View: SE. Adrian Fine, Sep. 26, 2023.



Grand Temple of the Rosy Cross, basement level at north-side elevation. View: E, SE. Daniel Paul, Sep. 26, 2023.



Grand Temple of the Rosy Cross, rear elevation with affixed 1964 apartment. View: SW. Daniel Paul, Jan. 2, 2024.



Krotona Court, landscaped walkway. View: SE. Daniel Paul, Jan. 2, 2024.



Krotona Apartments sign at parking lot. View: N. Adrian Fine, Sep. 26, 2023.



Krotona Court and Dome from corner of Vista del Mar Ave and Primrose Ave. View: E. Pati Dubroff, Feb. 15, 2024.



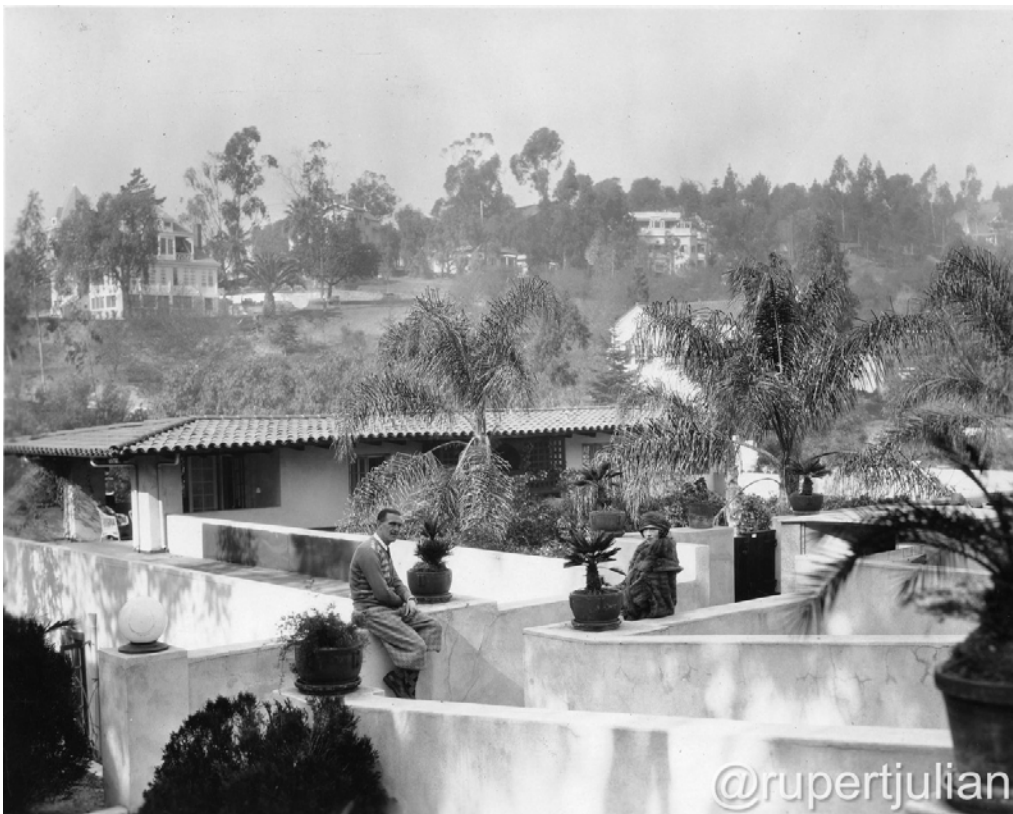
Krotona Court, north elevation. View: S. Pati Dubroff, Feb. 15, 2024.



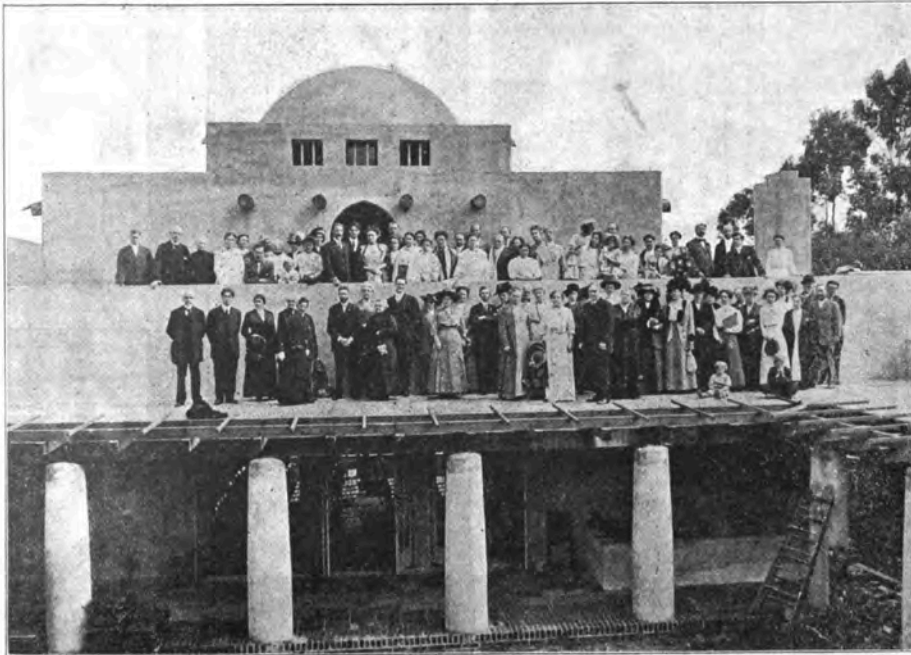
Krotona Court, east elevation, Grand Temple of the Rosy Cross, north elevation. View: SW. Pati Dubroff, Feb. 15, 2024.



Krotona Court: Newspaper Enterprise press photo, November, 1913. Source: Homestead Museum. "Take It on Faith: A Press Photo of the Krotona Institute of Theosophy, Beachwood Canyon, Hollywood, 1913." *The Homestead Blog*. June 6, 2022: <https://homesteadmuseum.blog/2022/06/06/take-it-on-faith-a-press-photo-of-the-krotona-institute-of-theosophy-beachwood-canyon-hollywood-1913/>.

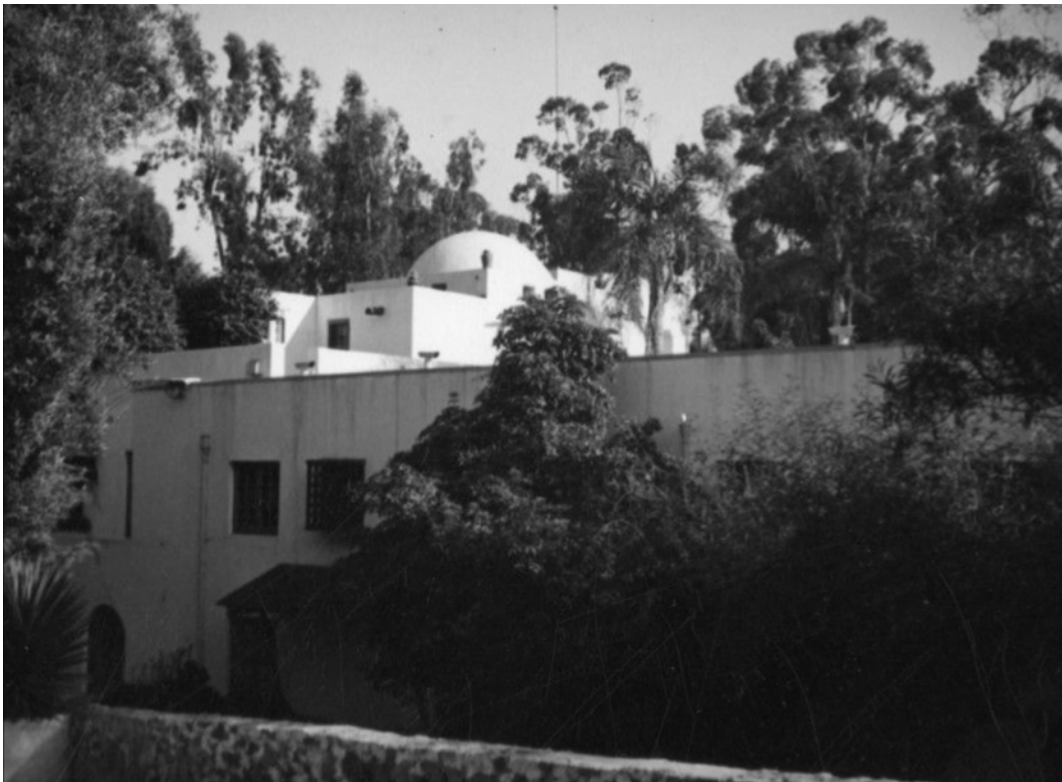


Actor Rupert Julian with wife Elsie, atop Krotona Court, c. 1924. Photographer unknown. The Bison Archives, via: Robert Catto, "A Brief History of Krotona Court." Rupert Julian. September 5, 2016. Available: <https://www.rupertjulian.com/blog-archive/2016/8/a-brief-history-of-krotona-court>.



GROUP OF E. S. MEMBERS IN FRONT OF E. S. ROOM AT KROTONA COURT

The Esoteric Society (E.S.) members in front of the E.S. Room at Krotona Court.
The American Theosophist. Vol XIV, No. 7. April, 1913: 596.



Krotona Court, north-side elevation, with Esoteric Room in background, c. 19376. Photographer: Herman Schultheis. Tessa: Digital Collections of the Los Angeles Library. <https://tessa2.lapl.org/digital/collection/photos/id/36124>.



NO. 4: THE ALL YEAR AROUND CLIMATE OF SOUTHERN CALIFORNIA MAKES IT POSSIBLE TO ENJOY THE COMFORTS AND PRIVACY OF INDOORS COMBINED WITH THE FRESH AIR AND SUNSHINE OF THE OUTDOORS THROUGHOUT THE ENTIRE YEAR. || || || || || || || ||

KROTONA COURT, HOLLYWOOD, LOS ANGELES, CALIFORNIA
FRANK MEAD AND RICHARD S. REQUA, ARCHITECTS || ||

THE WESTERN ARCHITECT
OCTOBER || 1914

Krotona Court courtyard, with Esoteric Room in background. *The Western Architect*. Vol XX, No. 10. October, 1914: 114.



NO. 5: THE DOMINATING FEATURE OF THE PATIO IS THE LARGE LILY POND, WHERE BLOOMING AQUATIC PLANTS, PLAYING GOLD FISH AND THE RIPPLE AND PATTERN OF INCOMING WATER ADD GREATLY TO ITS INTEREST AND CHARM. AT NIGHT THE ENTIRE SURFACE OF THE POND CAN BE MADE TO GLOW BY REASON OF NUMEROUS ELECTRIC LAMPS BELOW THE WATER'S SURFACE, INGENUOUSLY CONCEALED UNDER THE PROJECTING EDGE OF THE BORDER. || || || || || || || ||

KROTONA COURT, HOLLYWOOD, LOS ANGELES, CALIFORNIA
FRANK MEAD AND RICHARD S. REQUA, ARCHITECTS || ||

THE WESTERN ARCHITECT
OCTOBER || 1914

Krotona Court, courtyard. *The Western Architect*. Vol XX, No. 10. October, 1914: 115.



Krotona Court and the Grand Temple of the Rosy Cross, c. 1925.

"Krotona Institute of Theosophy," c. 1925. Los Angeles Public Library Legacy Collection. Tessa Digital Collections of the Los Angeles Public Library. Available: <https://tessa2.lapl.org/digital/collection/photos/id/113711>.



Actor Rupert Julian with wife Elsie, atop Krotona Court, c. 1924. Photographer unknown. Source: The Bison Archives, via: Robert Catto, "A Brief History of Krotona Court." Rupert Julian. September 5, 2016. Available: <https://www.rupertjulian.com/blog-archive/2016/8/a-brief-history-of-krotona-court>.



Ritual Room off basement level of Grand Temple of the Rosy Cross. Source:

"Krotona of OLD Hollywood." Facebook Page. Posted October 5, 2020 by Krotona of OLD Hollywood. Viewed February 13, 2024:

<https://www.facebook.com/krotonahollywood/photos/a.137859747991627/190434106067524/?type=3>.



City of Los Angeles Department of City Planning

4/17/2024 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2130 N VISTA DEL MAR AVE
2122 N VISTA DEL MAR AVE

ZIP CODES

90068

RECENT ACTIVITY

ENV-2024-2187-CE
CHC-2024-2186-HCM

CASE NUMBERS

CPC-9708
CPC-2016-1450-CPU
CPC-2008-4683-CA
CPC-1986-831-GPC
CPC-1984-1-HD
ORD-181128
ORD-164705
ORD-161116-SA8A
ORD-129279
ORD-128730
ZA-12156
ZA-10174
YD-6899
ENV-2016-1451-EIR
ENV-2008-4684-ND

Address/Legal Information

PIN Number	151-5A189 280
Lot/Parcel Area (Calculated)	23,660.7 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID F3
Assessor Parcel No. (APN)	5586003013
Tract	TR 5917
Map Reference	M B 66-67 (SHT 1)
Block	None
Lot	57
Arb (Lot Cut Reference)	3
Map Sheet	151-5A189

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Hollywood United
Council District	CD 4 - Nithya Raman
Census Tract #	1895.02
LADBS District Office	Los Angeles Metro

Permitting and Zoning Compliance Information

Administrative Review	None
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Planning and Zoning Information

Special Notes	HISTORIC MONUMENT UNDER CONSIDERATION
Zoning	RD1.5-1XL
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Low Medium II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
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
AB 2097: Reduced Parking Areas	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
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

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	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5586003013
Ownership (Assessor)	
Owner1	MOIZEL,MAYER TR MAYER MOIZEL TRUST
Address	5260 LEGHORN AVE SHERMAN OAKS CA 91401
Ownership (Bureau of Engineering, Land Records)	
Owner	GOLDWATER, ANNIE ET AL C/O LARRY ROBINSON
Address	2130 VISTA DEL MAR AV LOS ANGELES CA 90028
Owner	MAYER MOIZEL REVOCABLE TRUST
Address	3323 LEDGEWOOD DR LOS ANGELES CA 90068
APN Area (Co. Public Works)*	0.890 (ac)
Use Code	0501 - Residential - Five or More Units or Apartments (Any Combination) - 4 Stories or Less - Pool
Assessed Land Val.	\$755,960
Assessed Improvement Val.	\$541,825
Last Owner Change	11/10/2009
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	655
	6-977
	4291
	4055
	3-783
	3-779
	1871
	1693346
	1364870-1
Building 1	
Year Built	1925
Building Class	D4
Number of Units	10
Number of Bedrooms	0
Number of Bathrooms	10
Building Square Footage	4,616.0 (sq ft)
Building 2	
Year Built	1912
Building Class	D4
Number of Units	18
Number of Bedrooms	4

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Number of Bathrooms	18
Building Square Footage	9,694.0 (sq ft)
Building 3	
Year Built	1961
Building Class	D65
Number of Units	7
Number of Bedrooms	6
Number of Bathrooms	9
Building Square Footage	4,744.0 (sq ft)
Building 4	
Year Built	1963
Building Class	D65
Number of Units	14
Number of Bedrooms	12
Number of Bathrooms	14
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	Yes [APN: 5586003013]

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

Environmental

Santa Monica Mountains Zone	Yes
Biological Resource Potential	Low
Mountain Lion Potential	Low

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Hazard Area	No

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Economic Development Areas

Business Improvement District	None
Hubzone	None
Jobs and Economic Development Incentive Zone (JEDI)	None
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None

Housing

Direct all Inquiries to	Los Angeles Housing Department
Telephone	(866) 557-7368
Website	https://housing.lacity.org
Rent Stabilization Ordinance (RSO)	Yes [APN: 5586003013]
Ellis Act Property	No
AB 1482: Tenant Protection Act	No
Housing Crisis Act Replacement Review	No
Housing Element Sites	
HE Replacement Required	N/A
SB 166 Units	N/A
Housing Use within Prior 5 Years	Yes

Public Safety

Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	628
Fire Information	
Bureau	West
Battalion	5
District / Fire Station	82
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-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2008-4683-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	A CODE AMENDMENT TO REVISE THE CURRENT HILLSIDE AREA DEFINITION AND ESTABLISH A NEW DEPARTMENT OF CITY PLANNING HILLSIDE AREA MAP.
Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES
Case Number:	CPC-1984-1-HD
Required Action(s):	HD-HEIGHT DISTRICT
Project Descriptions(s):	CHANGE OF HEIGHT DISTRICT WITHIN THE "CORE AREA OF L.A."- GENERAL PLAN ZONE CONSISTENCY PROGRAM.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	ENV-2008-4684-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	A CODE AMENDMENT TO REVISE THE CURRENT HILLSIDE AREA DEFINITION AND ESTABLISH A NEW DEPARTMENT OF CITY PLANNING HILLSIDE AREA MAP.

DATA NOT AVAILABLE

CPC-9708
ORD-181128
ORD-164705
ORD-161116-SA8A
ORD-129279
ORD-128730
ZA-12156
ZA-10174
YD-6899



Address: 2130 N VISTA DEL MAR AVE

APN: 5586003013

PIN #: 151-5A189 280

Tract: TR 5917

Block: None

Lot: 57

Arb: 3

Zoning: RD1.5-1XL

General Plan: Low Medium II Residential

