

ATWATER BUNGALOWS

1401-1435 W. Avon Park Terrace; 1406 W. Cerro Gordo Street; 2245-2247 N. Park Drive
CHC-2020-7776-HCM
ENV-2020-7777-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—March 11, 2021](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2020-7776-HCM
ENV-2020-7777-CE**

HEARING DATE: June 3, 2021
TIME: 10:00 AM
PLACE: Teleconference (see
agenda for login
information)

Location: 1401-1435 W. Avon Park Terrace;
1406 W. Cerro Gordo Street;
2245-2247 N. Park Drive
Council District: 13 – O'Farrell
Community Plan Area: Silver Lake – Echo Park
– Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Echo Park
Legal Description: Tract 5759, Arb 2 of Lot A;
Hilldale Tract, Lot VAC 89-
584977

EXPIRATION DATE: The original expiration date of June 5, 2021 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.*

The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.

PROJECT: Historic-Cultural Monument Application for the
ATWATER BUNGALOWS

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Ronald C. Atwater, Co-Trustee
Atwater Family Trust
536 Santa Angela Lane
Santa Barbara, CA 93108
Regis Toby Atwater
1401 Avon Park Terrace
Los Angeles, CA 90026

APPLICANT: Jim Schneeweis
Echo Park Historical Society
1810 Lobdell Place
Los Angeles, CA 90026

PREPARER: John Wingler
2650 Lake View Avenue
Los Angeles, CA 90039

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.

Attachments: Commission/Staff Site Inspection Photos—March 11, 2021
Historic-Cultural Monument Application

FINDINGS

- The Atwater Bungalows “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent and highly intact example of the Pueblo Revival architectural style.

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 Atwater Bungalows are two, two-story single-family residences located to the north of W. Avon Park Terrace, near the intersection with N. Park Drive, in the Echo Park neighborhood of Los Angeles. Constructed between 1930-1931, the bungalows were designed in the Pueblo Revival architectural style by architect Robert Stacy-Judd (1884-1975). The bungalows occupy one parcel, along with other dwellings constructed in an eclectic mix of styles. The property was developed by owner and dentist Dr. H. Gale Atwater, who acquired multiple adjacent lots in 1922 and merged them into a single parcel.

The subject property is situated on the western side of the irregularly shaped, sloping lot and fronts W. Avon Park Terrace. The two bungalows, 1431 W. Avon Park Terrace to the east and 1433 W. Avon Park Terrace to the west, are constructed into the hillside. Irregular in plan, they are of wood-frame construction with hand-troweled plaster cladding and have multi-level flat roofs with parapets. The roofs are drained by waterspouts that protrude from the roofline. Exterior walls are battered and slope inward at the top with rounded corners. The bungalows feature flat roof porches, exterior staircases, and projecting wood balconies with rough tree branch railings. A stone retaining wall with mature landscaping lines the south, street-facing elevation. The south elevation on 1431 W. Avon Park Terrace features a garage with a wooden door entered directly from the street. The bungalows are accessed by concrete steps, and primary entrances consist of single wood doors. Fenestration includes multi-lite wood casement windows and multi-lite French doors with multi-lite sidelites. On the southeast corner of 1433 W. Avon Park Terrace is a conical chimney. Interior features of the bungalows consist of hardwood floors, original bathroom tile, kiva-style fireplaces, and vaulted ceilings.

Robert Stacy-Judd was born June 21, 1884 in London, England. He apprenticed to the architectural firm of James Thompson from 1900 to 1904 and graduated from Kensington Science and Art Institute in London the following year. In 1906, he was hired as an architect to the Great Northern Railroad Company, where he worked in advertising and architecture. He established an

independent architectural practice in 1910. Stacy-Judd relocated to the United States in 1912 and moved to California in 1922, becoming a registered architect in 1924. Stacy-Judd was interested in design influenced by indigenous architecture and is known for his employment of the Mayan Revival style, as in his most notable project, the Aztec Hotel (1925) in Monrovia, California. Stacy-Judd's other commissions include the Philosophical Research Society headquarters (1934) in Los Feliz, the First Baptist Church of Ventura (1932), and the North Hollywood Masonic Lodge (1951). He died in 1975 in Los Angeles.

The subject property has experienced limited alterations that include re-roofing in 2017 and the replacement of wood branch railings at an unknown date. During the Commission site visit it was observed that the *vigas*, the exposed ends of logs used as roof rafters, have also been truncated.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent example of Pueblo Revival architecture exhibiting high quality of design.

DISCUSSION

The Atwater Bungalows meets one of the Historic-Cultural Monument criteria: it “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent and highly intact example of the Pueblo Revival architectural style.

The Pueblo Revival architectural style is essentially an architecture of the desert Southwest and is based on the Native American pueblos of New Mexico with its massing of rectangular units and characteristic details such as *vigas*. This architectural style did not become popular in Los Angeles and historical resources in the Pueblo Revival style are extremely rare. As exhibited by the subject property, the hallmarks of the Pueblo Revival architectural style are the cubic massing, flat roof with a parapet, unadorned wall surfaces, and the hand-troweled plaster cladding that simulates adobe. Other distinguishing features of the two buildings include the wood balconies, wood multi-lite casement windows, decorative wood beam ceilings, wood flooring, and carved wood balustrade on the interior staircase.

The applicant also argues that the Atwater Bungalows “represent a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as an important work of noted master architect Robert Stacey-Judd that maintains the essence of his “Indian Village” vision. However, there is not substantial information provided in the application on Stacey-Judd's body of work to neither establish him as a master architect nor demonstrate that the subject property is a notable work. Stacey-Judd is most well-known for his designs in the Mayan Revival architectural style. He wrote dozens of articles for magazines and newspapers promoting proposed projects using the style, and published several books on the pre-Columbian, Mayan culture. Even though Stacey-Judd created renderings for dozens of proposed projects using the Mayan Revival style, few were ever built, and he does not appear to have many other completed projects in his portfolio.

The subject property has experienced minimal changes over the years and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

While the current nomination is for the two, two-story single-family residences designed by Robert Stacy-Judd, on the same parcel there are other residential and accessory structures constructed as later additions in the same architectural style, as well as sympathetically designed landscape and hardscape features that create a cohesive, unique residential compound in the center of the

city. The commission may want to consider requesting additional information with the view of expanding the nomination to encompass the entire property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

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

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

The designation of the Atwater Bungalows 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 a 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-2020-7777-CE was prepared on March 12, 2021.

BACKGROUND

On December 23, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On January

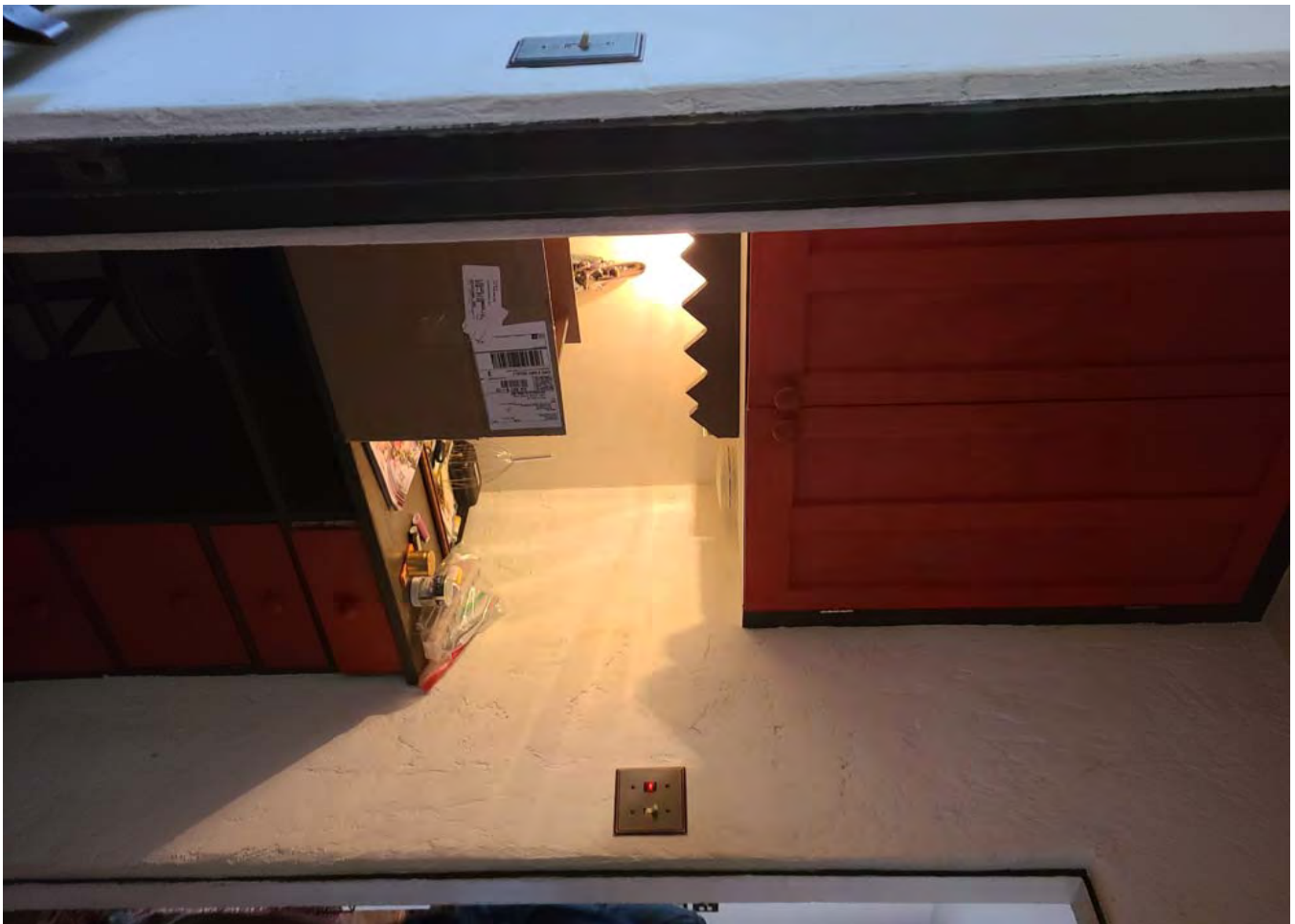
21, 2021, the Cultural Heritage Commission voted to take the property under consideration. On March 11, 2021, a subcommittee of the Commission consisting of Commissioners Buelna and Milofsky conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources. In accordance with Los Angeles Administrative Code Section 22.171.10, on April 9, 2021, the owner requested up to a 60-day extension to the time for the Commission to act. The original expiration date of June 5, 2021 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*. The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.





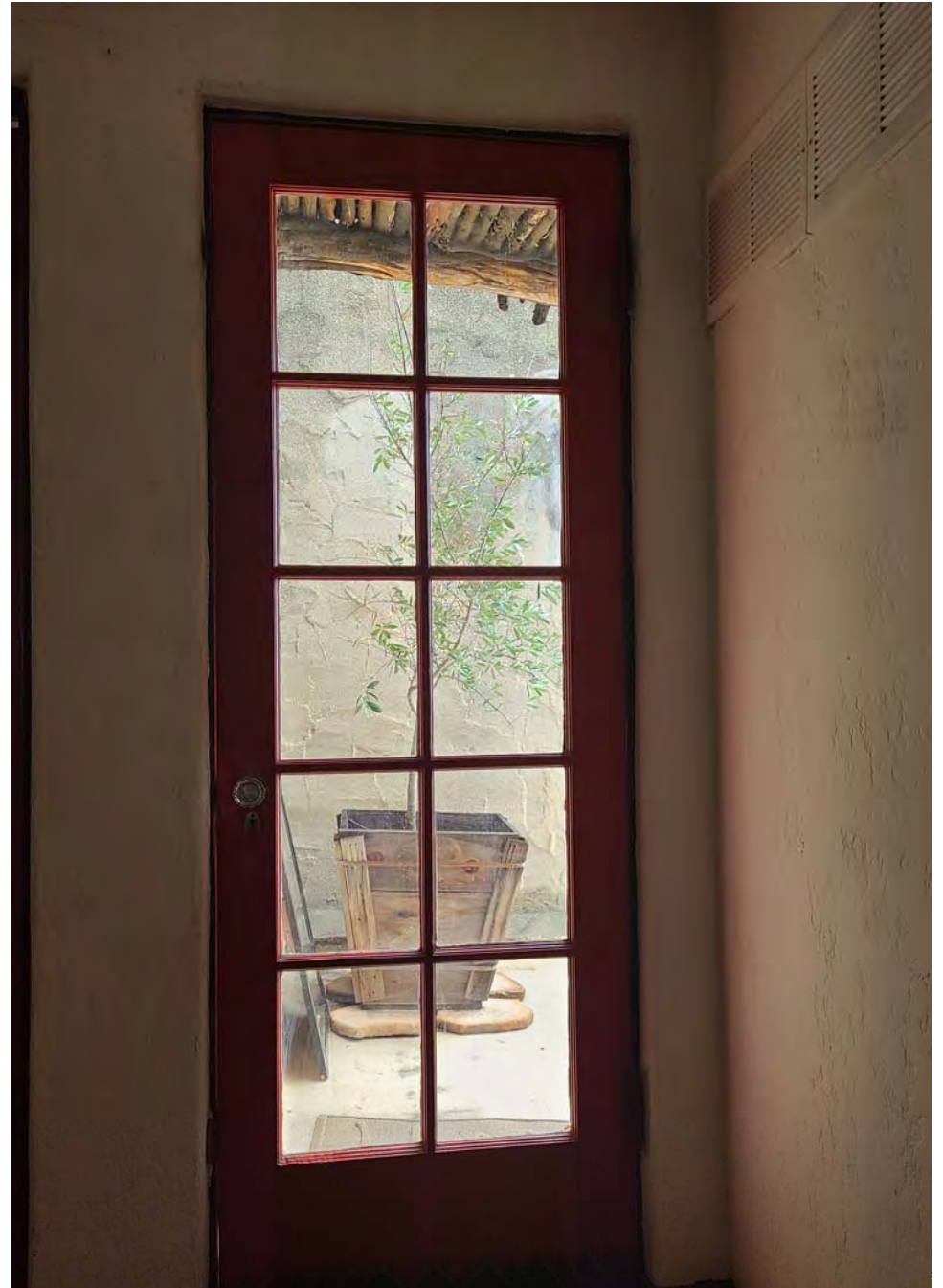




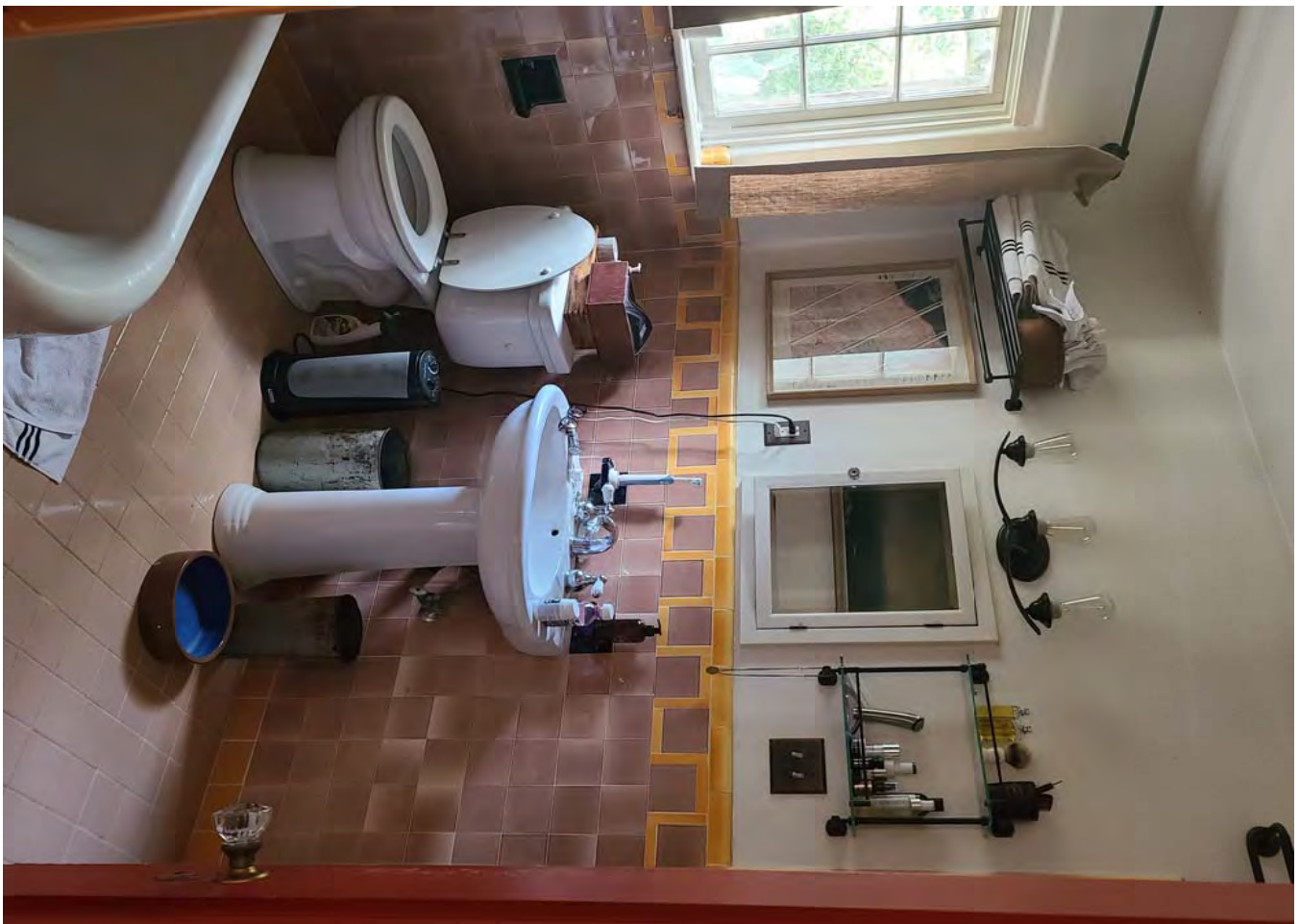


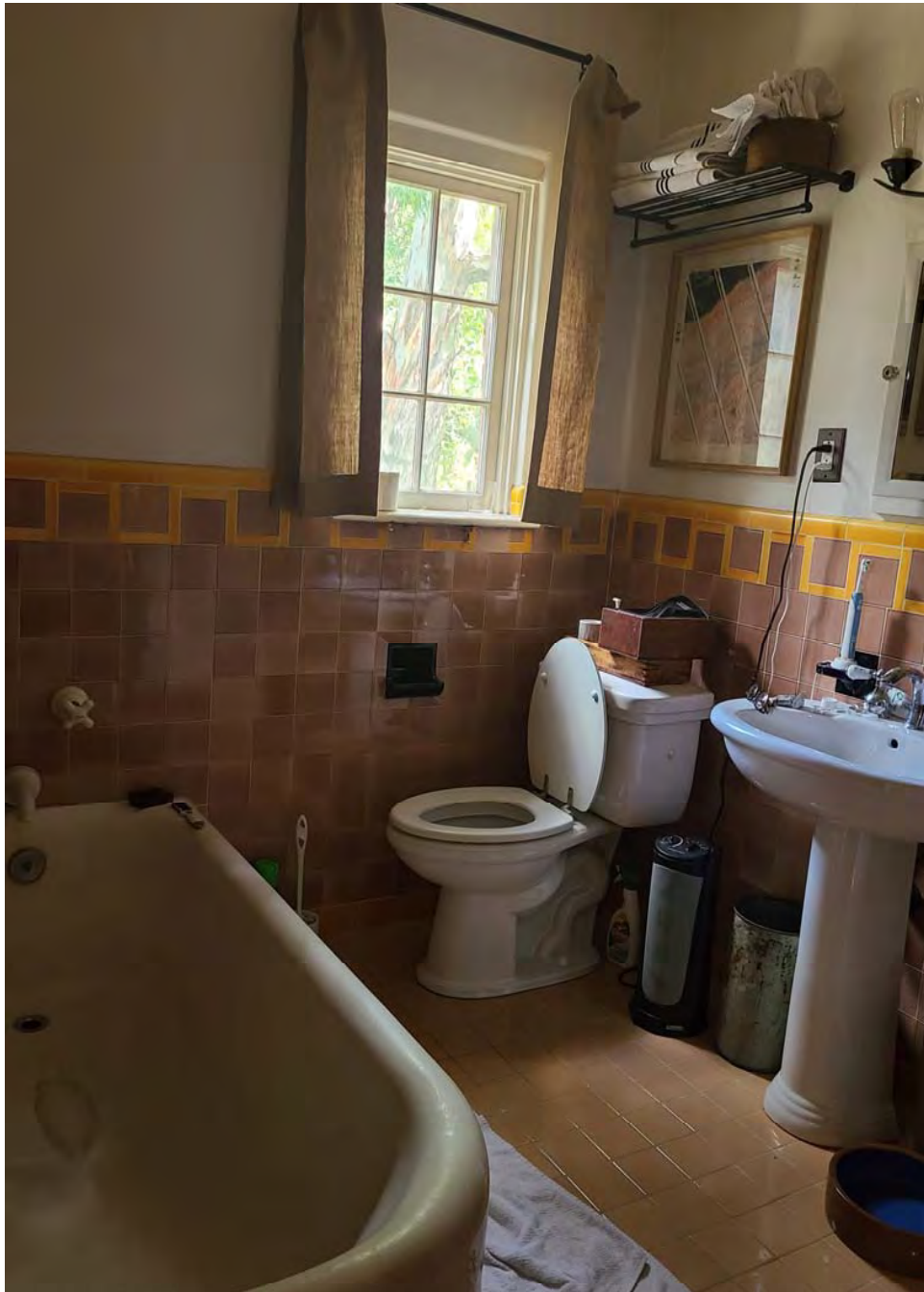


































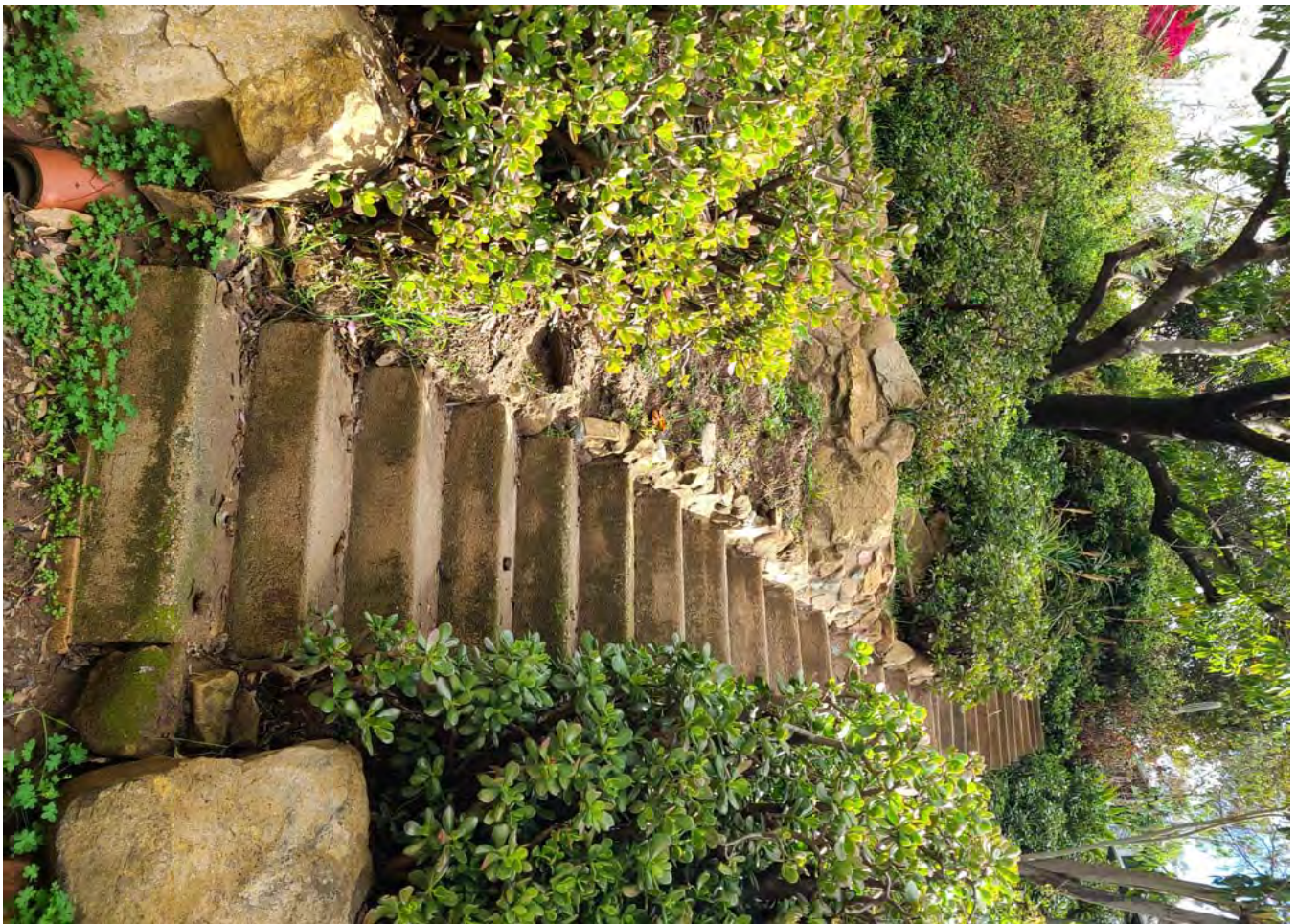
























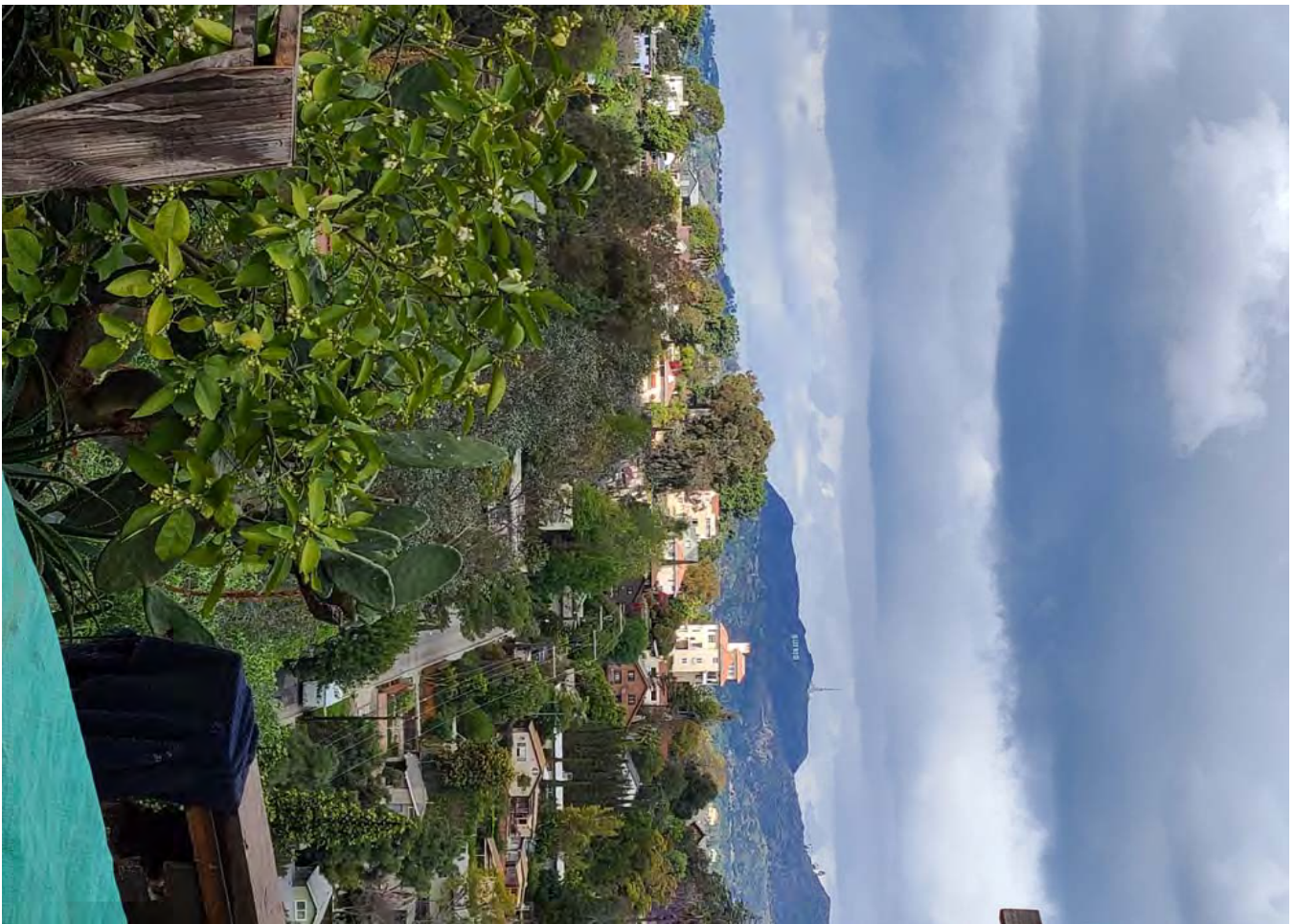










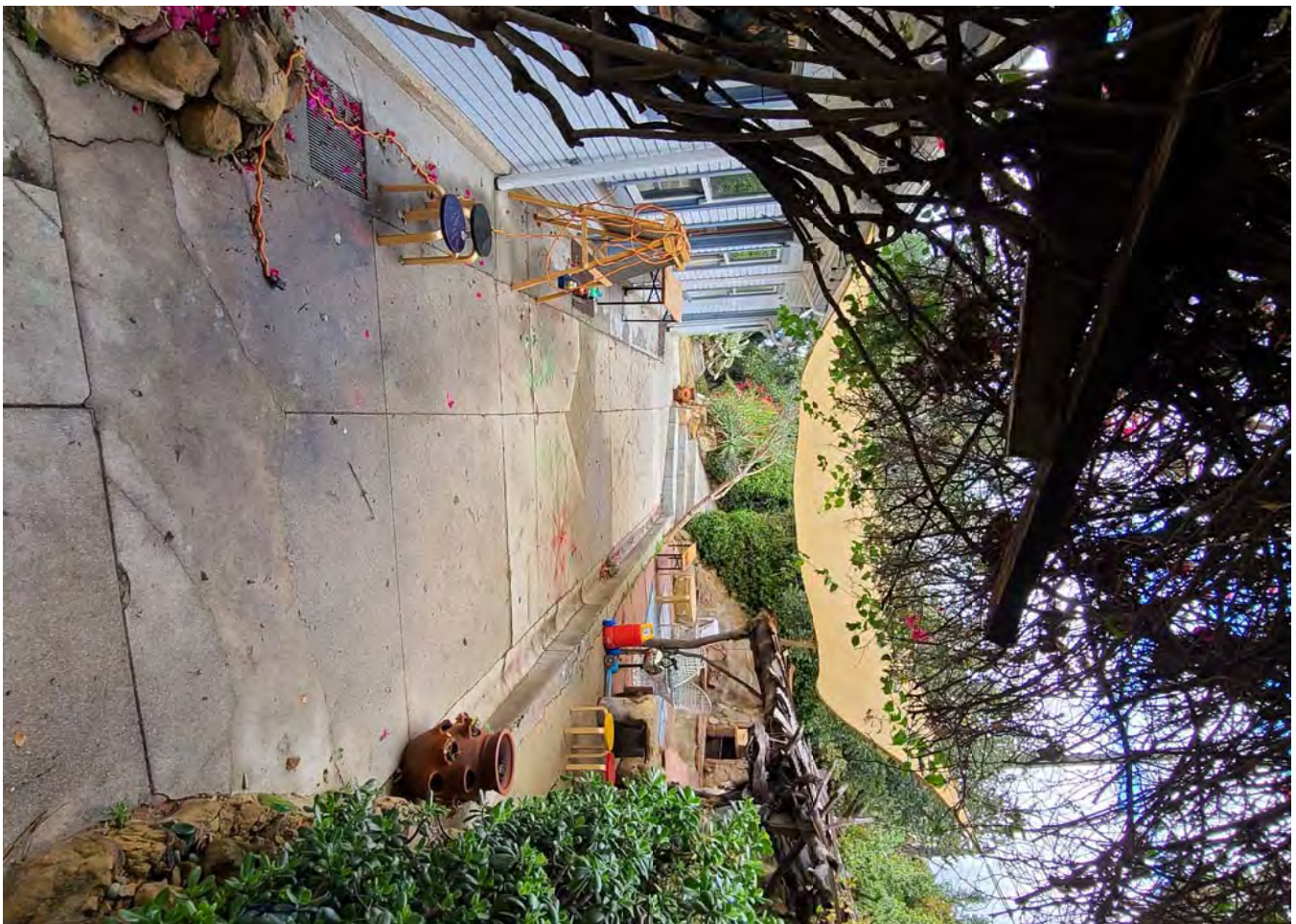






















NOTICE OF EXEMPTION

(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-2020-7776-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2020-7777-CE

PROJECT TITLE

Atwater Bungalows

COUNCIL DISTRICT

13

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

☐ Map attached.**1401-1435 W. Avon Park Ter.; 1406 W. Cerro Gordo St.; 2245-2247 N. Park Dr., Los Angeles, CA 90026**

PROJECT DESCRIPTION:

☐ Additional page(s) attached.

Designation of the Atwater Bungalows as an Historic-Cultural Monument.

NAME OF APPLICANT / OWNER:

N/A

CONTACT PERSON (If different from Applicant/Owner above)

Melissa Jones

(AREA CODE) TELEPHONE NUMBER

213-847-3679

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 the **Atwater Bungalows** 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

Melissa Jones

[SIGNED COPY IN FILE]

STAFF TITLE

City Planning Associate

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-2020-7776-HCM
ENV-2020-7777-CE**

HEARING DATE: January 21, 2021
TIME: 10:00 AM
PLACE: Teleconference (see
agenda for login
information)

Location: 1401-1435 W. Avon Park Terrace;
1406 W. Cerro Gordo Street;
2245-2247 N. Park Drive
Council District: 13 – O'Farrell
Community Plan Area: Silver Lake – Echo Park –
Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Echo Park
Legal Description: Tract 5759, Arb 2 of Lot A;
Hilldale Tract, Lot VAC 89-
584977

EXPIRATION DATE: The original 30-day expiration date of January 22, 2021 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

PROJECT: Historic-Cultural Monument Application for the
ATWATER BUNGALOWS

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Ronald C. Atwater, Co-Trustee
Atwater Family Trust
536 Santa Angela Lane
Santa Barbara, CA 93108
Regis Toby Atwater
1401 Avon Park Terrace
Los Angeles, CA 90026
Ronald C. Atwater
1401 Avon Park Terrace
Los Angeles, CA 90026

APPLICANT: Jim Schneeweis
Echo Park Historical Society
1810 Lobdell Place
Los Angeles, CA 90026

PREPARER: John Wingler
2650 Lake View Avenue
Los Angeles, CA 90039

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.

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Atwater Bungalows are two, two-story single-family residences located to the north of W. Avon Park Terrace, near the intersection with N. Park Drive, in the Echo Park neighborhood of Los Angeles. Constructed between 1930-1931, the bungalows were designed in the Pueblo Revival architectural style by architect Robert Stacy-Judd (1884-1975). The bungalows occupy one parcel, along with other dwellings constructed in an eclectic mix of styles. The property was developed by owner and dentist Dr. H. Gale Atwater, who acquired multiple adjacent lots in 1922 and merged them into a single parcel.

The subject property is situated on the western side of the irregularly shaped, sloping lot and fronts W. Avon Park Terrace. The two bungalows, 1431 W. Avon Park Terrace to the east and 1433 W. Avon Park Terrace to the west, are constructed into the hillside. Irregular in plan, they are of wood-frame construction with hand-troweled plaster cladding and have multi-level flat roofs with parapets. The roofs are drained by waterspouts that protrude from the roofline. Exterior walls are battered and slope inward at the top with rounded corners. The bungalows feature flat roof porches, exterior staircases, and projecting wood balconies with rough tree branch railings. A stone retaining wall with mature landscaping lines the south, street-facing elevation. The south elevation on 1431 W. Avon Park Terrace features a garage with a wooden door entered directly from the street. The bungalows are accessed by concrete steps, and primary entrances consist of single wood doors. Fenestration includes multi-lite wood casement windows and multi-lite French doors with multi-lite sidelites. On the southeast corner of 1433 W. Avon Park Terrace is a conical chimney. Interior features of the bungalows consist of hardwood floors, original bathroom tile, kiva-style fireplaces, and vaulted ceilings.

Robert Stacy-Judd was born June 21, 1884 in London, England. He apprenticed to the architectural firm of James Thompson from 1900 to 1904 and graduated from Kensington Science and Art Institute in London the following year. In 1906, he was hired as an architect to the Great Northern Railroad Company, where he worked in advertising and architecture. He established an independent architectural practice in 1910. Stacy-Judd relocated to the United States in 1912 and moved to California in 1922, becoming a registered architect in 1924. Stacy-Judd was interested in design influenced by indigenous architecture and is known for his employment of the Mayan Revival style, as in his most notable project, the Aztec Hotel (1925) in Monrovia, California. Stacy-Judd's other commissions include the Philosophical Research Society headquarters (1934) in Los Feliz, the First Baptist Church of Ventura (1932), and the North Hollywood Masonic Lodge (1951). He died in 1975 in Los Angeles.

The subject property has experienced limited alterations that include re-roofing in 2017 and the replacement of wood branch railings at an unknown date.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent example of Pueblo Revival architecture exhibiting high quality of design.

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:

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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 December 23, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. The original 30-day expiration date of January 22, 2021 per Los Angeles Administrative Code Section 22.171.10(e)¹ is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.

THE ATWATER BUNGALOWS
ROBERT STACY-JUDD, ARCHITECT
1931



HISTORIC-CULTURAL MONUMENT NOMINATION

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name: The Atwater Bungalows		First Owner/Tenant	
Other Associated Names:			
Street Address: 1431, 1433 Avon Park Terrace		Zip: 90026	Council District: 13
Range of Addresses on Property: 1401 - 1435 Avon Park Terrace and *		Community Name: Elysian Valley	
Assessor Parcel Number: 5415006054	Tract: TR 5759	Block: none	Lot: LT A
Identification cont'd: * 1406 Cerro Gordo and 2245, 2247 Park Drive			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1931	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? None
Architect/Designer: Robert B. Stacy-Judd		Contractor: Gale Atwater	
Original Use: Residential apartments		Present Use: Same	
Is the Proposed Monument on its Original Site?		<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Pueblo Revival		Stories: 2	Plan Shape: Irregular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Adobe	
CLADDING	Material: Stucco, textured	Material: Select	
ROOF	Type: Flat	Type: Select	
	Material: Rolled asphalt	Material: Select	
WINDOWS	Type: Casement	Type: Vent	
	Material: Wood	Material: Select	
ENTRY	Style: Off-center	Style: Recessed	
DOOR	Type: Paneled, glazed	Type: Paneled, unglazed	

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.

1994	Flat roofs replaced, composition sheeting
	Replacement of rough wood railings on balconies
	No modifications to structure or original design noted

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
<input checked="" type="checkbox"/> Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): SurveyLA Echo Park-Elysian Valley page 77 (1406 Cerro Gordo, incorrect address)
Other historical or cultural resource designations: Gebhard & Winter, "An Architectural Guide to LA", page 90	

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.
<input checked="" type="checkbox"/>	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: Jim Schneeweis		Company: Echo Park Historical Society	
Street Address: 1810 Lobdell Place		City: Los Angeles	State: CA90026
Zip: 90026	Phone Number:	Email: historicechopark@gmail.com	

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

Name: Régis Toby Atwater		Company: Atwater Family Trust	
Street Address: 1401 Avon Park Terrace		City: Los Angeles	State: CA
Zip: 90026	Phone Number:	Email: tobyatwater@gmail.com	

Nomination Preparer/Applicant's Representative

Name: John Wingler		Company:	
Street Address: 2650 Lake View Avenue		City: Los Angeles	State: CA
Zip: 90039	Phone Number: 323-422-7494	Email: wingler.john@gmail.com	



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 checked="" 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 checked="" 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.

Name: Jim Schmeewes Date: 9/3/2020 Signature: [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

Summary Description

Located in Echo Park on approximately 2 acres of sloping property directly adjoining the public Elysian Park grounds, the ten dwellings popularly known to local residents as “The Atwater Bungalows” constitute the original owner’s concept of a Hopi or “Indian Village”. The original owner and family scion, Dr. H. Gale Atwater, acted as contractor on several of the constructions. Dr. Atwater acquired the multiple properties beginning around 1922 and proceeded to merge the multiple lots into a single parcel, according to current family members, in accord with his liberal-leaning views and his admiration of the Hopi communal living style. All the built structures represent various and eclectic building styles and usage, including a horse stable.

This nomination’s significance criteria are based on the two bungalows built in 1930-31 which were designed by noted architect Robert Stacy-Judd in the Pueblo Revival Style, located at 1431 and 1433 Avon Park Terrace. These two bungalows were intended for and remain today as rental residences. Each demonstrates significant attention to the characteristics of the Pueblo Revival style popular in Los Angeles from 1905 to 1940. The construction methods and details are identical for the two buildings although the apartments’ layouts differ. Both buildings have been maintained in strict adherence to the original design and plan presented in 1931 by the architect, some of whose detailed designs were found in his documents archived at the Museum of Art and Architecture, University of California Santa Barbara. The four generations of Atwaters have meticulously maintained interior and exterior constructions as designed and built.

Other dwellings on the property are various styles, from Craftsman to Mid-Century. One standalone residence at 1401 Avon Park Terrace is decidedly also Pueblo Revival style but according to the family it was designed and built by Dr. Atwater’s son Eugene Atwater.¹ There is a great similarity to a drawing of a proposed but never built residence, and indeed family history records that Dr. Atwater found the costs involved in completing Stacy-Judd’s designs for the two nominated apartments to be excessive, coming as they did at the height of the Great Depression.²

Detailed Description

Exterior Description, 1431 and 1433 Avon Park Terrace, Robert Stacy-Judd, architect

Both bungalows face south and are directly adjacent to the north side of Avon Park Terrace, a steep, divided twin roadway separated by a heavily planted barrier island. The north portion of the divided street continues east past the bungalows, accessing the other

¹ Conversation with Toby Atwater, March 1, 2019

² Foster, R. Daniel, *Curiosity for Rent: Hopi Bungalows in Echo Park*, Los Angeles Times, December 7, 2011

Cultural Heritage Commission Nomination -- The Atwater Bungalows
Section 7 A – Proposed Monument Description

Atwater properties and ultimately connecting with Park Drive. (The south section of the divided street dead ends opposite the subject bungalows.)

The construction is built into and on a hillside rising at approximately 45 degrees from the street. The units are raised above the street with concrete access steps, and a dirt driveway approaches a garage, positioned behind 1433. The 1431 bungalow is higher than 1433 due to the steeply upward sloping street and has a built-in double car garage directly underneath at street level. Both units are visible from the street, almost abutting the street itself, where there is no sidewalk. They are only partially obscured by mature plantings, which according to architectural historian David Gebhard are consistent with Stacy-Judd's presentation drawings which show "wild non-native vegetation, Italian cypress, and brilliant flowering shrubs."³

The bungalows are each three-bedroom, two bath rental units. For both buildings, the two story, multi-level, construction is stucco on frame, with hand-troweled plaster reminiscent of adobe texture, painted in gray/brown to enhance that illusion. Walls are battered, sloped inward at the tops; corners are rounded in typical Pueblo style.

Air vents are carved through the plaster walls and are either simple squares or decorative designs. Projecting wood balconies are protected by un-milled rough tree branch railings. An exaggerated conical chimney crowns one corner of 1433.

The roofs are flat and of composition material surrounded by parapet walls. Roof beams (*vigas*) extend beyond the walls; rain spouts (*canales*) protrude from the walls to allow rain water to drain. There are multiple levels with flat roof porches and step-walled exterior stairways to convey the appearance of a multi-family dwelling, as in Hopi communities. Roofs and patios are designed to hold rough tree trunk wooden ladders to access upper level, although there are also exterior stepped stairways.

Window and door frames are deeply inset, some topped by rough-hewn heavy wooden lintels, again a typical Pueblo feature. Some window and door openings are framed in a "Mayan" style arch with sloping sides and a flat top. Front doors are battered and dark wood in color. Patio doors and wood casement windows are glazed multi-light panels which are painted in orange (1431) or pale green (1433).

Interior Description, Private spaces

(Note: Since interior not accessible, this interior description is based on a 2006 article by Rebecca Kuzins and photographs by Alexander Vertikoff in *American Bungalow* magazine.⁴)

³ Gebhard, David, *Robert Stacy-Judd: Maya Architecture, The Creation of a New Style*, Capra Press, Santa Barbara, California, 1993

⁴ Kuzins, Rebecca, *Atwater Bungalows: A Meso-American Fantasy Crowns a Hill Near Echo Park*, *American Bungalow Magazine*, Sierra Madre, California, Fall 2006

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Each unit contains three bedrooms and two bathrooms. Original tile remains in the bathrooms. Floors are hardwood. Spacious living rooms have cathedral ceilings. There are full dining rooms in both. There are kiva style fireplaces and some doorways continue the Mayan arch motif. Upstairs bedrooms have glazed multi-light wooden doors opening to roof-top patio areas.

Alterations, additional explanations to Section 4

No changes to the original structures are noted from observation nor from filed permits. An interview with a family member affirmed that all maintenance is and will remain in keeping with the original style and the architect's specifications.

Rough wood branches forming railings deteriorated and were replaced exactly as in the original style as referenced in historic photographs and architectural plans.

The flat composition roofs were replaced under permit in 2017.

All modifications are minor and were made with sensitivity to the Pueblo style and original design intent, thus maintaining the Atwater Bungalows in a state of exceptional integrity.

Summary Statement of Significance

The 1931 Atwater Bungalows represent an intact and complete representation of the Pueblo Revival Style in the form of a Hopi Village, demonstrating all significant details inherent in this style which gained popularity in Los Angeles during the early decades of the twentieth century.

The Atwater Bungalows are also an excellent example of the work of the noted master architect Robert Stacy-Judd who is perhaps best known for his promotion of the Mayan Revival, as in the well-known Aztec Hotel in Monrovia, California, listed on the National Register of Historic Places. However, his influence in the Pueblo Revival is equally important in his lifetime body of work developing what he claimed was the perfect American architecture using the Meso-American built environment history as the basis. Stacy-Judd's ideal of the "Indian Village" was only partially realized in other projects, but the Atwater Bungalows continue to maintain the essence of the architect's vision.

Therefore, the Atwater Bungalows satisfy Cultural Heritage Ordinance 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."

Detailed Statement of Significance and Historic Background

Criterion 3 – "embodies characteristics of an architectural style, type"

Intact Example of Pueblo Revival Style

The Atwater Bungalows exhibit virtually every defining characteristic of the Pueblo Revival Style. Quoting from Cyril M. Harris in *American Architecture, An Illustrated Encyclopedia*:

"Pueblo Revival buildings usually exhibit a number of the following characteristics:

- Façade and exterior wall treatments: Typically, earth-colored stucco walls that provide a low-profile, adobe-like appearance, rounded corners and wall intersections; sometimes, battered walls; often brick flooring on the porches and terraces.
- Roof treatments: Stepped-back roof lines in imitation of pueblo architecture; parapeted, flat, adobe-covered roofs drained by waterspouts (*canales*); rows of wood beams (*vigas*), resting on unpainted wood posts and protruding through the exterior walls, provide structural support for the roof.
- Window treatments: Commonly, casement windows, usually recessed, with roughly hewn lintels.
- Doorway treatments: Often, battened doors."¹

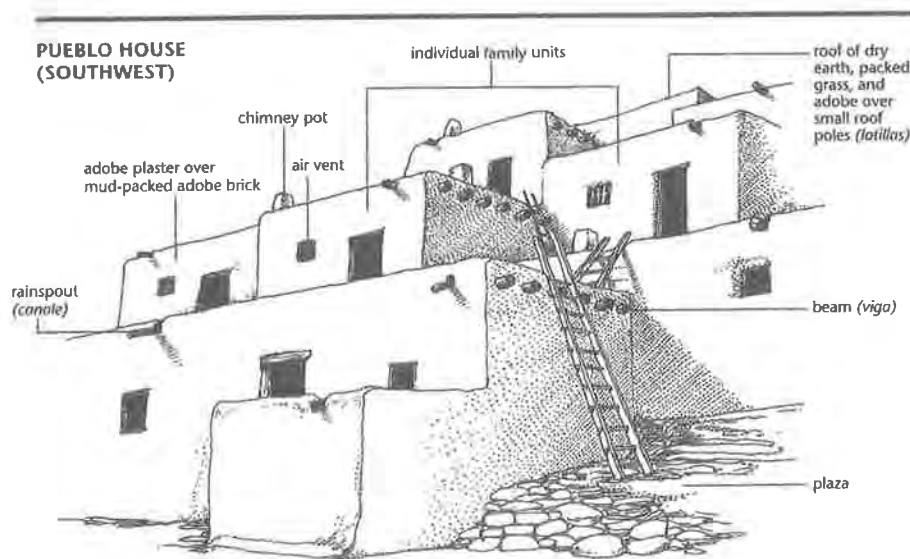
¹ Harris, Cyril M., *American Architecture, An Illustrated Encyclopedia*, New York, W. W. Norton & Company, 1998

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All these characteristics are found abundantly in the Atwater Bungalows. The level of enactment of the details of design seem nearly to be theatrical more than architectural, in that all descriptions of the Pueblo Revival Style are so accurately implemented. But this is an authentic representation of the master architect's desire to educate and demonstrate what he considered the perfect Meso-American architecture style for a new era.

“Of the few actual commissions which Stacy-Judd saw built, the most exciting and ‘way-out’ was his ‘Indian Village’ for Dr. Gale Atwater (1930-31) in the hills of Elysian Park, Los Angeles. For the design of this group of bungalows he turned to the Pueblo Revival. There is a surrealist atmosphere to this design, with its undulating parapets (as if they have been subjected to natural forces over many years”, ceramic pots places on the corners of the parapets, oversized wood drain spouts, projecting wood balconies and rows of vegas, and wood ladders placed hither and yon on the flat roof.”²

This drawing below from Rachel Carley's *Visual Dictionary of American Architecture* demonstrates these defining elements clearly.³



While the materials differ from the actual Pueblo adobe construction, this is the look sought by Stacy-Judd and achieved in the Atwater Bungalows.

Writing of typical Pueblo Style characteristics, Marcus Whiffen writes: “Its special feature is the projecting roof beam, or viga, or at least a log professing to be such; the presence of vigas is alone enough to identify a building as Pueblo Style. In the more thoroughgoing examples, they are accompanied by longer projections, the rainwater

² Gebhard, David, *Robert Stacy-Judd: Maya Architecture, The Creation of a New Style*, Capra Press, Santa Barbara, California, 1993

³ Carley, Rachel, *The Visual Dictionary of American Domestic Architecture*, New York, Henry Holt and Company, 1994

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gutter, or *canales*. When not actually built of adobe, Pueblo Style buildings try to look as though they were. Some have battered walls; most have walls with blunt angles and irregularly rounded parapets; walls are always plastered when they are not of adobe, and usually when they are. Roofs are always flat; when the building is of more than one story, the stepped-up roofs of the Indian community house may be imitated.”⁴

Noting the Atwater Bungalows, Gebhard and Winters in their guide write this of Stacy-Judd: “this architect, who was best known for his advocacy of the Pre-Columbian Revival, here shows himself equally the master of the Pueblo Revival in a most romantic rendering.”⁵

Architectural History of the Pueblo Revival Style

Toward the end of the nineteenth century, there was great interest in the growing American Southwest, including in California, the missions, and elsewhere the arts, history, culture, and abandoned and living villages of the first Americans, the “Indians” of the Southwest. “Oddly enough, since the Indian and Spanish prototypes are confined to New Mexico and northern Arizona, where they constitute one of the few truly regional architectures in what is now the United States, the Pueblo Style made its first appearance in California. Its initiator there was a Bostonian, A. C. Schweinfurth, with a hotel at Montalvo in 1894; in the next few years he followed this up with the Hearst Ranch at Pleasanton and a number of other buildings in the style.”⁶

In the 1890s, “the distinct possibilities of this native American architecture began to appear in the pages of professional architectural journals. In 1897, the archaeologist Cosmos Mindeleff presented a long series of articles on Pueblo architecture in the Boston-based *American Architect and Building News* (Mindeleff 1897). Certainly, the underlying purpose if such articles and their illustrations was to suggest to architects that here was a new image that could enter into their vocabulary... A few years later, in 1897-1898, the California brothers Samuel Newsom and Joseph Cather Newsom fashioned several designs that, while hardly the purest versions of the Pueblo, nonetheless exhibit the hallmarks of the style, such as stucco, parapeted adobe-looking walls, and rows of projecting vegas.”⁷

⁴ Whiffen, Marcus, *American Architecture Since 1780, A Guide to the Styles*, Cambridge, Massachusetts, The MIT Press, 1992

⁵ Gebhard, David and Winter, Robert, *An Architectural Guidebook to Los Angeles, Sixth Edition*, Santa Monica, California, Angel City Press, 2018, page 90

⁶ Whiffen, Marcus, op cit.

⁷ Gebhard, David, “The Myth and Power of Place: Hispanic Revivalism in the American Southwest”, page 149, in *Pueblo Style and Regional Architecture*, Markovich, Nicholas C., Wolfgang F. E. Preisner, Fred G. Sturm, Editors

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The Pueblo style made its way to Southern California (notably the Fisher Adobe, 1913, in Redlands, still extant and pictured in Historic Photographs, following) and gained a measure of approval with the 1915 Panama California International Exposition in San Diego celebrating the opening of the new canal and highlighting San Diego as the first American port of call of ships traveling north. Various architectural styles introduced the world to Southwestern architectural revival styles, primarily Spanish Revival, but also Pueblo.

Following this familiarization from the exhibition, numerous architects were using the Pueblo style in the 1920s and 1930s. In particular, John Gaw Meem IV (November 17, 1894 – August 4, 1983) was an American architect based in Santa Fe, New Mexico who is frequently credited with the distinction of popularizing the style he developed and named. He is best known for his instrumental role in the development and popularization of the Pueblo Revival Style and as a proponent of architectural Regionalism in the face of international modernism. Meem is regarded as one of the most important and influential architects to have worked in New Mexico.

Meem was one of the first architects to be associated with the Regionalism that would increasingly influence American painting, literature and architecture during the 1920s and 1930s. He gained an extensive knowledge of Pueblo and Spanish Colonial building techniques through his volunteer work with the Committee for the Preservation and Restoration of New Mexico Mission Churches (CPRNMMC) during the 1920s and 1930s. Unlike many previous eclectic architects, however, Meem used architectural forms such as battered walls, vigas, and stepped parapets in combination with modern building techniques and materials to evoke the past without imitating it directly. He explained in a 1966 article that he used symbolic forms to "evoke a mood without attempting to produce an archaeological imitation."⁸

Criterion 3 – “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age”

While Stacy-Judd is perhaps primarily known for his use of Mayan style for significant buildings in the Los Angeles area, his search for an indigenous source led him to the historic buildings of the Southwest.

The Los Angeles Times, on September 27, 1925 announced “Plans are being prepared by Robert B. Stacy-Judd for the erection of twenty-one two and four room cottages and a central heating plant at Sabola [sic.] Hot Springs Hotel for J. G. Althouse. The work will cost \$70,000.” Thus began the development of the Soboba “Indian Village”, which was only partially completed. The idea was to have the cottages represent various Plains Indian styles: Zuni, Hopi, Pima, Yuma, Maricopa. Not all were built, and the main hotel was never started. But the idea of the communal village did survive, and Dr. Atwater may

⁸ Wikipedia.org/wiki/JohnGawMeem

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have learned of it through extensive promotion. (See brochure and photographs of constructed bungalow suites in following Historic Photographs section of this nomination.)

Dr. H. Gale Atwater and the “Indian Village” or Bungalows

Born in 1877, by 1899 Atwater was a respected dentist in Los Angeles, hosting dental students from USC at his home at 1920 Fourth Street, and being elected President of the Fraternal Order in Downey, California. He also was a charter member of the Hollywood Bowl Association. As late as 1906 he was still living on Fourth Street when his father, Maj. F. A. Atwater, was killed by a trolley car of the San Pedro line crossing the street at Main and Third. But, by 1928, the Times reported that he and his wife welcomed a delegation from Samoa “to their hill top home at 1401 Avon Park Terrace.”

Also, according to the LA Times, Dr. Atwater made a speech to the Southern California Dental Association, advocating “the establishment under governmental supervision of a system of free dentistry for indigents.” This corroborates his family’s remembrance him as a “leftie” into liberal causes, a position which may have influenced his interest in the communal living style of the Hopi Indians which he envisioned for the numerous rental bungalows built atop the Echo Park hill.⁹

In Los Angeles, the Great Depression caused demand for architectural projects to slow. It is not known how Atwater became aware or contacted Stacy-Judd for his project on the hill in Elysian Valley. However, given the family description of Dr. Atwater as a liberal communal-minded experimenter, it is possible that Stacy-Judd’s other, and well publicized, example of an Indian village may have caught his attention.

Working with Atwater in 1931, Stacy-Judd had an opportunity to complete a private example of an Indian Village, using the characteristics of the Pueblo Revival Style. This example has been superbly preserved by the Atwater family for ninety years and is an outstanding example of the work and vision of the master architect.

Robert Stacy-Judd was born June 21, 1884 in London, England. He apprenticed to the architectural firm of James Thompson from 1900 to 1904. He graduated from Kensington Science and Art Institute, London, in 1905. In 1906 he was hired as architect to the Great Northern Railroad Company, where he worked in advertising and architecture. He established his own architectural practice in 1910.

In 1911, he visited Canada, discovered he liked it, and never returned to England. He moved to Minneapolis and set up his practice in 1912. At the start of World War I, he moved to Washington D.C., becoming supervising architect for the Housing Division of the United States Emergency Fleet Corporation. After the war, he worked on projects in central Canada.

⁹ All citations based on searches from the Los Angeles Times, online archives, 1899 through 1948

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Stacy-Judd moved to California in the spring of 1922, becoming a registered architect in California in 1924, and a member of the American Institute of Architects in 1928. From the beginning, his time in Southern California offered him the opportunity to express himself in original ways. The first significant example of this originality allowed him to introduce the style he believed was representative of the Mayans of Meso-America, whom he suggested were the descendants of the lost city of Atlantis. It remains unclear whether he actually believed this or used it as advertising to interest clients in hiring him. What is known is that his showmanship led him to stage elaborate parties to demonstrate all aspects of Mayan civilization. A famous photo of the architect shows him costumed as a Mayan lord to impress his guests. (See Historic Photographs following.)

Stacy-Judd's most well-known project of this period is the Aztec Hotel in Monrovia, built in late 1925 and subsequently placed on the National Register of Historic Places May 22, 1978. Since local familiarity with the culture of the Yucatan, Chiapas, Guatemala, or even the term Mayan, was limited, the name "Aztec" was chosen, even though the style has nothing to do with the historic peoples of central Mexico. Stacy-Judd was intent on learning more about the Mayan peoples of the Yucatan peninsula and Central America and pushing what he considered a uniquely American hemispheric style of architecture. In pursuit of this objective he traveled to Yucatan beginning 1930 for four and a half months. When he returned, he began lecturing on Mayan architecture and culture, complete with self-made motion pictures from his travels. He even took to styling himself as a jungle explorer to establish his credentials as a Mayan scholar. (See Historic Photographs section following.)

The Mayan style also influenced others. "Numerous architects working in California also believed that Mayan tradition served as a more appropriate model for American architecture than European styles. These architects, including Robert Stacy-Judd, John C. Austin, and Frank Lloyd Wright, eagerly adopted the Mayan Revival style, which emphasized smooth planes and geometric ornament derived from pre-Columbian forms."¹⁰

Stacy-Judd built several other significant buildings in Los Angeles in his version of Mayan style, including the Philosophical Research Society headquarters in Los Feliz, the Ventura Baptist Church where his second marriage took place, and the North Hollywood Masonic Lodge. (See Historic Photographs, following.) He claimed to be the originator of the style, in a typical brash self-promotion.

Likewise, he positioned himself at the discoverer of the Pueblo Revival Style, or at a minimum the introducer to Southern California architecture. This is an exaggeration. Nevertheless, Robert Stacy-Judd, besides being a brash self-promoter, achieved in the significant stylistic accomplishments in notable buildings in the Mayan Revival and the

¹⁰ Robertson, Breanne, *Forging a New World Nationalism: Ancient Mexico in United States art and visual culture, 1933–1945*, University of Maryland, College Park, ProQuest Dissertations Publishing, 2012. 3543159

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Pueblo Revival had an oversize impact on the architectural and sociological exploration of his era.

Summary

The Atwater Bungalows in Echo Park are a seminal work of a noted master architect which represent a significant architectural style of the period throughout Southern California. They represent a complete and thorough example of all the characteristics of this architectural style. As perfectly preserved and complete specimens both of the Pueblo Revival Style and the realized vision of the architect and owner for an Indian Village, the Atwater Bungalows deserve declaration as a Los Angeles Historic-Cultural Monument.

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ATWATER BUNGALOWS

A Meso-American Fantasy Crowns A Hill Near Elysian Park

This story originally appeared in the Fall 2006 issue of [American Bungalow magazine](#). Slide show photos by [Alexander Vertikoff Photography](#).

By Rebecca Kuzins

Perched atop a hill next to Elysian Park, Robert Stacy-Judd's Atwater Bungalows combine the features of a Pueblo Indian kiva with the fantasy of a Hollywood stage set. The two bungalows are built of thick, unfinished stucco, with Pueblo-style windows, doors, stairways and other features.

"There is a surrealistic atmosphere to this design, with its undulating parapets ... oversized wooden drain spouts, projecting wood balconies and rows of vigas," David Gebhard wrote in a 1993 monograph on Stacy-Judd. And Christopher Hawthorne, architecture critic for the Los Angeles Times, has written that "To wander through Robert Stacy-Judd's neo-adobe Atwater Bungalows ... is to be convinced that you are, first, completely isolated from city life and, second, that you are in a place that could only be Los Angeles."

"A Socialist and a Peacenik"

The story of the Atwater Bungalows begins near the turn of the last century. Sometime around 1910, ten years or so after he began a dentistry practice in Los Angeles, Dr. H. Gale Atwater and his wife, Beulah, began buying up what eventually amounted to more than 20 lots along sloping Avon Park Terrace, high atop one of the many steep hills of Echo Park, an area adjacent to Elysian Park, northeast of downtown.

1431 Avon Park Terrace

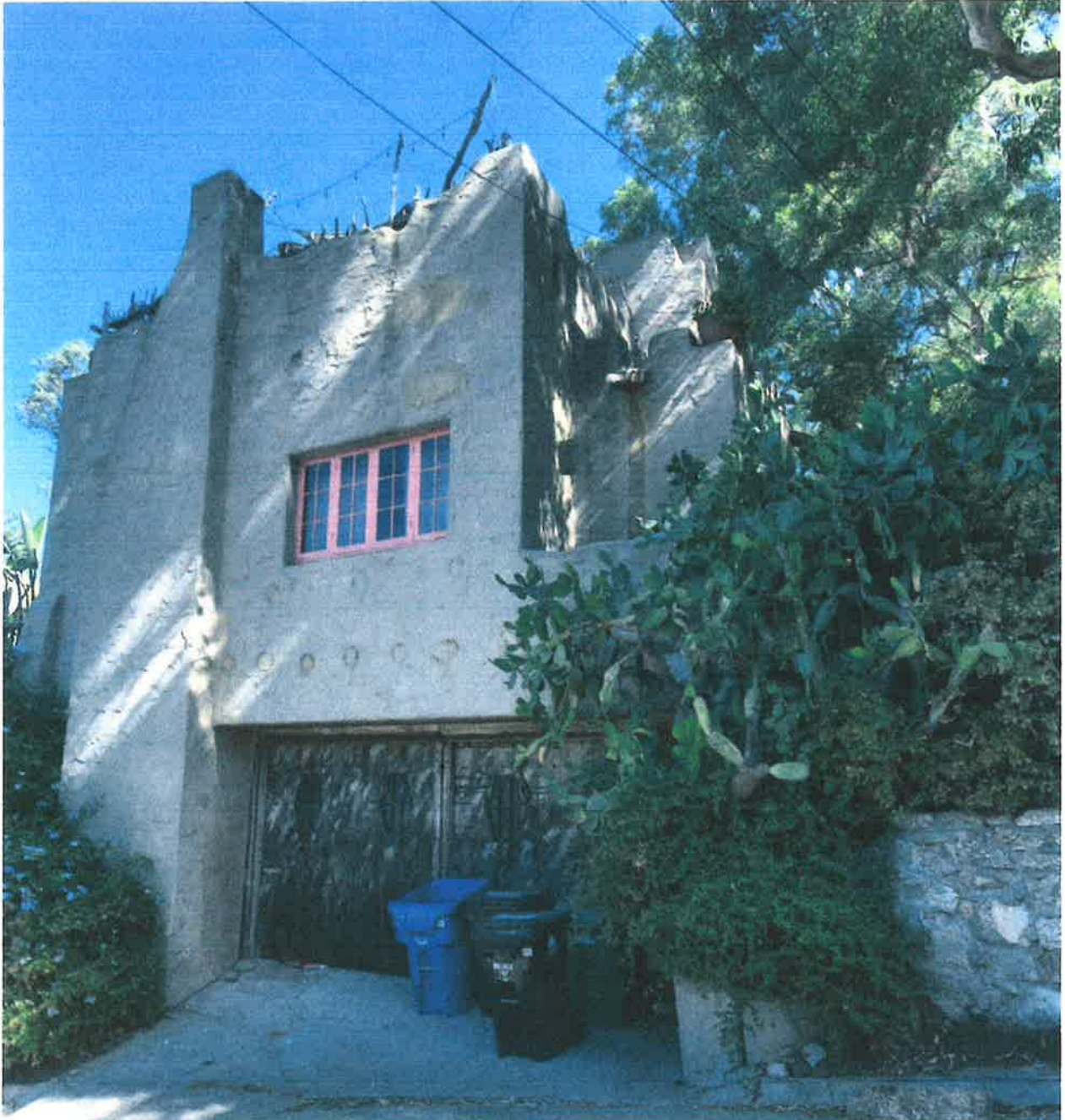


Photo credit: John Wingler, 2019

1433 Avon Park Terrace



Photo credit: John Wingler, 2019

Echo Park had been the site of the city's first housing boom, in the 1880s, and later was the first seat of the Southern California movie industry. The Atwater family home soon rose near the top of the property. But Dr. Atwater, described by his grandson, 67-year-old Ronald Atwater, as "a Socialist and a peacenik" with an apparent penchant for exotic architectures, wanted to continue building. He had developed an avid interest in Native American culture, perhaps influenced by Charles F. Lummis and others who had begun promoting American Southwest indigenous culture in the latter years of the nineteenth century and the early years of the twentieth.

"He was quite taken with the philosophy of the Hopis, whom he considered a peaceful people," Ronald says. "He was intrigued by Indian kivas and made trips to New Mexico to collect Indian blankets." Not long after the family home was completed, Dr. Atwater designed two Hopi-style bungalows for the property. The construction of those two bungalows was completed around 1922, but Ronald says his grandfather "wasn't satisfied with the outcome. He thought they were Ronald says that the cost of building the two bungalows and two garages Stacy-Judd designed far exceeded the estimate of \$7,800. Although he doesn't know what the total cost was, he recalls "there was such an overrun that my grandparents had a falling out with Stacy-Judd. They loved the houses but not the architect."

The Atwaters' financial concerns were heightened when construction was completed in 1931 and they were hard pressed at first to find tenants who could afford the rent. In time, though, the striking buildings became highly desirable places to live for those who appreciated their odd charm. Although they have different floor plans and different details, both are spacious, with full dining and living rooms, three bedrooms, and two bathrooms with their original tile intact.

Ronald, who lived in both of the bungalows when he was younger, took over the family's property from his father more than 20 years ago. At that time, the bungalows were in serious need of repair. The flat roofs don't shed water as well as peaked roofs," he says. "Rainwater was leaking into the interiors, damaging the plaster inside. The plaster had to be repaired and the hardwood floors had to be redone. I spent quite a bit of effort and expense to maintain the buildings."

Now living in Santa Barbara, Ronald stays in the small and simple

Hopi-style apartment his father designed when he's in town. Unlike his grandparents, his father always disliked the flamboyance of Stacy-Judd's buildings. "He thought there was much too much fantasy with this crazy Aztec stuff."

The bungalows' current residents have been there for many years and have no intention of moving. Motion-picture production designer Barbara Ling is awestruck by Stacy-Judd's design even after having lived in her bungalow for 15 years. "It's an extraordinary environment," she says. "Every corner is just unbelievable. I particularly love the upstairs. There's a door that comes off the second floor that takes you outside, where there's a patio that's on the same level as the bedrooms. It's a 'living rooftop.' "

Says Ling's neighbor, Richard Acerra, who has lived in his bungalow for 25 years, "I hope I can afford to buy the house if Ronnie [Atwater] decides to sell it." An interior designer, Acerra also relishes the interior features of his home. "The air flow inside the building. The high cathedral ceiling in the living room. The Mayan windows. There are so many details in the house. The guy was a genius."

Acerra points out the many features that make living in the Atwater Bungalows a special experience: "The history of it, the flat roof, its location on the hill. You drive down the dirt road to the entrance and it's like entering paradise."



A Mayan “Revival”

In the Los Angeles of the 1920s, Dr. Atwater wasn't alone in his fascination with unusual architectural styles. Native American and “Hispanic/Mediterranean” motifs were finding “a warm and appreciative audience” in the region, Gebhard wrote in Robert Stacy-Judd: *Maya Architecture and the Creation of a New Style*. The mid-to-late 1920s were also the heyday of interest in Meso-American archeology and the idea that Native American styles could be the basis for a new all-American architecture.

Proponents of the Meso-American (or pre-Columbian) style viewed it as a welcome return to the folk-like and primitive, and Stacy-Judd became a prominent exponent of the Meso-American idiom.

Stacy-Judd was born in London in 1884. His first architectural commissions were in England, where he designed homes and hotels in the Beaux Arts style that was popular in the early years of the twentieth century. He emigrated to the United States in 1914, settling and working in Minot, North Dakota, until 1918, when he moved to Alberta, Canada.

“Like many other architects in the west, whether in Canada or the United States,” Gebhard wrote, “Stacy-Judd responded warmly to the bungalow as the ideal middle class house type. Stacy-Judd himself, in an article published in the *Calgary Daily Herald* in 1922, wrote, “In modern times a type of dwelling has evolved which easily takes place as the ideal home. I refer to the bungalow. The term originated nodoubt in India, but the bungalow of that country is not in comparison with its modern namesake. The most popular is what is known as the ‘California.’”

Gebhard continued: In the planning of the “modern” (including, of course, the bungalow) he argued for informality, for combining

living and dining spaces into one room, for providing sunny [ideally facing towards the east] breakfast nooks off the kitchen, and for laying out the basement so that it could provide space for a family gaming room. His observations about eliminating interior details which “are breeding grounds for unwelcome germs and a remarkably effective resting place for dust,” [are] similar to the puritanical arguments of the early California modernist, Irving J. Gill.

Stacy-Judd designed “Californias” and other homes when he moved to Los Angeles in 1922. His most famous commission, however, was not a residence but a commercial building—the Aztec Hotel, built in the city of Monrovia and completed in 1925. The hotel, which is currently being restored, was designed in a Mayan style, which Stacy-Judd touted as the logical form for twentieth century architecture.

A flamboyant publicist and showman as well as an architect, Stacy-Judd wrote and lectured about Mayan architecture and traveled to the Yucatan jungles to explore Mayan pyramids. By 1930, public interest in both Meso-American architecture and Stacy-Judd had waned. But his writings and lectures, and his Aztec Hotel in particular, had captured Dr. Atwater’s fancy, and the dentist commissioned him to build two more Hopi-inspired homes on the Avon Park Terrace property.

He could not have selected a more appropriate person for the job. The bungalow at 1433 Avon Park Terrace is on the lower part of the hill, while the adjacent bungalow, at 1431, is at a slightly higher elevation. The hill continues to climb eastward to the end of the street, where a dirt driveway leads to the Atwater family’s former residence and a one-unit apartment building— yet another Hopi-influenced project—designed by Ronald’s father, the late Eugene Atwater.

L.A. at Home

(<http://www.latimes.com/home/>)

DESIGN, ARCHITECTURE, GARDENS,
SOUTHERN CALIFORNIA LIVING

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(https://latimesblogs.latimes.com/home_blog/2011/12/windstorm-tree-damage-.html) | L.A. at Home Home (<http://www.latimes.com/home/>) | Next Post » (https://latimesblogs.latimes.com/home_blog/2011/12/babysitter-jobs-nannies-teenagers.html)



Curiosity for Rent: Hopi bungalows in Echo Park

DECEMBER 7, 2011 | 11:52 AM



(<https://latimesblogs.latimes.com/.a/6a00d8341c630a53ef0162fd7e7615970d-pi>)

Ronald Atwater stands in the Hopi Village, a dream his grandfather realized back in the 1930s. With his bear paw hand, Atwater lists eight properties built by his grandfather, H. Gale Atwater, and his father, Eugene Atwater, along Avon Park Terrace in Echo Park.



(<https://latimesblogs.latimes.com/.a/6a00d8341c630a53ef0162fd7e7751970d-pi>)

The best known are two Pueblo Revival properties with Mayan flourishes, designed by Robert Stacy-Judd, an architect known for exotic designs that cashed in on the Meso-American craze in the late 1920s. The three-bedroom rentals at 1431 and 1433 Avon Park Terrace stand fortress-like with massive wooden drain spouts, rough-hewn timber and thick, irregular-edged adobe parapets. Trim is painted bright orange and aqua.

“Those two buildings were way over budget and a disaster financially for my grandfather,” Ronald says with an easy, full laugh, the 71-year-old’s mop of hair still thick and blond. “They were finished in 1931, a year that was also a national disaster.”



(<https://latimesblogs.latimes.com/.a/6a00d8341c630a53ef0162fd7e795c970d-pi>)

H. Gale Atwater, “a big dentist in L.A. for his day,” Ronald says, was keyed to community. “That was the socialist ideal in those days. We always had a cow, and we all split chores. He kept buying up lots, and then just dissolved all the boundaries.”



(<https://latimesblogs.latimes.com/.a/6a00d8341c630a53ef015437fc9a57970c-pi>)

H. Gale Atwater hired Stacy-Judd after the first two adobe homes built at the rear of the 3-acre property seemed a bit staid. Stacy-Judd, true to his reputation, designed fantasy structures in a mash of styles that a writer for Cabinet Magazine called “cross-cultural transvestism.”

Stacy-Judd became known after his fanciful 1925 Mayan style Aztec Hotel (<http://www.aztechotelmonrovia.com>) lighted up the national and international press. “The Aztec Hotel was the most widely known building in Southern California at the time,” Marcello Vavala, preservation associate at the Los Angeles Conservancy, said of the 44-room property in Monrovia. “After that, his salesmanship and self promotion kicked in.”

Other Southern California buildings designed by Stacy-Judd include a 1951 Masonic Lodge (<http://www.lodge542.com/lodge-542-history.asp>) in North Hollywood, the 1932 First Baptist Church in Ventura (now a Church of Religious Science) and the 1935 Philosophical Research Society (<http://www.prs.org>) in Los Feliz.

Ronald Atwater says his grandfather was drawn to Hopi Indians, and especially the “sort of ideal commune or tribe” in which they lived. “I remember Robert Stacy-Judd’s blueprints for the property. They had ‘Hopi Village’ written on them.” Ronald lists the properties that surround him, most built after Stacy-Judd’s design: Two adobe homes behind the Stacy-Judd buildings, the Cowboy House further down, and up another drive, a large clapboard four-bedroom home, an adobe studio and the Cat House where Ronald stays during visits from his home in Santa Barbara.



(<https://latimesblogs.latimes.com/.a/6a00d8341c630a53ef015437fc9e8c970c-pi>)

“We call it the Cat House because the woman who once lived there kept a lot of cats,” says Ronald, pictured at right. The dirt roads and gravel driveways between the eight properties, along with porches, ramshackle balconies and overgrown gardens, do seem ripe for community. The renters who pay \$4,500 a month for each of the two front properties, however, largely stay sequestered behind thick adobe walls.

Ronald's son Toby, 31, recently renovated the adobe-style studio that fronts the Cat House, adding tile work to the kitchen and bath.

“Toby’s following right along,” Ronald says, pointing to an ocean view he saw as a child that is rarely visible now. “He’s the fourth one in line to fool with all these houses.”

-- R. Daniel Foster

Curiosity for Rent, the back story to novel and notorious rental complexes in Southern California, appears here on Wednesdays. Suggestions welcome: home@latimes.com (mailto:home@latimes.com).

ALSO:

Homes of the Times: California design profiles
(<http://www.latimes.com/homesofthetimes>)

Lost L.A.: Home and garden of eras past
(https://latimesblogs.latimes.com/home_blog/lost-la/)

Landmark Houses: The Times series
(<http://www.latimes.com/landmarkhouses>)

Background on Pueblo Style

SurveyLA :

Excellent example of Pueblo Revival architecture exhibiting high quality of design. One of the very few examples of the style in the area.

Whiffen, Marcus, *American Architecture Since 1780, A Guide to the Styles*, Cambridge, Massachusetts, The MIT Press, 1992, pp. 229-230

THE PUEBLO STYLE This is a massive-looking, archless style. Its special feature is the projecting roof beam, or *viga*, or at least a log professing to be such; the presence of *vigas* is alone enough to identify a building as Pueblo Style. In the more thoroughgoing examples they are accompanied by longer projections, the rainwater gutter, or *canales*. When not actually built of adobe, Pueblo Style buildings try to look as though they were. Some have battered walls; most have walls with blunt angles and irregularly rounded parapets; walls are always plastered when they are not of adobe, and usually when they are. Roofs are always flat; when the building is of more than one story, the stepped-up roofs of the Indian community house may be imitated. A veranda, or *portal*, with wooden posts that often have wooden bracket capitals, is a common feature.

History : Oddly enough, since the Indian and Spanish prototypes are confined to New Mexico and northern Arizona, where they constitute one of the few truly regional architectures in what is now the United States, the Pueblo Style made its first appearance in California. Its initiator there was a Bostonian, A. C. Schweinfurth, with a hotel at Montalvo in 1894; in the next few years he followed this up with the Hearst Ranch at Pleasanton and a number of other buildings in the style.

... and this

Quotations from David Gebhard in *Robert Stacy-Judd: Maya Architecture, The Creation of a New Style*:

Page 63 "The argument was that since all architecture is in the end based upon historic precedent, America should seek a precedent with the New World as opposed to the old. As Herbert E. Angel wrote in 1930, the Native American sources which should be utilized are the Pueblo Architecture of the American Southwest and the pre-Columbian architectures of Meso-America. "

Gebhard quoting from : Angel, Herbert F., *Pre-Columbian Architecture Comes Back*. Pan American Magazine 43, August 1930

Page 78: "Alongside these Maya exercises were a wide potpourri of images employed by the architect. The included ...versions of the Pueblo... For two of his larger projects of these years his clients requested that the design be within the Pueblo/Spanish tradition. Such was the basis for the design of the group of buildings he designed in 1924, for the Krotana Institute of Theosophy in Ojai, and for the group of speculative houses he produced for Merrick and Ruddick's subdivision in the eastern San Fernando Valley (1925)."

Page 79: "Among Stacy-Judd's projects of the 1920s, the only one which approached the notoriety in its publicity of the Aztec Hotel was his Indian Village and Hotel at Soboba Hot Springs (1924-1927), located near San Jacinto. 'Architect Robert B. Stacy-Judd is a man of ideas and ideals,' wrote Joe Minister in 1927, 'to him came the thought of perpetuating in this one establishment, much of the antiquity of the Southwest Indian dwellings... Having dreamt this dream, the architect proceeded to study and research a lot. The lore of lost races and valiant tribes... have long been one of his real hobbies...' * The architect's grand scheme for Soboba Hot Springs Hotel and Indian Village consisted of a three-story hotel and bath house at the foot of the steep hillside with some fifty cottages above, each expressing one or another of the major native groups of the west and the southwest. The main hotel building was never realized, and only a dozen of the Indian cottages were built. The two cottages which attracted the most attention were the Pima bungalow designed after the style of the tepee home built by that tribe and the Yuma cottage whose igloo styles 'follows the type used by the Yuma tribe.' "

*Joe Minister, *Soboba Indian Village*, Pacific Coast Record 18, July 1927, p.6.

Page 81 "Almost always, when Stacy-Judd played with 'primitive' forms, the resulting design belies the hand of a professional architect; instead it conveys the feeling of a do-it-yourself amateur. What he was thinking about when he designed bungalows symbolizing the architecture of the Pueblo Indians, the Maricopa, the Hopi and other is difficult to know. Even the Hopi bungalow, where he could have looked to the existing original buildings in northern Arizona bears no resemblance to the Mesa dwellings of these people. Into these designs he injected unbelievable phallic chimneys, strange plastered domes and roofs, and gigantic grossly over-scaled roof canals. The overall effect of these buildings at Soboba Hot Springs is one of improbability and playfulness."

Page 131 "Though Stacy-Judd was a huckster, there is no question that he strongly believed whatever at the moment he happened to be enthusiastic about... He always seemed to be on the lookout for ideas and design approaches which lay outside of the norm."

Page 111 "Of the few actual commissions which Stacy-Judd saw built, the most exciting and 'way-out' was his 'Indian Village' for Dr. Gale Atwater (1930-31) in the hills of Elysian Park, Los Angeles. For the design of this group of bungalows he turned to the Pueblo Revival. There is a surrealist atmosphere to this design, with its undulating parapets (as if they have been subjected to natural forces over many years", ceramic pots placed on the corners of the parapets, oversized wood drain spouts, projecting wood balconies and rows of vines, and wood ladders placed hither and yon on the flat roof. As shown in his presentation drawing equally wild non-native vegetation, palms, Italian cypress, and brilliant flowering shrubs, helped to make the building itself even more unreal."

.... and this

Gebhard/Winter: "Atwater Bungalows, 1931, Robert Stacy-Judd, 1431, 1433 Avon Park Terrace. This architect, who was best known for his advocacy of the Pre-Columbian Revival, here shows himself equally the master of the Pueblo Revival in a most romantic rendering." Page 90

McAlester: p. 42- roof, flat, with parapet; p. 55 – roof-wall junction, parapet on flat roof (wall extends up beyond roof edge; p. 10 – “In the New World, Spanish colonists blended the adobe building traditions of the Native Americans with similar Spanish housing traditions originally brought to Spain from North Africa. Both the Spanish Colonial style (1600- 1850) and the Pueblo Style (1910 to present) use adobe construction techniques which show this mixing of Spanish and Native American precedents.

McAlester, p 435 – Pueblo Revival, 1910-present,

IDENTIFYING FEATURES Flat roof with parapeted wall above; wall and roof parapet with irregular, rounded edges; projection wooden roof beams (vigas) extending through walls; stucco wall surface, usually earth-colored.

VARIANT AND DETAILS Pueblo Revival houses imitate the hand-finishes of their Native American prototypes. Corners are blunted or rounded and wall surfaces are given irregular, stuccoed textures. In addition, rough-hewn vigas (roof beams), window lintels, and porch supports carry out the hand-built theme. The stepped-back roof line of the original pueblos is often used.

COMMENTS ... the Pueblo Revival draws on local historical precedents for inspiration. The buildings are a mixture of influences from both flat-roofed Spanish Colonial buildings and Native American pueblos.

Blumenson: p. 7 – Pueblo Style 1905-1940 The Pueblo-style house is characterized by battered walls, rounded corners and flat roofs with projecting rounded roof beams or vigas. Straight-headed windows generally are set into the walls. Second and third floor levels are stepped or terraced, resembling the Indian habitats called pueblos of New Mexico and Arizona.

1. Flat roofs
2. Projecting roof rafters called vigas
3. Parapet wall with canals (water spouts)
4. Rounded corners
5. Battered walls
6. Unpainted round porch posts
7. Roughly hewn window lintels
8. Stepping or terracing

.... and more

From the Tahoma Trail blog

Architect John Gaw Meem, who changed the look of Santa Fe, added the Santa Fe Pueblo Revival look back in the 1933.

From Wikipedia

John Gaw Meem IV (November 17, 1894 – August 4, 1983) was an American architect based in Santa Fe, New Mexico. He is best known for his instrumental role in the development and popularization of the Pueblo Revival Style and as a proponent of architectural Regionalism in the face of international modernism. Meem is regarded as one of the most important and influential architects to have worked in New Mexico.

Meem was one of the first architects to be associated with the Regionalism that would increasingly influence American painting, literature and architecture during the 1920s and 1930s. He gained an extensive knowledge of Pueblo and Spanish Colonial building techniques through his volunteer work with the Committee for the Preservation and Restoration of New Mexico Mission Churches (CPRNMMC) during the 1920s and 1930s.^[5] Unlike many previous eclectic architects, however, Meem used architectural forms such as battered walls, vigas, and stepped parapets in combination with modern building techniques and materials to evoke the past without imitating it directly. He explained in a 1966 article that he used symbolic forms to "evoke a mood without attempting to produce an archaeological imitation."^[6]

Key Elements of Pueblo style construction from HGTV

- **Earthy materials.** Pueblo-style homes are sometimes made of traditional adobe (sun-dried mud), but can also be built with concrete, stucco or mortar.
- **Massive wood components.** Heavy doors, ceiling beams and porch posts are a striking counterpart to the smooth walls typical of pueblo architecture. The timbers used are called *vigas* and they're usually exposed at the ends.
- **Enclosed courtyards.** As traditional Indian Pueblos were organized around a common space, pueblo homes often incorporate a sheltered courtyard or patio.
- **Rounded exteriors with square windows.** These reflect the look of the traditional Indian Pueblos.
- **Flat or sloping roofs with parapets.** Parapets are low walls that extend above the roofline; drainage canals called *canales* sometimes extend through them.

Robert Benjamin Stacy-Judd (Architect)

Male, UK/US, born 1884-06-21, died 1975-02-10

Associated with the firms

 [network \(/person/219/network/\)](/person/219/network/)

Major and Stacy-Judd,
Architects (/firm/4682/); Stacy-Judd, Robert, Architect (/firm/466/)

^ Professional History

Résumé

Architectural Apprentice, James Thompson, Architect, London and Southend-on-sea, Essex, UK, four years, c.1900; Architect, Great Northern Railway Company, Surveying Department, London, UK, 1906-1907; Architect in Charge of Grounds Office Construction, Franco-British Exposition, London, UK, 1907-1908; Stacy-Judd had a transient existence from 1911 until 1922, when he relocated periodically for work in the Canadian Province of AB and Minot, ND. Supervisor, US Emergency Fleet Corps, Housing Projects in OH, WI, and MI, 1918; Principal, Robert B. Stacy-Judd, AIA, Architect, North Hollywood, Los Angeles, CA, c. 1922- ;

Professional Service

Member, Alberta Association of Architects, Calgary, AB, 1920. Stacy-Judd joined the American Institute of Architects (AIA), Southern CA Chapter in 1926. Treasurer (7 years) and President, (in 1950), Architects of San Fernando Valley, Incorporated; he received his State of North Dakota, Board of Architecture Certificates in 1917 and his State of California, State Board of Architecture Certificate in 1925;

Archives

Eighty-one linear feet of documents, drawings and personal papers of Robert Stacy-Judd, known as the "Robert Stacy-Judd Papers," were deposited at the Art, Design and Architecture Museum, University of California, Santa Barbara (UCSB). Stacy-Judd placed the papers, covering the dates 1911 until c. 1973 at UCSB in 1973, with Charles Podmore donating more materials in 1975. (See Online Archive of



(/media/pcad-images/1830.jpg)

Exterior view of the 1st Baptist Church, Ventura, 2013; from Wikimedia Commons, and the National Register of Historic Places (/image/1830/)



(/media/pcad-images/3028.png)

Exterior view of the Aztec Hotel, Monrovia, 2016; from Google Maps/Street View (/image/3028/)

[view all images \(/thumbs/person/219/\)](#) (2 of 2 shown)

California (OAC), "Finding Aid for the Robert Stacy-Judd papers, circa 1911-circa 1975 0000180

(http://www.oac.cdlib.org/findaid/ark:/13030/kt4t1nf2j6/entire_text/)," accessed 03/31/2015.)

^ Education

College

Regent Street Polytechnic Institute, Acton College, London, UK; Southend Technical Institute, Southend-on-sea, Essex, UK; Diploma, South Kensington Science and Art Institute, London, UK, 1905.

^ Personal

Relocation

Born in London, England, Stacy-Judd received his education and early professional training in England; he came to the United States in 1912 according to the sometimes reliable US Census of 1920. In 1918, he worked in the US designing World War I housing projects for the US Emergency Fleet Corps in Lorain, OH, Manitowoc, WI, and Wyandotte, MI. (Each city had industries important for war-time production; Manitowoc, for example, had large-scale ship yards at this time.) The US Census of 1920 noted that Stacy-Judd lived in Minot, ND, at 25 11th Avenue NE, with his wife, Anna. He was listed as being an architect and an alien. Stacy-Judd had been in ND since 1917. Prior to entering the US permanently in 1922, Stacy-Judd had lived in Calgary, AB, Canada. He made his first excursion to Southern CA in 1922, re-entering the US through the border crossing at Eastport, ID on 09/18/1922, and set up an office in Los Angeles in that year. According to the Online Archive of CA (http://www.oac.cdlib.org/findaid/ark:/13030/kt4t1nf2j6/entire_text/), "In 1923, he encountered the pre-Columbian architecture of Mexico and Central America through the 1841 book *Incidents of Travel in Central America, Chiapas and Yucatan* by John L. Stephens, which significantly influenced his architectural work." Three years later, he finished his famous Mayan Revival Aztec Hotel in Monrovia, CA, its style a reinterpretation of buildings he had seen in Mexico and Central America. On 04/18/1935, he lived with his wife at 2100 North Beachwood Street in Los Angeles, CA. His last residence was in the 91364 zip code of Woodland Hills, Los Angeles, CA. He died in Los Angeles County, CA, at the age of 90.

Spouse

His first marriage was to Anna V. Stacy-Judd (born c. 1894 in MN), with whom he was separated by 1922. Anna's mother was born in CT, her father, Ireland. Robert then married Elizabeth Stacy-Judd (born

09/08/1905 in TX) on 02/12/1931 in Ventura, CA.

Biographical Notes

At age 38 in 1922, Stacy-Judd stood 5 feet 10 inches high, and weighed 165 pounds. His hair was dark brown, eyes blue and had a medium complexion. He applied for naturalization to the US on 04/18/1928 and became a citizen in the US District Court of Los Angeles on 04/18/1935. A neighbor, Edgar L. Hampton, a writer, and a friend, John R. Case, Jr., an advertising executive, served as witnesses for Stacy-Judd at the citizenship ceremony. Stacy-Judd traveled widely in North and South America. He traveled in Mexico and Central America on an expedition to study Mayan culture in 1930. On 12/16/1932, he traveled from Nogales, AZ, into Mexico on one of his expeditions to find Pre-Columbian artifacts. In 1955, he indicated that he had traveled in the British Isles, parts of Europe, Canada, Brazil, Colombia, Central America, Mexico, Guatemala, and 47 of the 48 US States. Member, International Adventurers, 1931; Member, Eugene Field Society, 1941; Member, Pacific Geographic Society. SSN: 545-30-8065.

Associated Locations

London, UK (Architect's Birth)

Los Angeles, CA (Architect's Death)

PCAD id: 219

Buildings and other works

 [map \(/person/219/map/\)](/person/219/map/)

Name	Date	City	State
1st Baptist Church, Ventura, CA (/building/19530/)	1925-1926	Ventura	CA
Atwater Bungalows, Los Angeles, CA (/building/5288/)		Los Angeles	CA
Aztec Hotel, Monrovia, CA (/building/1778/)	1925-1926	Monrovia	CA

Empire Theatre, Edmonton, AB, Canada (/building/16995/)	1922	Edmonton	AB
Krotona Institute of Theosophy, Campus Plan, Ojai, CA (/building/16998/)	1924	Ojai	CA
La Jolla Beach and Yacht Club, La Jolla, CA (/building/16996/)	1926- 1927		
Masonic Building, Lodge, North Hollywood, Los Angeles, CA (/building/16997/)	1952	Los Angeles	CA
Sisson House, Los Angeles, CA (/building/2565/)	1926	Los Angeles	CA
Soboba Hot Springs Indian Village Hotel, San Jacinto, CA (/building/16999/)		San Jacinto	CA

^ Publications

"Stacy-Judd, Robert B.", *American Architects Directory 1956*, 528-529, 1955. (/publication/11691/)

Mackertich, Tony, Mackertich, Peter, *Architectural Expressions A Photographic Reassessment of Fun in Architecture*, 34-35, 2001. (/publication/3699/)

Gebhard, David, Winter, Robert, "Aztec Hotel", *Architecture in Los Angeles A Compleat Guide*, 401, 1985. (/publication/10387/)

Gebhard, David, Winter, Robert, "Atwater Bungalows, 1931", *Architecture in Los Angeles A Compleat Guide*, 192, 1985. (/publication/4322/)

"Norman English House, Los Angeles", *Arts and Decoration*, 04/1928. (/publication/1969/)

Gebhard, David, Winter, Robert, *Los Angeles An Architectural Guide*, 191, 1994. (/publication/1970/)

"Major, William Paul", *Who's Who in Canada*, 1: 564, 1922.
(/publication/11692/)

^ Links

1920 United States Federal Census Record for Robert B Stacy-Judd (/link/4442/)

Aztec Hotel (/link/318/)

California Death Index, 1940-1997 about Robert B Stacyjudd [sic]
(/link/4440/)

National Archives and Records Administration Border Crossings:
From Mexico to U.S., 1895-1957 Record for Robert Benjamin
Stacy-judd (/link/4441/)

Social Security Death Index about Robert Stacyjudd [sic]
(/link/4437/)

Stacy-Judd (Robert B.) Collection, 1901-1975 0000180
(/link/4443/)

U.S. Naturalization Records - Original Documents, 1795-1972
(World Archives Project) Record for Robert Benjamin Stacy-Judd
(/link/4439/)

U.S. Naturalization Records - Original Documents, 1795-1972
(World Archives Project) Record for Robert Benjamin Stacy-Judd
(/link/4438/)

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All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

Side, Form 2

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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 to, 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. A Block 7
(Description of Property)
725759
District No. 7 M. B. Page 3 F. B. Page 23
No. 1433 Avon Park Terrace Street
(Location of Job)
Avon Park Drive & Avon St.

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building Dwelling No. of Rooms 7 No. of Families one
- Owner's name D.R. Gale H. Atwater Phone
- Owner's address 1401 Avon Park Terrace
- Architect's name Robert B. Stacy Udd License No. GP 4857
- Contractor's name D.R. Gale H. Atwater Phone
- Contractor's address 1401 Avon Park Terrace
- VALUATION OF PROPOSED WORK {including all Material, Labor, Finish, Equip-ment and Appliances in Completed Building} \$75,000.00
- Is there any existing building or permit for a building on lot? Yes How used? 4 Dwelling Units
- Size of proposed building 44-6 x 30-6 Height to highest point 25 ft. Size of Lot 300 x 300
- Number of stories in height 2-20 Character of ground Shale, Sand
- Material of foundation Cont. Size of footings 1-4 Size of wall 8 Depth below ground 12"
- Material of chimneys Brick Number of Inlets to flue one Interior size of flues 12 x 12
- Material of exterior walls Stucco on Masonry
- Give sizes of following materials: REDWOOD MUDDSILLS 2 x 6 Girders 4 x 6
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing Studs 2 x 4
Ceiling joists 2 x 4 Roof Rafters 2 x 6 FIRST FLOOR JOISTS 2 x 6
Second floor joists 2 x 10 Specify material of roof Composition
- Will all provisions of State Housing Act be Complied with? Yes
- Will all lathing and plastering Comply with Ordinance? Yes
- What Zone is property in? R-4

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)

D.R. Gale H. Atwater
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT No. <u>22377</u>	Plans and Specifications checked and found to conform to Ordinances-State Laws, etc. <u>Thomas</u> Plan Examiner	Application checked and found correct <u>W. A. Cronin</u> Clerk	Stamp: <u>RECEIVED</u> <u>SEP 18 1930</u> <u>1000</u>
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PLANS

F W. A. Cronin 6/6
400

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

Std. Form 2

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of Frame Buildings
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:
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Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession to, the property described in such permit.

TAKE TO
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CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM No. 5
(MAIN ST.)
FLOOR)

ENGINEER
PLEASE
VERIFY

Lot No. A Block 210759
(Description of Property)

District No. 7 M. B. Page 3 F. B. Page 23

No. 143 Avon Park Terrace Street
(Location of Job)

Det Park Drive & Avon St

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building Dwelling - Garage No. of Rooms 7 No. of Families one
- Owner's name D.R. Galt & Co. Phone
- Owner's address 1401 Avon Park Terrace
- Architect's name Robert L. Galt No. 1401 Avon Park Terrace Phone 478-1
- Contractor's name D.R. Galt & Co. Phone
- Contractor's address 1401 Avon Park Terrace
- VALUATION OF PROPOSED WORK (including all Material, Labor, Fixtures, Equip-
ment and Appliances in Completed Building) \$2500
- Is there any existing building or permit for a building on lot? Yes How used? Dwelling
- Size of proposed building 36 x 47 Height to highest point 34 ft. Size of Lot 300 x 300
- Number of stories in height Two Character of ground Shale & Sand
- Material of foundation Conc. Size of footings 12 x 12 Size of wall 8 Depth below ground 2
- Material of chimneys Brick Number of inlets to flues one Interior size of flues 12 x 12
- Material of exterior walls Brick on frame
- Give sizes of following materials: REDWOOD MUDDSILLS 2 x 6 Girders 4 x 6
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing Studs
2 x 4 Ceiling joists 2 x 4 Roof Rafters 2 x 4 FIRST FLOOR JOISTS 2 x 6
Second floor joists 2 x 10 Specify material of roof Composition
- Will all provisions of State Housing Act be Complied with? Yes
- Will all lathing and plastering Comply with Ordinance? Yes
- What Zone is property in? R4

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 7/10/31 (Sign Here) D.R. Galt & Co. (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT No. <u>22378</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Thomas</u> Plan Examiner	Application checked and found correct <u>W.C. Erison</u> Clerk	Stamp: RECEIVED SEP 18 1930
-------------------------	---	--	-----------------------------

7/14/31

F

W.C. Erison

(6) 16 25

The Atwater Bungalows
Contemporary Photographs

Aerial view of Atwater properties on Avon Park Terrace,
subject units in lower left corner



Photo credit: Google Earth images, 2017

Bungalow units from rear (north side)



Photo Credit: Alexander Vertikoff Photography, 2006

1431 Avon Park Terrace, Atwater Bungalows



Photo credit: Google Street View



Photo credit: R. Daniel Foster, Los Angeles Times, 2011

1433 Avon Park Terrace, Atwater Bungalows



Photo Credit: Google Street View

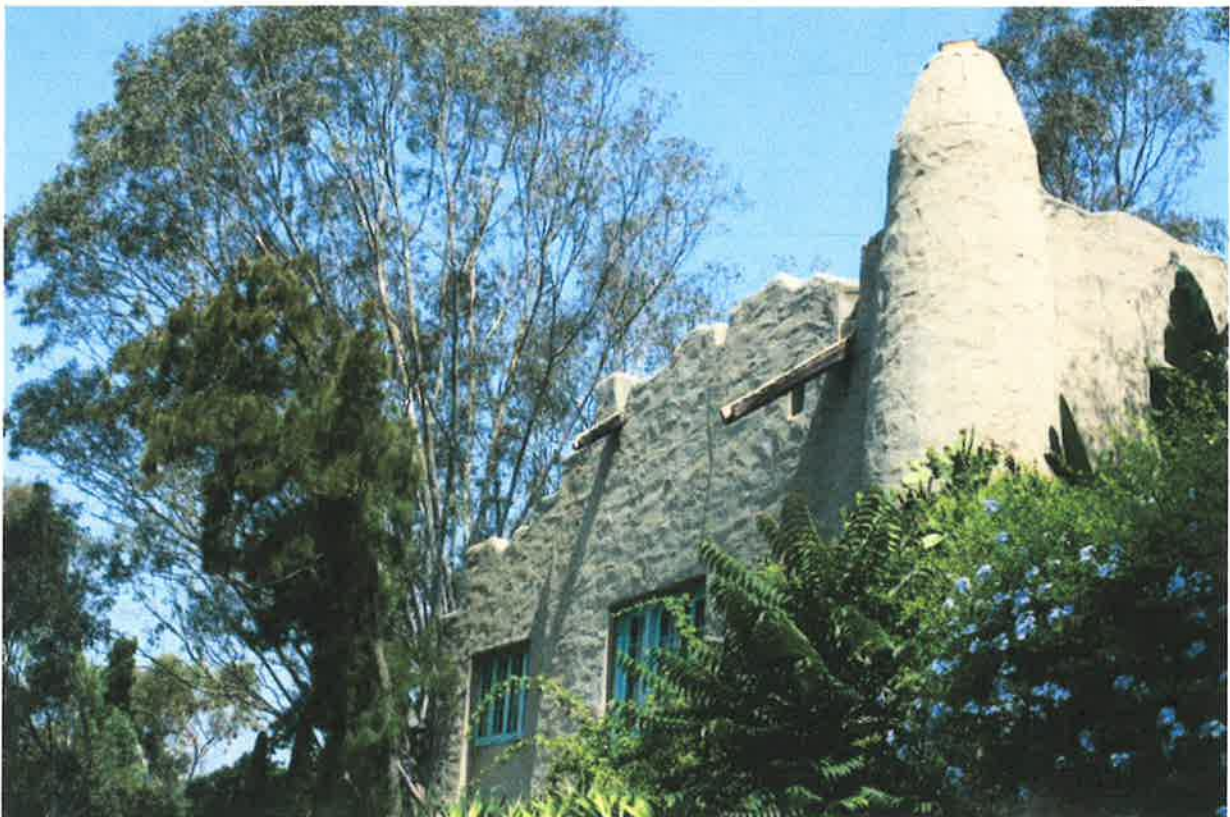


Photo Credit: R. Daniel Foster, Los Angeles Times, 2011

The Atwater Bungalows
Contemporary Photographs

Exterior stairway access to second floor, 1431 Avon Park Terrace



Photo credit: Alexander Vertikiff Photography, 2006



Photo credit: Anthony Peres, 1993

Rear view, rough wood railing

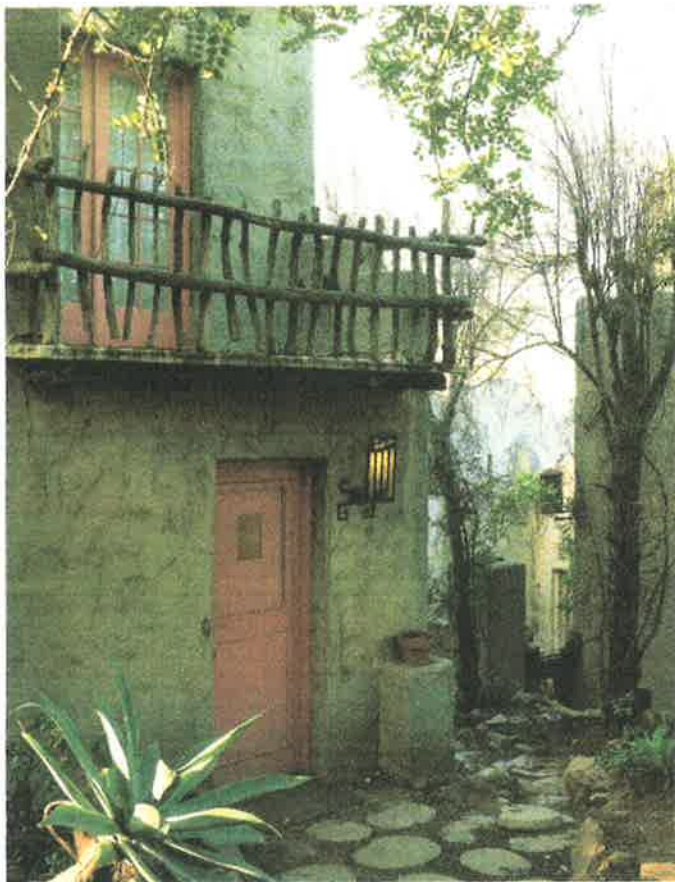


Photo credit: Anthony Peres, 1993

The Atwater Bungalows
Contemporary Photographs



Photo credit: Anthony Peres, 1993



Photo credit: Alexander Vertikoff Photography, 2006

The Atwater Bungalows
Contemporary Photographs



Photo credit: R. Daniel Foster, LA Times, 2011



Photo credit: Alexander Vertikoff, 2006



Photo credit: R. Daniel Foster, LA Times, 2011

The Atwater Bungalows
Contemporary Photographs

Interior:

Upstairs bedroom, access to roof top patio

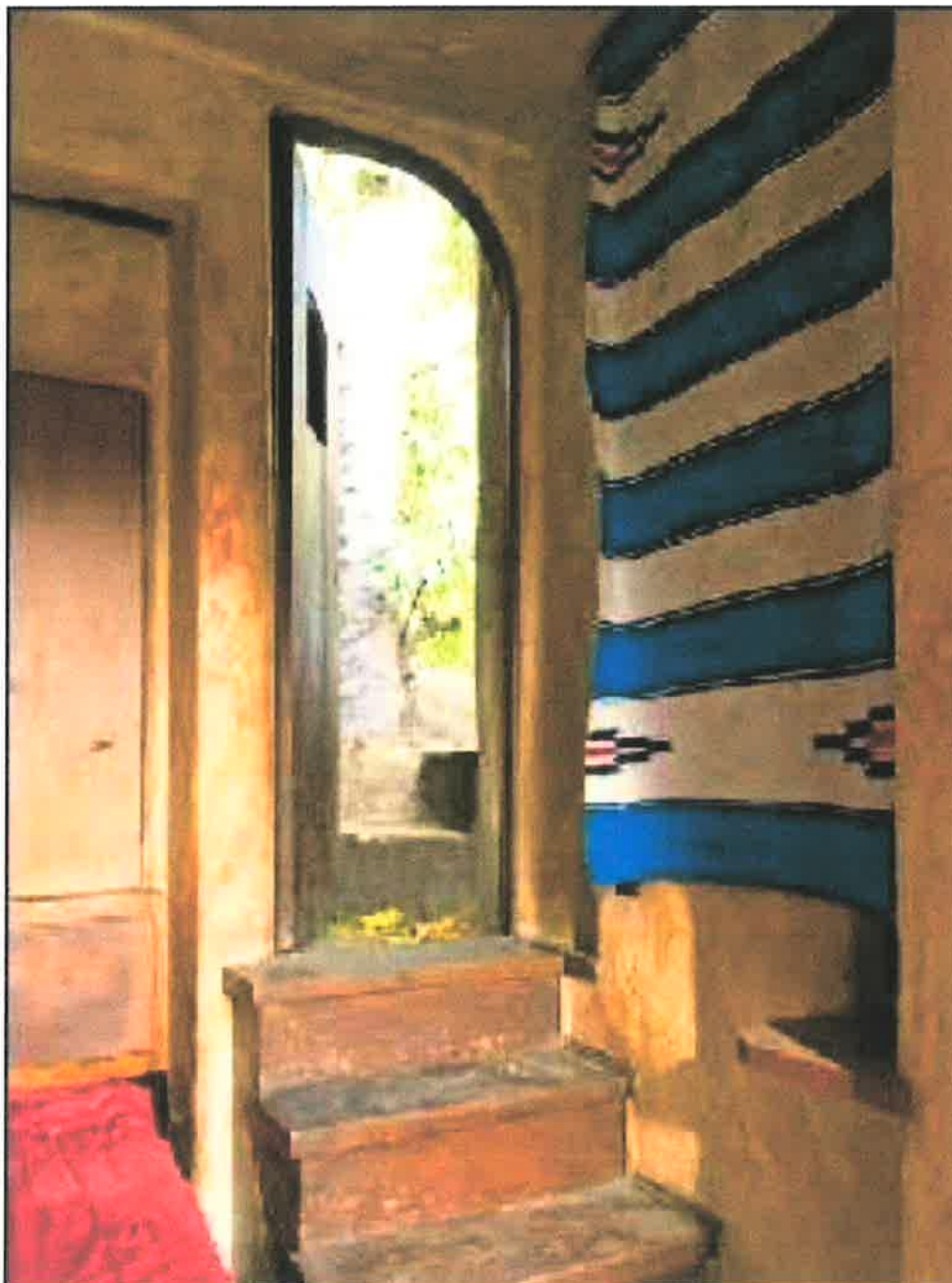


Photo credit: Alexander Vertikoff Photography, *American Bungalow Magazine*, 2006

The Atwater Bungalows
Contemporary Photographs

Interior:

Living room showing kiva style fireplace and Mayan door archway



Photo credit: Alexander Vertikoff Photography, *American Bungalow Magazine*, 2006

The Atwater Bungalows
Contemporary Photographs

Another Pueblo Style home on Atwater Property, designed by Eugene Atwater, c. 1940 (not a Stacy-Judd Design)



Photo credit: John Wingler, 2019

Last remaining buildings at Soboba Hot Springs Indian Village, designed by Robert B. Stacy-Judd

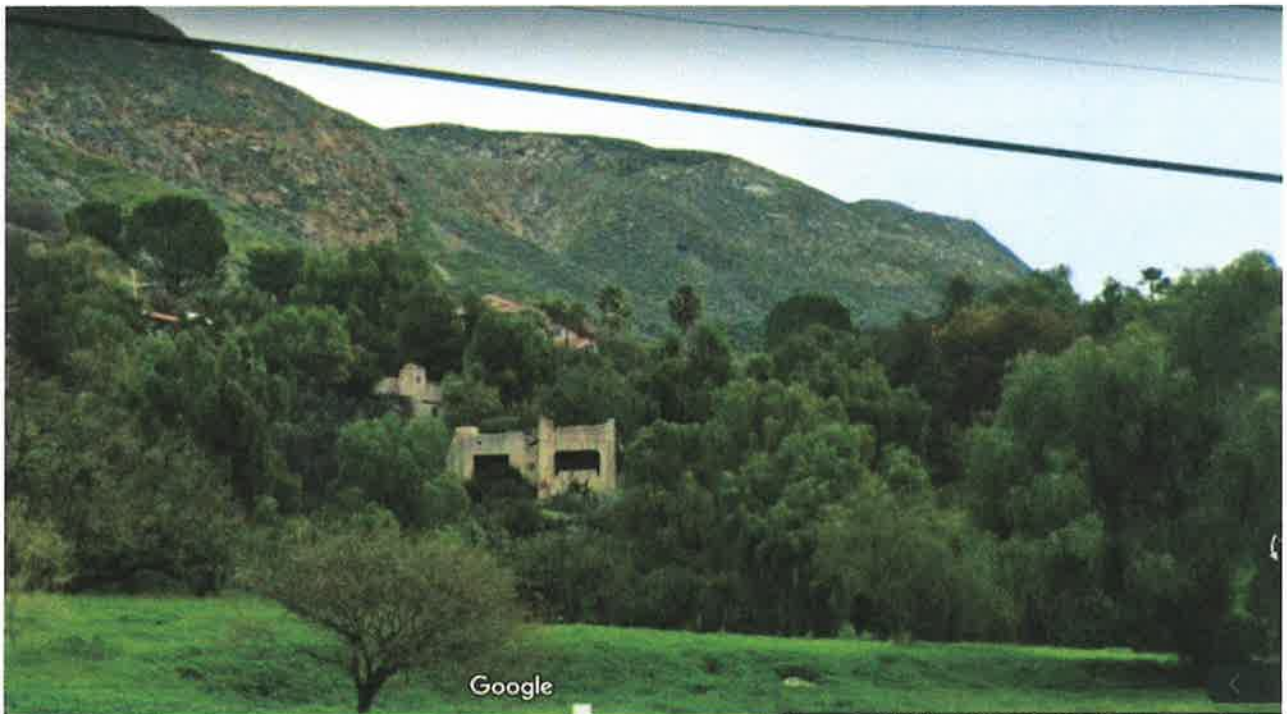


Photo Credit: Google Street View, 2017

The Atwater Bungalows
Historic Photographs

Photograph of newly completed Atwater Bungalows, c. 1931



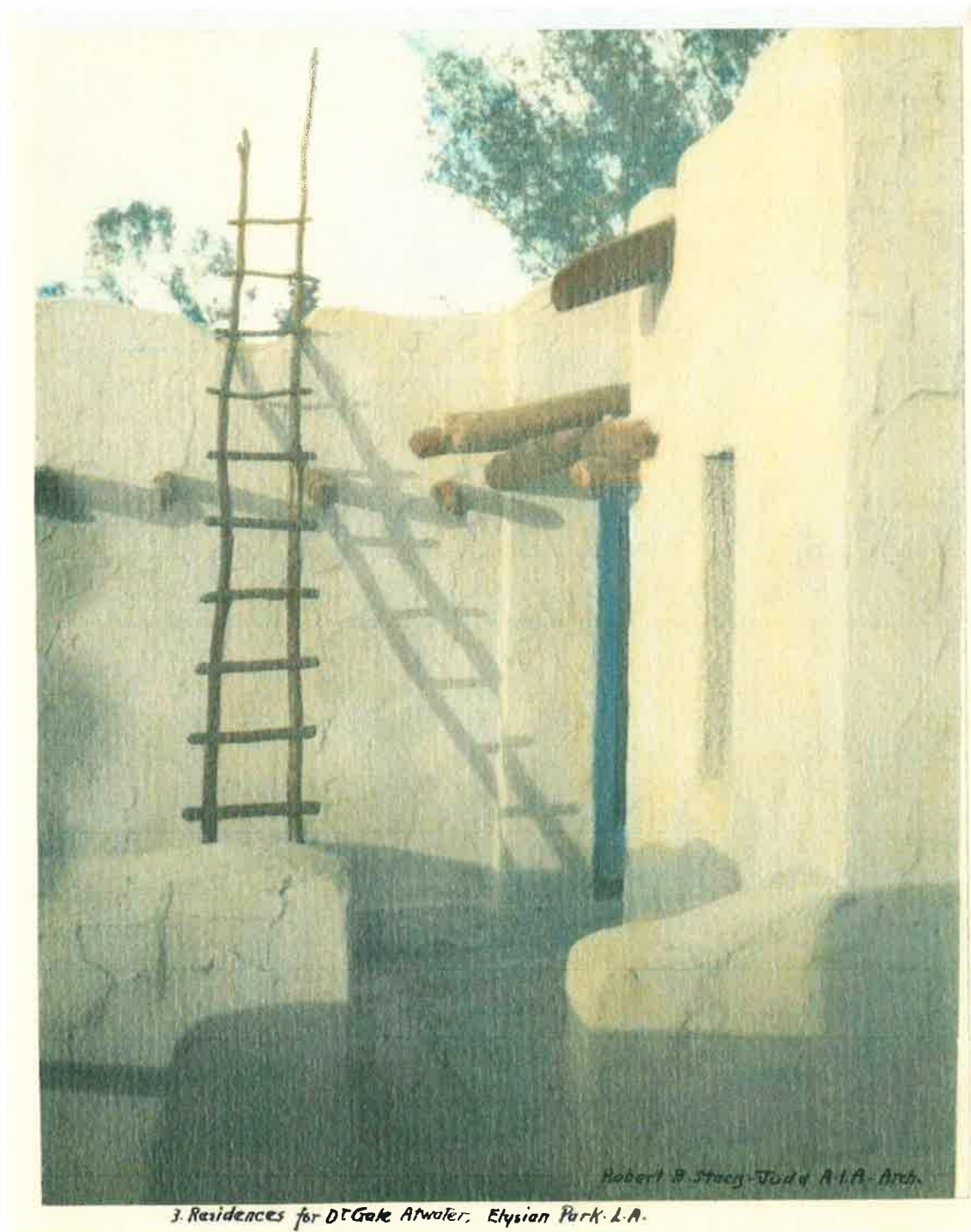
Three Residences for Dr. Gole Atwater. Elmsian Park L.A.

Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Photograph, labeled

"3 Residences for Dr. Gale Atwater, Elysian Park L.A. Robert B. Stacy-Judd, A.I.A. Arch"



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Completion photograph of roof top patio, c. 1931



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

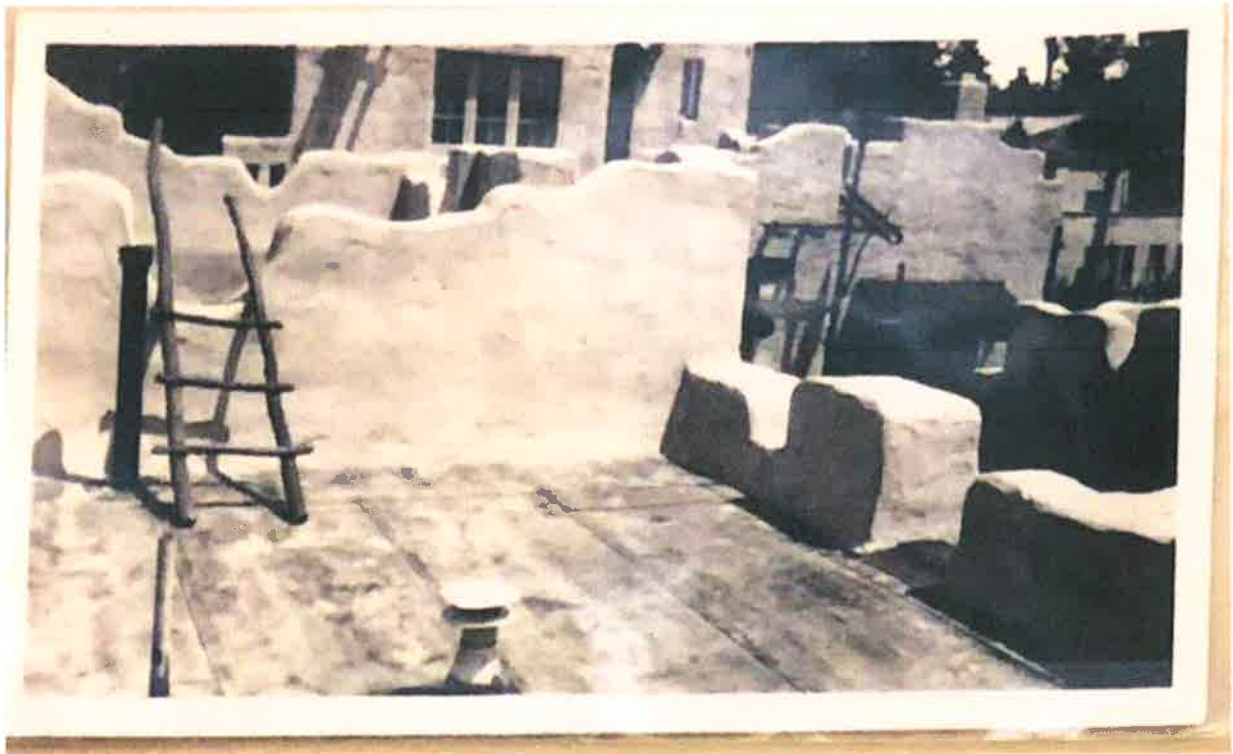
Completion photograph, aerial view of 1431 Avon Park Terrace, c. 1931



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Completion photograph, roof deck, 1431 Avon Park Terrace, c. 1931



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

Completion photograph, 1433 Avon Park Terrace, c. 1931



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

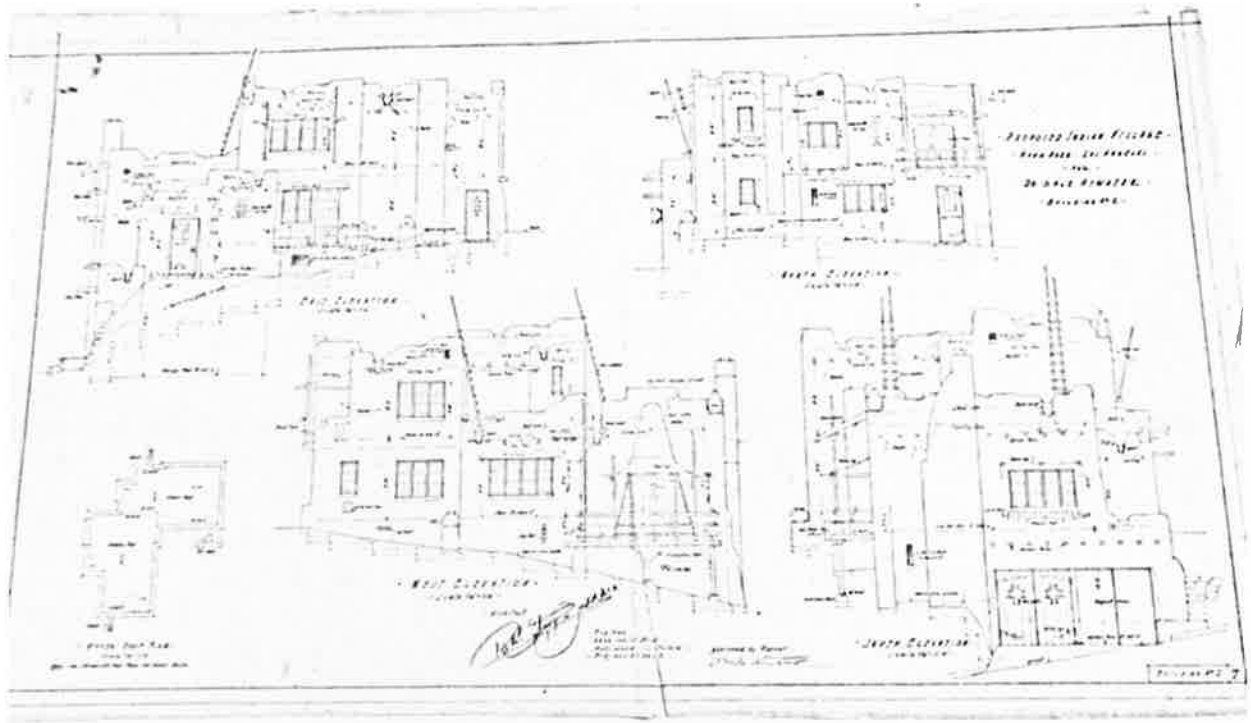
Historic views of bungalows from hillside, south of Avon Park Terrace, c. 1931



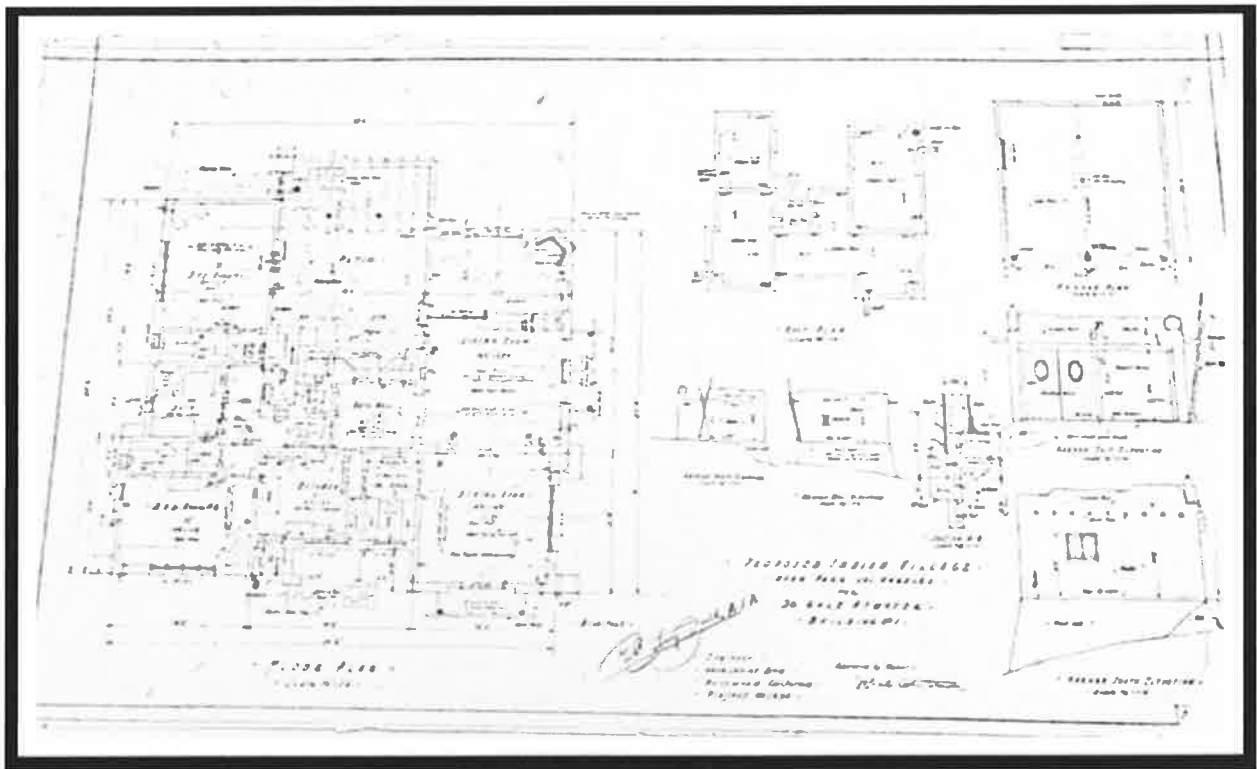
Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Elevation drawings, 1431 Avon Park Terrace, by Robert Stacy-Judd



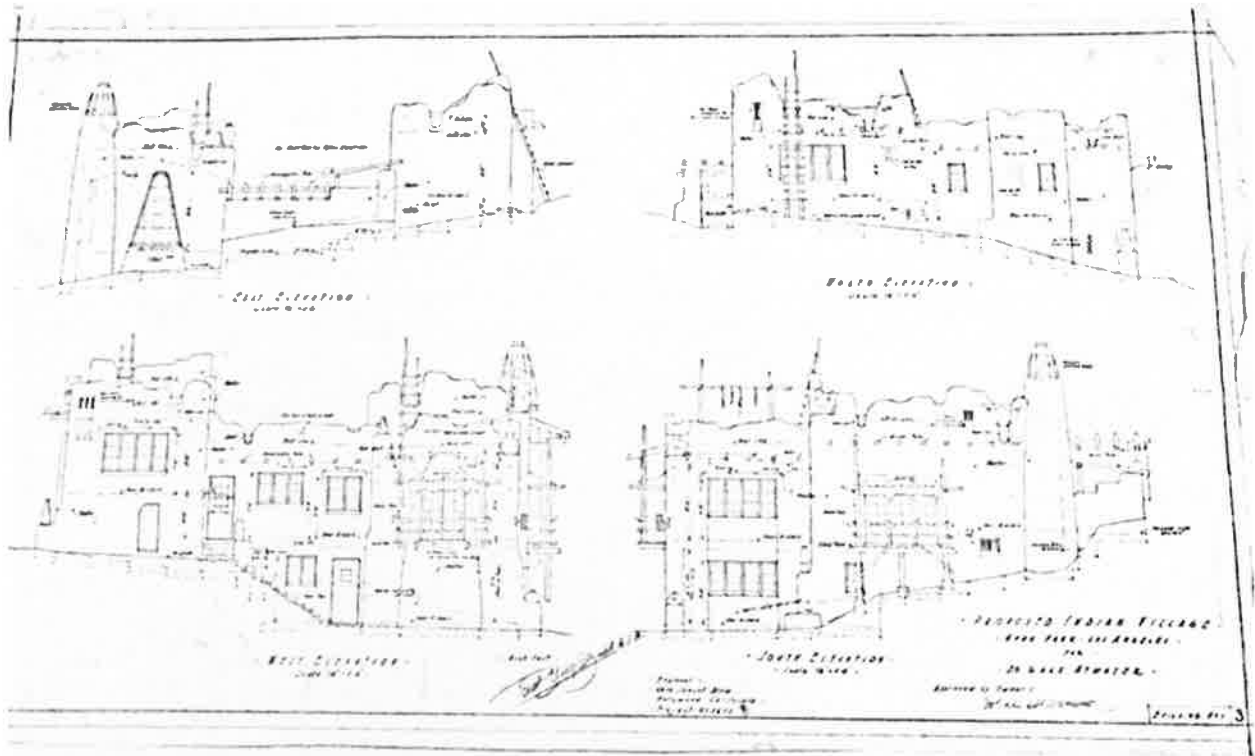
Floor plan drawings, 1431 Avon Park Terrace, by Robert Stacy-Judd



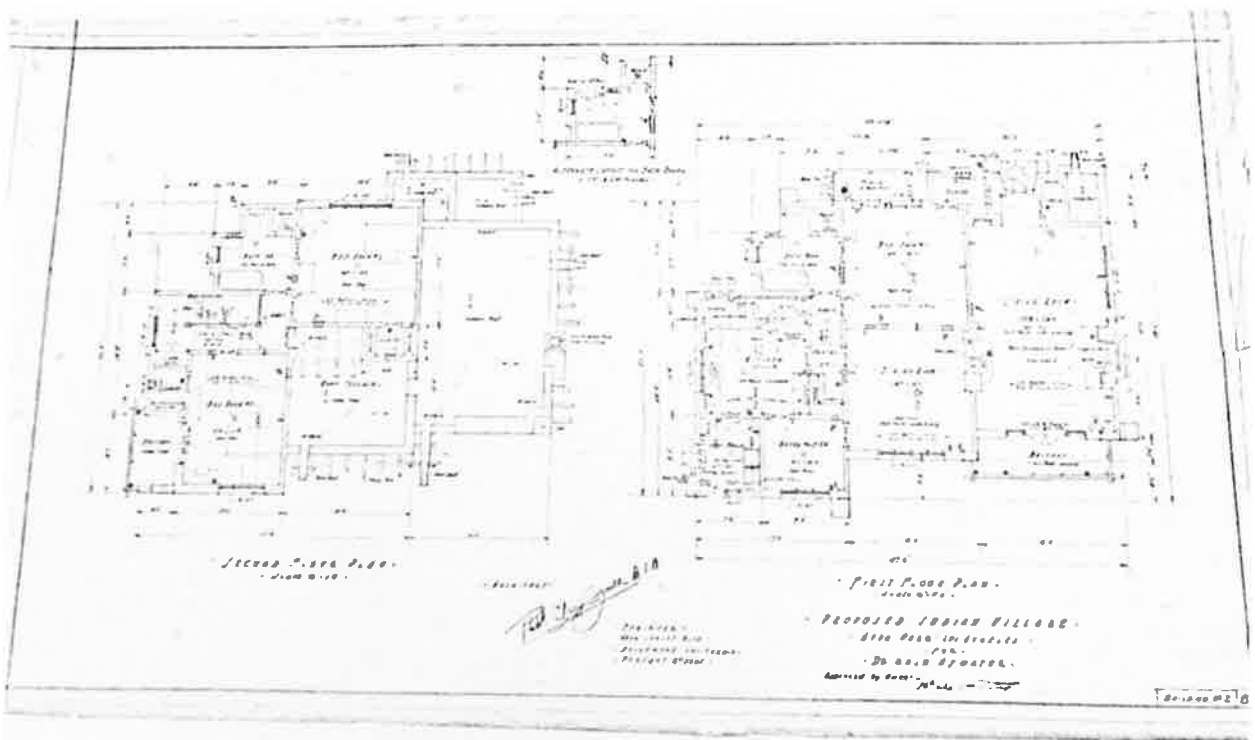
Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Elevation drawings, 1433 Avon Park Terrace, by Robert Stacy-Judd



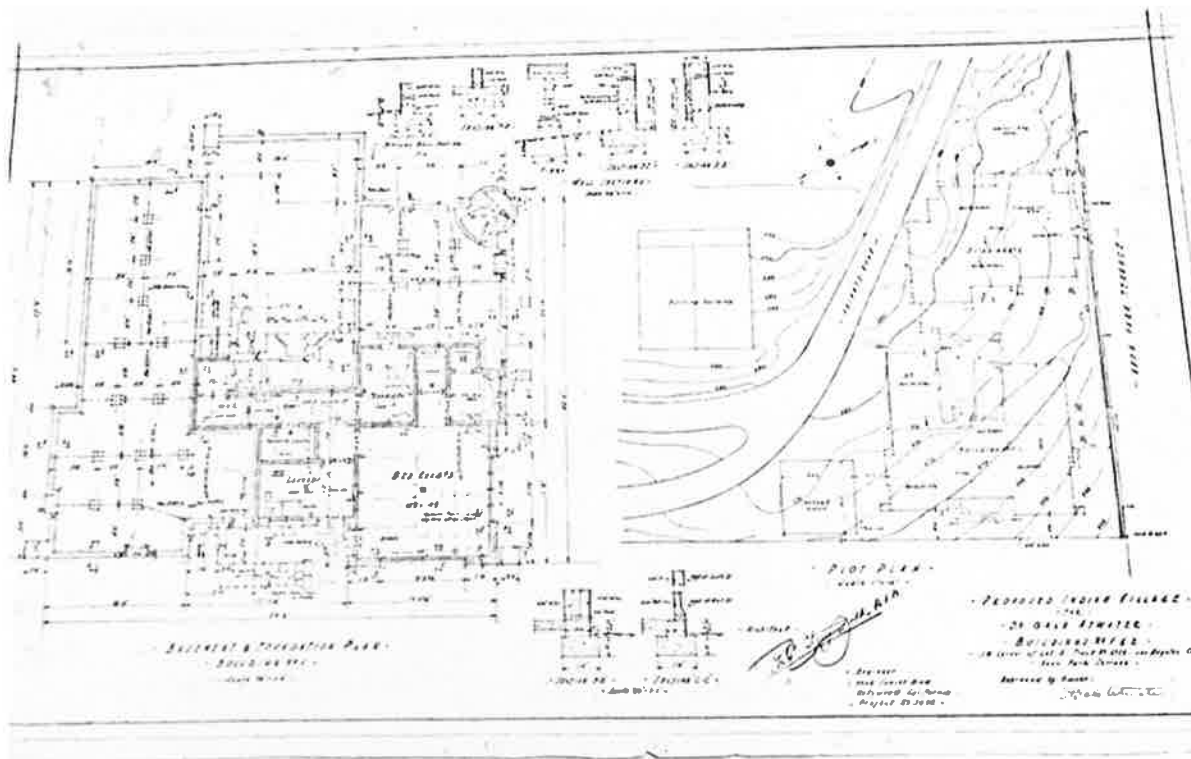
Floor plan drawings, 1431 Avon Park Terrace, by Robert Stacy-Judd



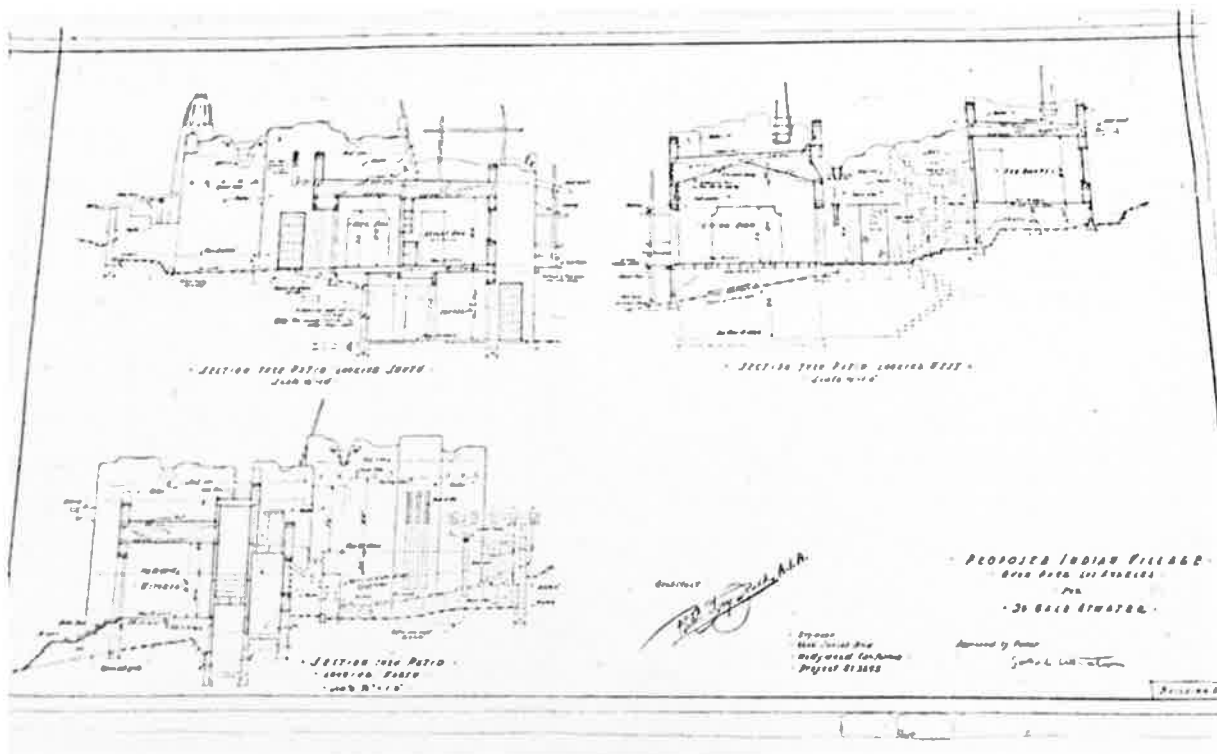
Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows Historic Photographs

Plot plan, foundation specifications, 1431 Avon Park Terrace, by Robert Stacy-Judd



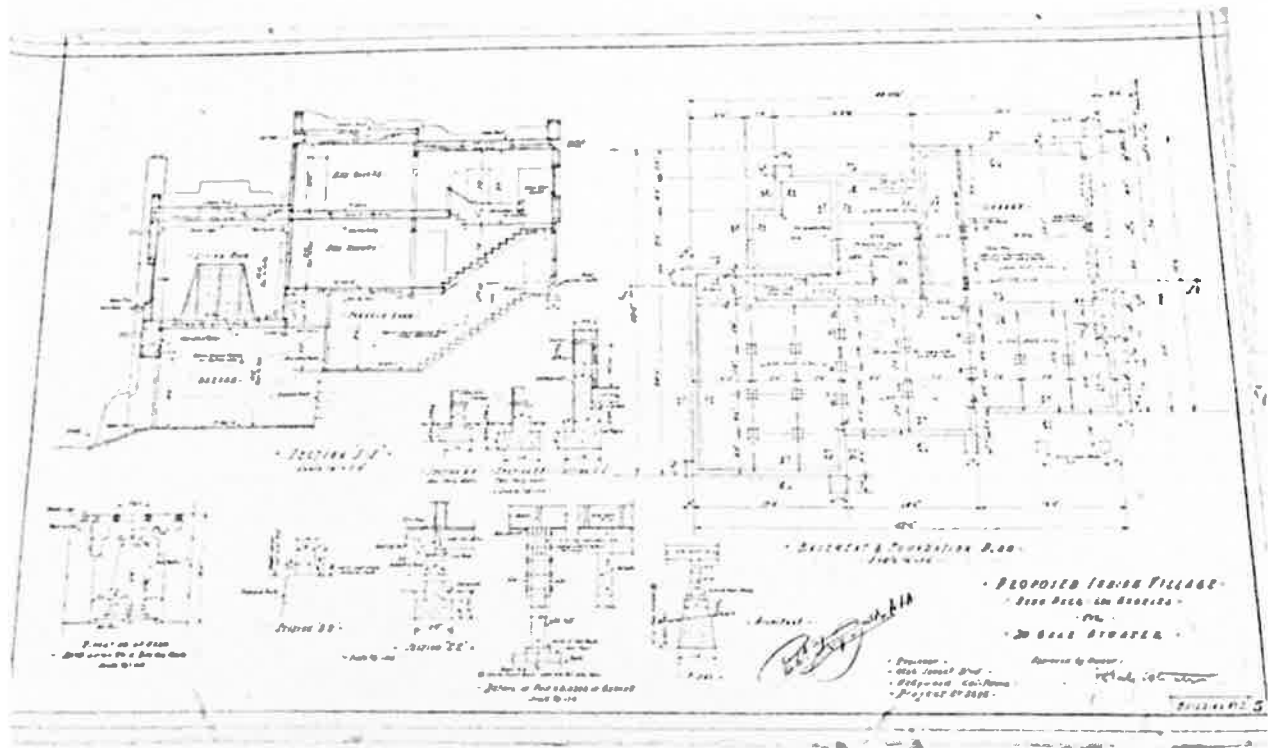
Section drawings, 1433 Avon Park Terrace by Robert Stacy-Judd



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

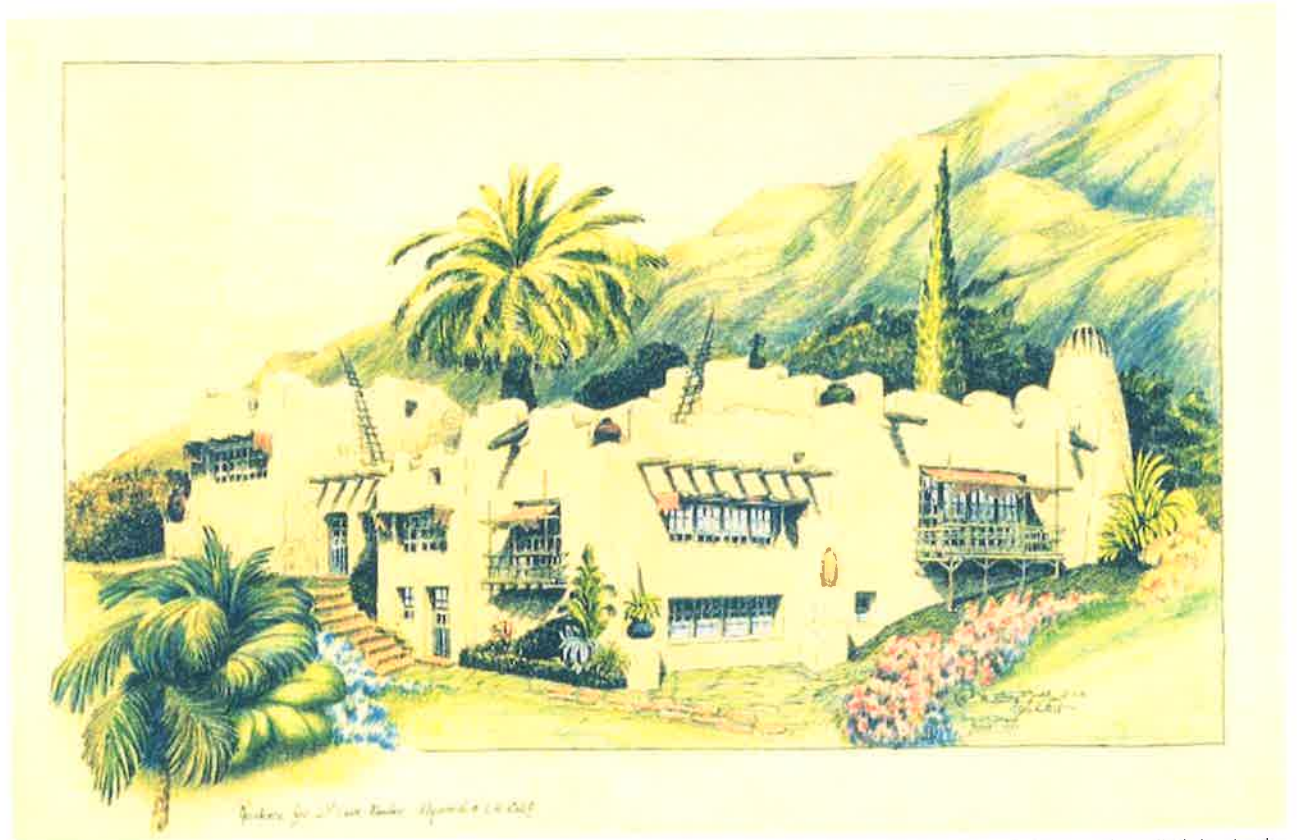
Post and girder drawing and specifications, Robert Stacy-Judd



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Drawing by Robert Stacy-Judd of proposed project for Dr. H. Gale Atwater



Dr. Gale Atwater residence, Elysian Park, Los Angeles

Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Artistic rendering by architect of proposed Pueblo Style home



Robert Stacy-Judd Archives, Museum of Art and Architecture, University of California Santa Barbara

The Atwater Bungalows
Historic Photographs

Robert Stacy-Judd portraying a Mayan lord, publicity shot promoting his Mayan style projects



Robert Stacy-Judd in Mayan costume, 1932. Courtesy Robert Stacy-Judd Collection, University of California Santa Barbara Art Museum

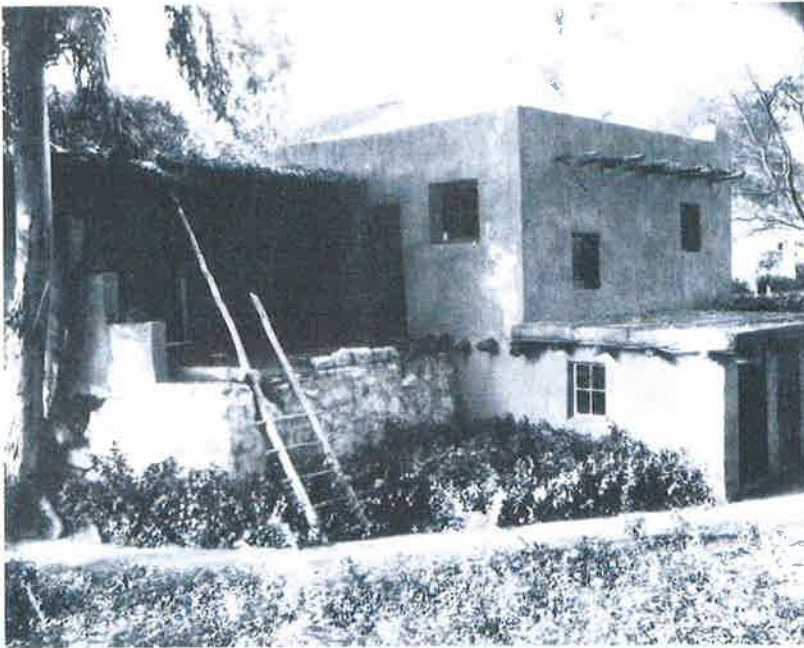
Robert Stacy-Judd as a jungle explorer



Photo from Gebhard, David, *Robert Stacy-Judd: Maya Architecture, The Creation of a New Style*, Capra Press, Santa Barbara, California, 1993

The Atwater Bungalows
Historic Photographs

Photograph of the Fisher Adobe in Redlands, 1913, very early example of Pueblo Revival in Southern California. Still preserved today as historic monument, city of Redlands.



11-7 Fisher "Adobe," Redlands, Calif., 1913. Fritz Fisher, architect. (Photograph: John C. Fisher, Pasadena.)

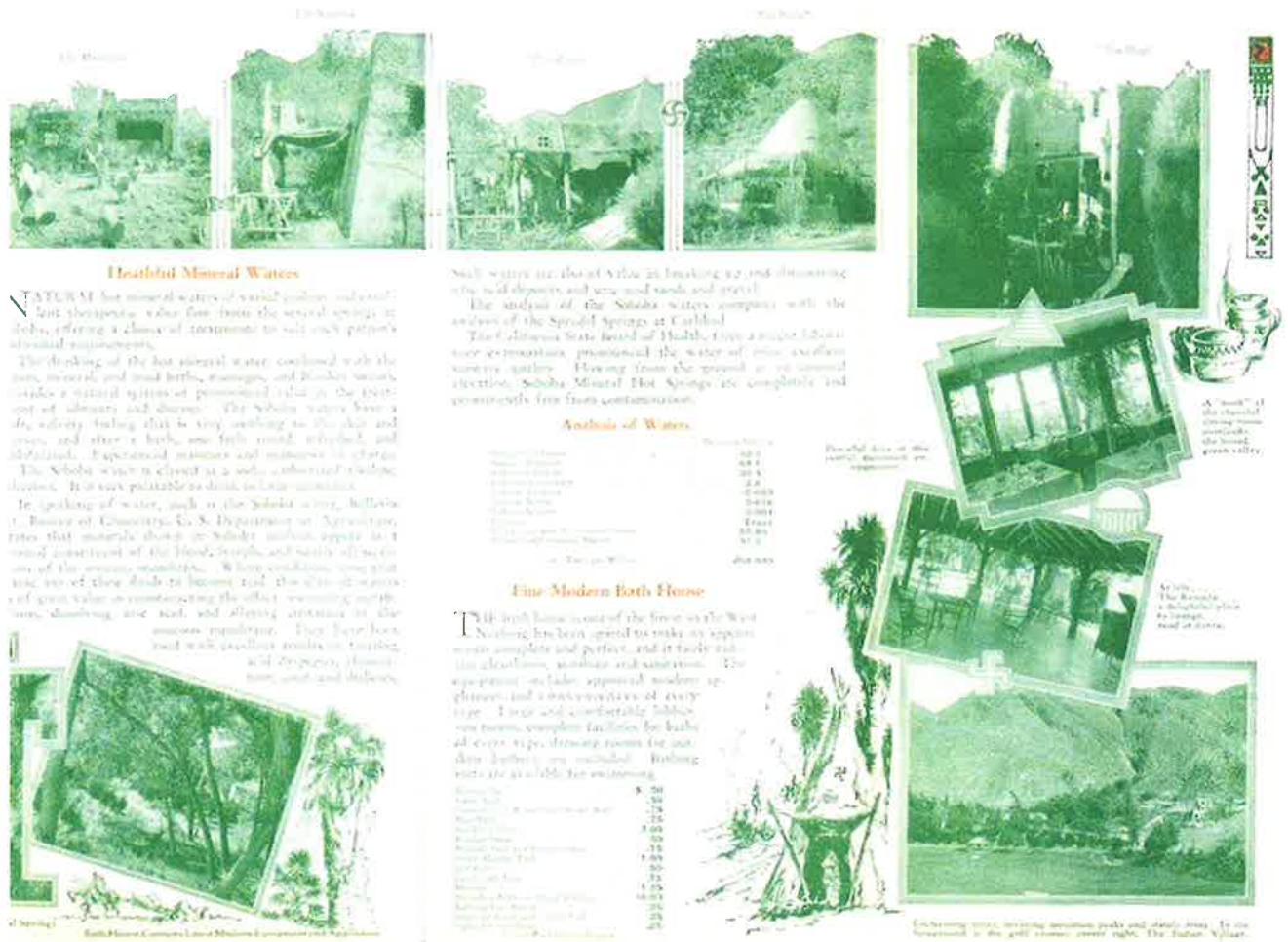
From Pueblo Style and Regional Architecture, Markovich, Preiser, Sturm

Brochure promoting Soboba Hot Springs "Indian Village" Hotel, designed by Stacy-Judd, c. 1925.



From collectiblesonlinedaily.com

The Atwater Bungalows Historic Photographs



From collectiblesonlinedaily.com

Soboba Hot Springs post cards, 1928 showing some of the Stacy-Judd Indian Village style bungalows at Soboba Hot Springs



Photo credits: Postcard.com

The Atwater Bungalows
Historic Photographs

Historic Photograph of one of Stacy-Judd buildings at Soboba Hot Springs Hotel, c. 1925



Photo: Getty Images Online

Photos showing some of the Stacy-Judd buildings which were completed in Soboba Indian Village, 1927

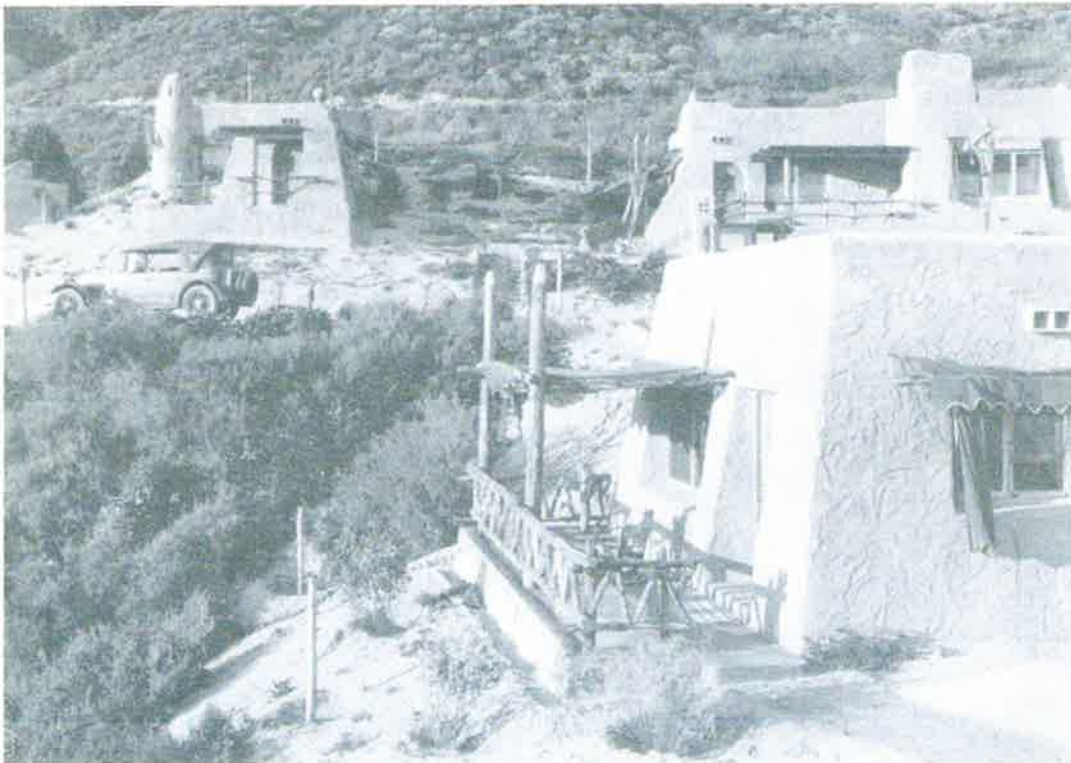


Photo credit: Dylan Chappel , Soboba Hot Springs

The Atwater Bungalows
Historic Photographs

Photos showing some of the Stacy-Judd buildings which were completed in Soboba Indian Village, 1927

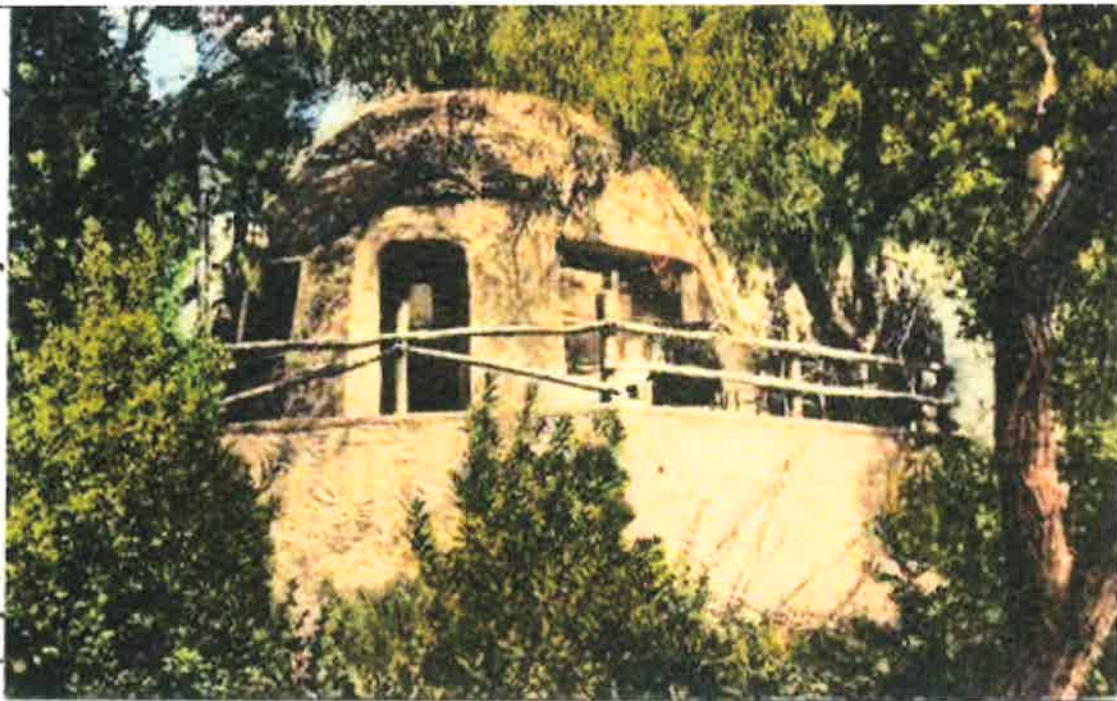


Photo credits: Dylan Chappel , Soboba Hot Springs

The Atwater Bungalows
Historic Photographs

Other notable Stacy-Judd Buildings.

The Aztec Motel, Monrovia California. Constructed 1925 and awarded National Register of Historic Places status 1977. Photo and caption from National Register web site.



Aztec Hotel Monrovia, CA
by Tom Sitton April, 1977
L.A. Co. Museum of Natural History
Facade and southeast corner from the
southeast.

#1. ej3

NOV 29 1977

MAY 22 1978

Photo credit: Tom Sitton

The Atwater Bungalows
Historic Photographs

Other notable Stacy-Judd buildings.

Philosophical Research Society Headquarters, Los Feliz, Los Angeles Historic Cultural Monument number 592, declared March 3, 1994



Photo Credit: SurveyLA

Ventura Baptist Church, where Stacy-Judd's second marriage took place.



Pennsylvania College of Art and Design Library, pcad.edu

North Hollywood Masonic Lodge, damaged and closed after 1994 Northridge earthquake



Photo credit: La Tortuga Marina Tripod

Robert Stacy-Judd Services Scheduled

Funeral services for architect-explorer Robert Stacy-Judd, 90, noted for the use of a Mayan motif in many of his building designs, will be conducted at 10:30 a.m. Friday in the Wee Kirk of the Heather, Forest Lawn Memorial Park, Glendale.

He died Monday in Parkwood Community Hospital, Canoga Park.

Stacy-Judd incorporated the Mayan motif, which he studied during two Yucatan expeditions, into such buildings as the Astor Hotel in Milwaukee, the First Baptist Church in Ventura and the Philosophical Research Center on Los Feliz Blvd.

He also designed the La Jolla Beach and Yacht Club, the North Hollywood Hospital and doctors of Tudor- and Spanish-style homes in the Los Angeles area. He helped with the plans for Howard Hughes' giant "Spruce Goose" seaplane during World War II.

Stacy-Judd was the author of "Atlantic, Mother of Empires," a book in which he linked the fabled lost continent with the Mayan people, and "Tahiti," a book about his Yucatan expeditions.

Born in London, he studied architecture there and then served an apprenticeship of five years as an architect for the Great Northern Railroad in Britain before coming to the United States in 1913.

His only survivor is a niece, Mrs. Doris Bellingham of England.

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DENTISTS IN CONVENTION.: Second Annual Meeting Opened in This City Yesterday.
Los Angeles Times (1886-1922); Oct 4, 1899; ProQuest Historical Newspapers: Los Angeles Times
pg. 14

DENTISTS IN CONVENTION.

Second Annual Meeting Opened in This City Yesterday.

The second annual meeting of the Southern California Dental Association opened yesterday morning at the dental department of the University of Southern California.

The morning session was devoted to the discussion of a paper submitted by the discussion of a per submitted by Dr. H. Gale Atwater of Downey on "The True Position of Our Profession." Dr. Atwater advocated the governmental employment of dentists in the army and navy, and also the establishment under governmental supervision of a system of free dentistry for the benefit of indigents. Discussion of the paper was opened by Dr. F. M. Parker of Pasadena and was joined in by Dr. Lang of Hueneme, Dr. Emma Reed, Dr. Harblson, Dr. Watts, Dr. Moody and Dr. Millard.

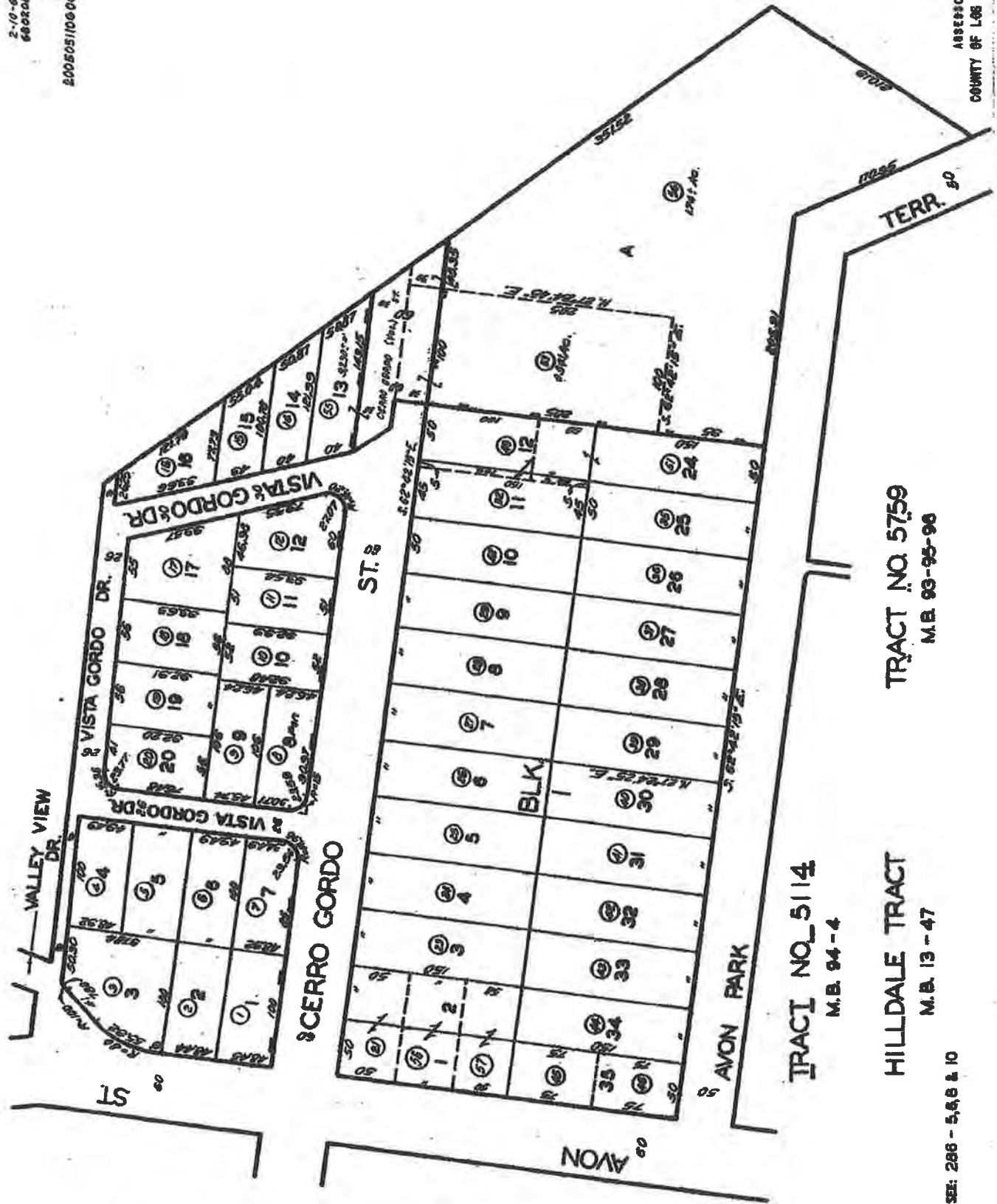
The session in the afternoon was devoted to clinics. Today there will be a display of electrical appliances to be followed in the afternoon by a business session.

3415 | 6

1/4" = 80'

2006

2-10-05
680208
REVISED
8-18-08
730192208
880454 04 0000
200505106001001-04



CODE
13

FOR PREV. ASSMT. SEE: 286 - 5, 8, 9 & 10

M.B. 13 - 47

M.B. 94 - 4

TRACT NO. 5759

M.B. 93-95-96

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.



City of Los Angeles Department of City Planning

12/23/2020 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1431 W AVON PARK TER
1406 W CERRO GORDO ST
1435 W AVON PARK TER
1433 W AVON PARK TER
1429 W AVON PARK TER
2247 N PARK DR
2245 N PARK DR
1409 W AVON PARK TER
2245 1/2 N PARK DR
1401 W AVON PARK TER

ZIP CODES

90026

RECENT ACTIVITY

CHC-2020-7776-HCM
ENV-2020-7777-CE

CASE NUMBERS

CPC-1986-255
ORD-165167-SA3335
ORD-129279

Address/Legal Information

PIN Number	144B213 609
Lot/Parcel Area (Calculated)	74,961.6 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID F5 PAGE 594 - GRID G5 PAGE 594 - GRID G6
Assessor Parcel No. (APN)	5415006054
Tract	TR 5759
Map Reference	M B 93-95/96
Block	None
Lot	LT A
Arb (Lot Cut Reference)	2
Map Sheet	144B213

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Echo Park
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1974.10
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1VL
Zoning Information (ZI)	ZI-2129 State Enterprise Zone: East Los Angeles ZI-2427 Freeway Adjacent Advisory Notice for Sensitive Uses ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low 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
Other Historic Survey Information	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
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No

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)	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	Active: Elysian Park
Assessor Information	
Assessor Parcel No. (APN)	5415006054
Ownership (Assessor)	
Owner1	ATWATER, RONALD C CO TR ATWATER FAMILY TRUST
Address	536 SANTA ANGELA LN SANTA BARBARA CA 93108
Ownership (Bureau of Engineering, Land Records)	
Owner	ATWATER, RONALD C.
Address	1401 AVON PARK TERR. LOS ANGELES CA 90026
APN Area (Co. Public Works)*	1.740 (ac)
Use Code	0500 - Residential - Five or More Units or Apartments (Any Combination) - 4 Stories or Less
Assessed Land Val.	\$245,734
Assessed Improvement Val.	\$338,248
Last Owner Change	07/01/2013
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	366558 308843 3-46
Building 1	
Year Built	1908
Building Class	D3B
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	2
Building Square Footage	3,359.0 (sq ft)
Building 2	
Year Built	1911
Building Class	D5A
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	2,140.0 (sq ft)
Building 3	
Year Built	1939
Building Class	D4B
Number of Units	1
Number of Bedrooms	0
Number of Bathrooms	1
Building Square Footage	549.0 (sq ft)
Building 4	

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Year Built	1930
Building Class	D4B
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building 5	
Year Built	1930
Building Class	D4B
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	2,409.0 (sq ft)
Rent Stabilization Ordinance (RSO)	Yes [APN: 5415006054]

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	0.77294232
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	EAST LOS ANGELES STATE ENTERPRISE ZONE

Housing

Direct all Inquiries to	Housing+Community Investment Department
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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	Yes [APN: 5415006054]
Ellis Act Property	No
AB 1482: Tenant Protection Act	No

Public Safety

Police Information

Bureau	Central
Division / Station	Northeast
Reporting District	1175

Bureau	Central
Division / Station	Northeast
Reporting District	1174

Fire Information

Bureau	Central
Batallion	11
District / Fire Station	20
Red Flag Restricted Parking	No

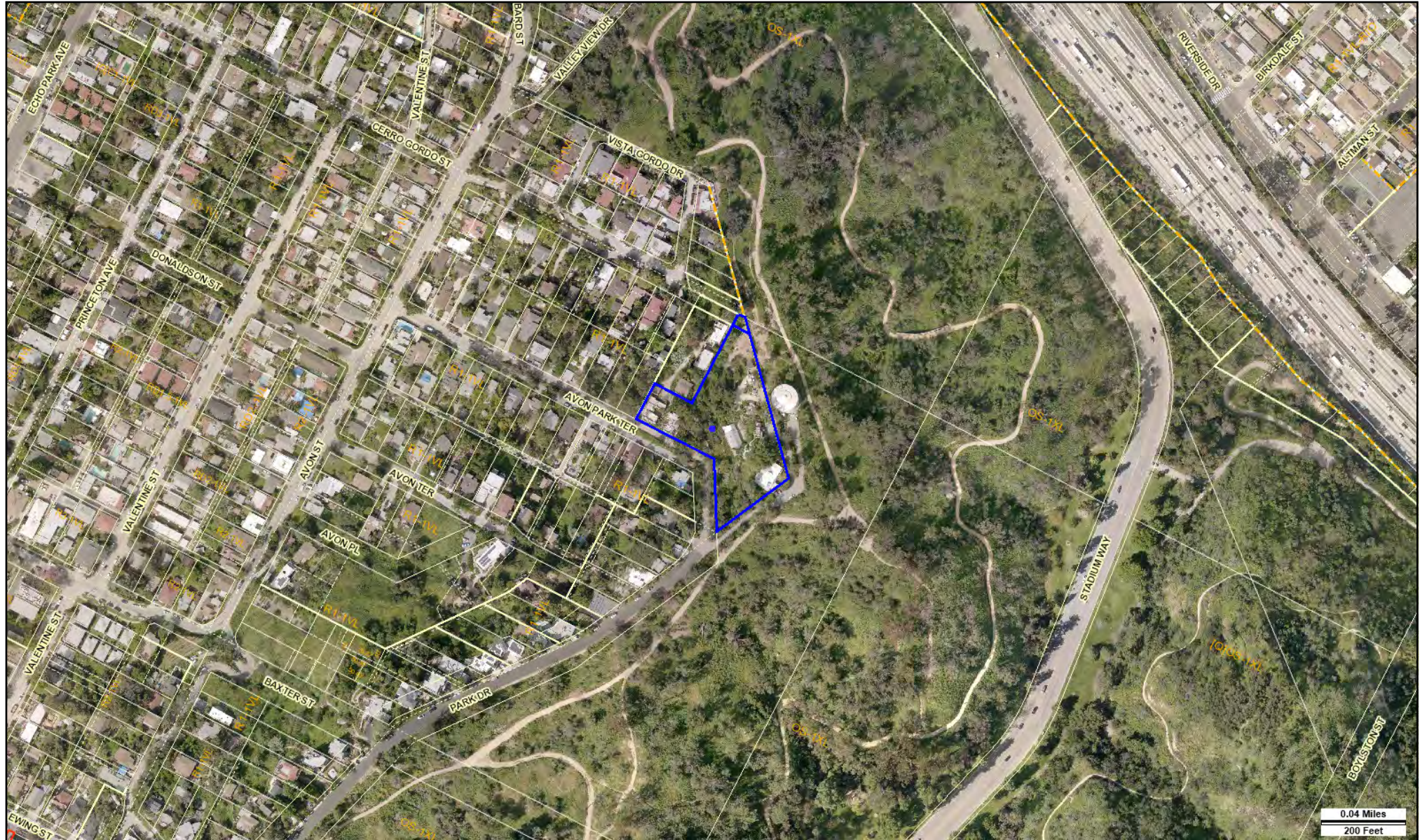
CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1986-255
Required Action(s):	Data Not Available
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TOBRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT CONTINUATION OF CPC-86-255. SEE GENERAL COMMENTS FOR CONTINUATION.

DATA NOT AVAILABLE

ORD-165167-SA3335
ORD-129279



Address: 1431 W AVON PARK TER

APN: 5415006054

PIN #: 144B213 609

Tract: TR 5759

Block: None

Lot: LT A

Arb: 2

Zoning: R1-1VL

General Plan: Low Residential

