

**PAUL REVERE WILLIAMS HOUSE**

1271 W. 35th Street  
CHC-2021-6684-HCM  
ENV-2021-6685-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—October 14, 2021](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)
6. [Supplemental Materials Submitted by Applicant, Received August 10, 2021](#)

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-2021-6684-HCM  
ENV-2021-6685-CE**

**HEARING DATE:** November 4, 2021  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see  
agenda for login  
information)

Location: 1271 W. 35th Street  
Council District: 8 – Harris-Dawson  
Community Plan Area: South Los Angeles  
Land Use Designation: Low Medium II Residential  
Zoning: RD2-1  
Area Planning Commission: South Los Angeles  
Neighborhood Council: Empowerment Congress  
North Area  
Legal Description: Hoffman Tract, Lot 9

**EXPIRATION DATE:** The original expiration date of November 16, 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  
PAUL REVERE WILLIAMS HOUSE

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

**OWNERS:** Luther J. and Dorothy Bass  
1271 W. 35th Street  
Los Angeles, CA 90007

Luther J. and Dorothy Bass  
20400 Brown Street  
Perris, CA 92370

**APPLICANT:** Adrian Scott Fine  
Los Angeles Conservancy  
523 West Sixth Street, Suite 826  
Los Angeles, CA 90014

**PREPARER:** Teresa Grimes  
Teresa Grimes Historic Preservation  
40 Arroyo Drive, Unit 101  
Pasadena, CA 91105

**That the Cultural Heritage Commission:**

2. **Adopt** the staff report and findings.

Director of Planning

August 10, 2021

## **FINDINGS**

- The Paul Revere Williams House “is associated with the lives of historic personages important to national, state, city, or local history” as the home of master architect Paul R. Williams.

## **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 Paul Revere Williams House is a one-story single-family residence located on the north side of W. 35th Street between Raymond Avenue and Budlong Avenue in the Exposition Park neighborhood of Los Angeles. Constructed in 1905, the subject property is a Vernacular Hipped Cottage with Craftsman architectural influences. Master architect Paul Revere Williams (1894 – 1980) resided at the subject property from 1921 to 1951.

Generally rectangular in plan with two wings projecting from the north-facing facade, the subject property is of wood-frame construction with wood shingle cladding. The main volume has a hipped roof with a centrally located dormer and the wings have gabled roofs, all with composition shingles, overhanging eaves, and exposed rafter tails. The primary, south-facing elevation is three bays wide with the center bay projecting slightly from the wall plane and punctuated by a set of four casement windows. The front entrance is situated in the easternmost bay within a recessed porch supported at the corner by a square column and faces east. The porch features a scored concrete floor, a seating nook, and a fixed window. There are three casement windows centered on the western bay. Fenestration across the property consists of wood fixed, casement, and one-over-one double-hung sash windows. There is a detached garage and playroom at the rear.

Paul Revere Williams was born in Los Angeles in 1894. Orphaned at the age of four, Williams studied at the Los Angeles School of Art and Design and at the Los Angeles branch of the New York Beaux-Arts Institute of Design Atelier, subsequently working as a landscape architect. He went on to attend the University of Southern California, School of Engineering designing several residential buildings while a student. In 1917, he married Della Mae Givens, and they had three children: Paul Revere Williams, Jr. (born and died 1925); Marilyn Frances Williams (born 1926); and Norma Lucille Williams (born 1928). Williams served on the first Los Angeles City Planning Commission in 1920 and became the first certified African American architect west of the Mississippi in 1921, the same year he purchased and moved to the subject property. From 1921



through 1924, Williams worked for Los Angeles architect John C. Austin, eventually becoming chief draftsman, before establishing his own office. In 1953, Williams received the Spingarn Medal from the NAACP for his outstanding contributions as an architect and member of the African American community. In 1957, he became the first African American to be voted an American Institute of Architects (AIA) Fellow. Williams also received honorary doctorates from Howard University, Lincoln University of Missouri, and the Tuskegee Institute.

Throughout his career spanning almost six decades, Williams mastered a range of architectural styles and designed more than 3,000 buildings consisting of public and commercial buildings, private homes for numerous Hollywood celebrities, and his own home in La Fayette Square, which he moved into after residing at the subject property (1951, Historic-Cultural Monument #170). In addition, Williams co-designed with Hilyard Robinson the first federally funded public housing projects of the post-war period, Langton Terrace, in Washington, D.C. and later the Pueblo del Rio project in southeast Los Angeles. His client list included Frank Sinatra, Bill "Bojangles" Robinson, Lon Chaney, Sr., Barbara Stanwyck, Lucille Ball and Desi Arnaz, Bert Lahr, Charles Cottrell, Will Hays, Zasu Pitts, and Danny Thomas.

Some of Williams' notable projects include:

- Blackburn Residence (1927, HCM #913)
- Victor Rossetti Residence (1928, HCM #915)
- Angelus Funeral Home (1934, HCM #774)
- Castera Residence (1936, HCM #893)
- Oakridge and Grounds (1937, HCM #484)
- T.R. Craig Residence "Peppergate Ranch" (1939, HCM #992)
- Hunt Residence (1940, HCM #1063)
- Hannah Schwartz Apartments (1947, HCM #1002)
- Golden State Mutual Life Insurance Building (1948, HCM #1000)

He retired from his practice in 1973 and passed away at the age of 85 in 1980. In 2017, Williams was posthumously awarded the AIA Gold Medal, the highest honor given to an architect in the United States.

The subject property has experienced some alterations that include the addition of a sleeping porch in 1926 (later enclosed), construction of a garage in 1936, a playroom added adjacent to the garage at an unknown date, and a kitchen remodel and addition of two wings to the playroom in 1938, all designed by Williams. During the Cultural Heritage Commission site visit, the addition of carpet was observed.

## **DISCUSSION**

The Paul Revere Williams House meets one of the Historic-Cultural Monument criteria: it "is associated with the lives of historic personages important to national, state, city, or local history" as the home of master architect Paul R. Williams. Williams is widely considered to be one of Southern California's most prominent architects, whose body of work helped to define the aesthetic identity of the region. During a period when opportunities for people of color were limited, Williams also stood as a trailblazing figure who broke racial barriers within the field of architecture. Williams lived at the property with his family from 1921 to 1951, which corresponds with an important period of his career as he ascended in the architecture profession. It was during this period that Williams passed the California architectural licensing examination, began his own practice, became a member of the AIA, served on the City's Planning and Housing Commissions, and received his first independent project commissions, many of which have become important

architectural landmarks within Los Angeles. By the time Williams moved in 1951 to his next residence in La Fayette Square, he was a well-established and highly regarded architect whose portfolio of work ranged from celebrity houses and vacation retreats to large-scale commercial and institutional buildings.

Despite minor alterations, the subject property retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

### **CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS**

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

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

The designation of the Paul Revere Williams House 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.

## **BACKGROUND**

On August 5, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On September 2, 2021, the Cultural Heritage Commission voted to take the subject property under consideration. On October 14, 2021, a subcommittee of the Commission consisting of Commissioners Kennard and Milofsky conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources.

The original expiration date of November 16, 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.























































































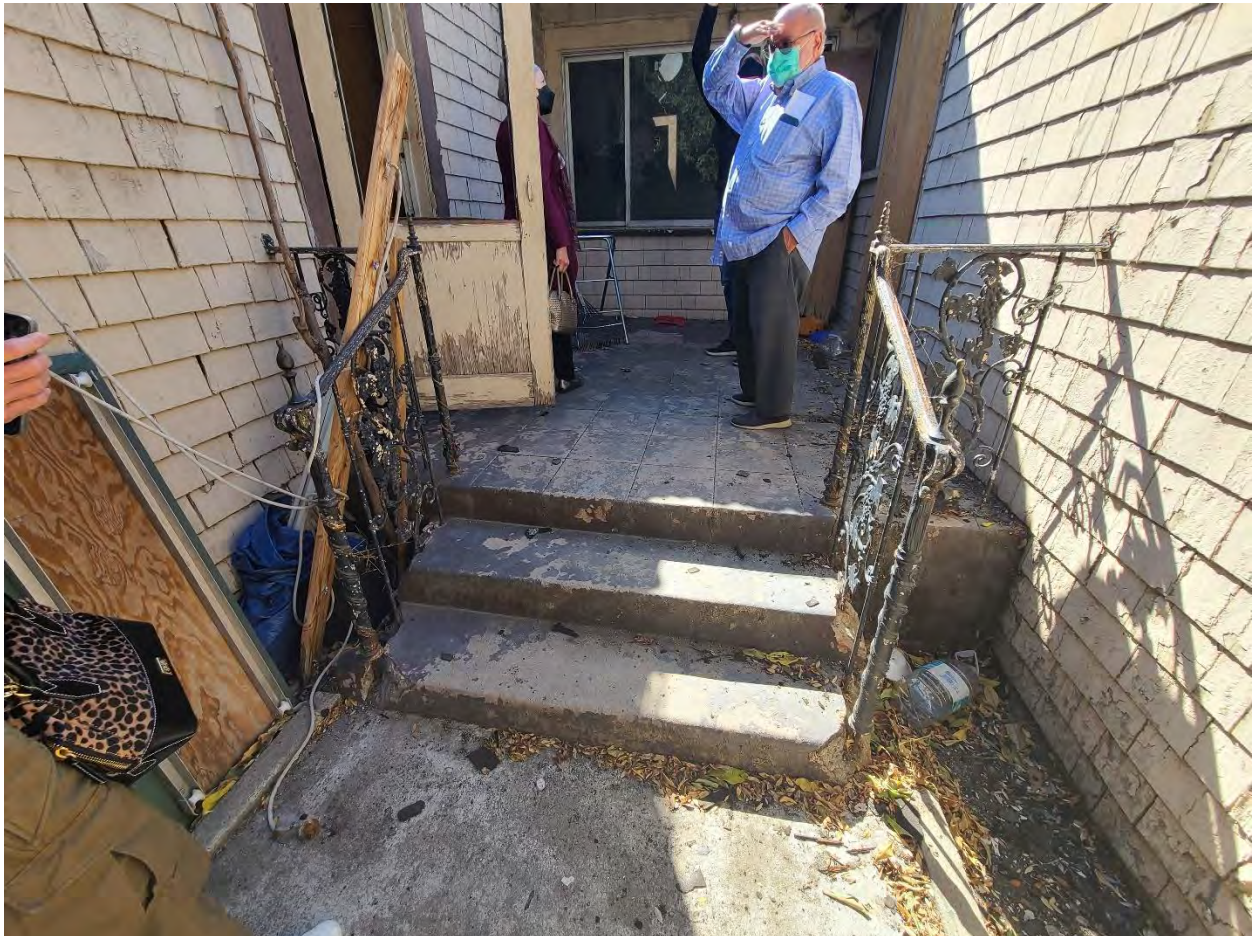
















































































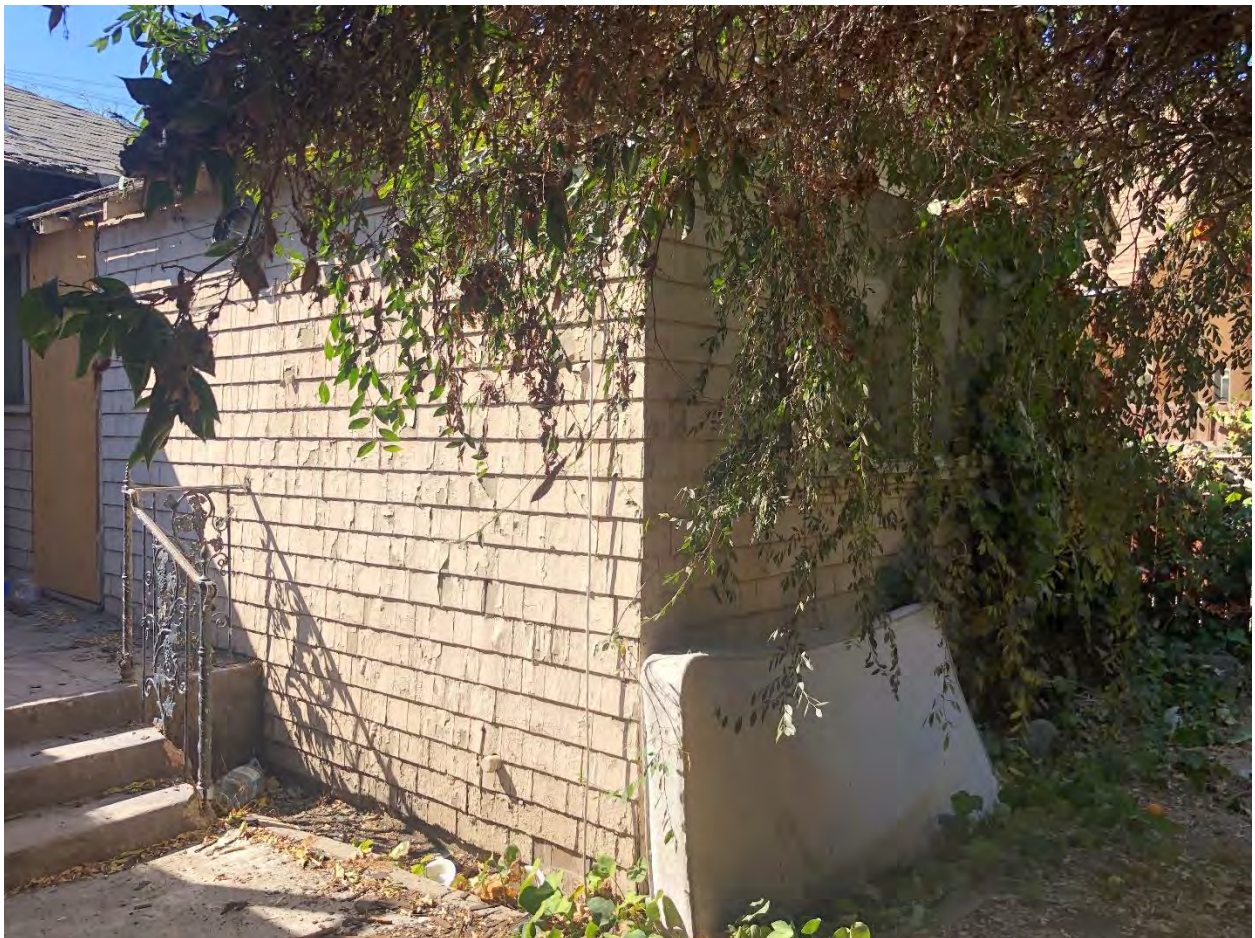






























COUNTY CLERK'S USE

**CITY OF LOS ANGELES**OFFICE OF THE CITY CLERK  
200 NORTH SPRING STREET, ROOM 395  
LOS ANGELES, CALIFORNIA 90012**CALIFORNIA ENVIRONMENTAL QUALITY ACT****NOTICE OF EXEMPTION**

(PRC Section 21152; CEQA Guidelines Section 15062)

Pursuant to Public Resources Code § 21152(b) and CEQA Guidelines § 15062, the notice should be posted with the County Clerk by mailing the form and posting fee payment to the following address: Los Angeles County Clerk/Recorder, Environmental Notices, P.O. Box 1208, Norwalk, CA 90650. Pursuant to Public Resources Code § 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-2021-6684-HCM

LEAD CITY AGENCY

**City of Los Angeles (Department of City Planning)**

CASE NUMBER

ENV-2021-6685-CE

PROJECT TITLE

Paul Revere Williams House

COUNCIL DISTRICT

8

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

**1271 W. 35<sup>th</sup> Street**☐ Map attached.

PROJECT DESCRIPTION:

Designation of the Paul Revere Williams House as an Historic-Cultural Monument.

☐ Additional page(s) attached.

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 &amp; GUIDELINES

☐ STATUTORY EXEMPTION(S)

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

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

JUSTIFICATION FOR PROJECT EXEMPTION:

☐ Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Paul Revere Williams House** 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

DISTRIBUTION: County Clerk, Agency Record

Rev. 6-22-2021



# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2021-6684-HCM  
ENV-2021-6685-CE

**HEARING DATE:** September 2, 2021  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see  
agenda for login  
information)

Location: 1271 W. 35th Street  
Council District: 8 – Harris-Dawson  
Community Plan Area: South Los Angeles  
Land Use Designation: Low Medium II Residential  
Zoning: RD2-1  
Area Planning Commission: South Los Angeles  
Neighborhood Council: Empowerment Congress  
North Area  
Legal Description: Hoffman Tract, Lot 9

**EXPIRATION DATE:** The original 30-day expiration date of September 4, 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*

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**PROJECT:** Historic-Cultural Monument Application for the  
PAUL REVERE WILLIAMS HOUSE

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

**OWNERS:** Luther J. and Dorothy Bass  
1271 W. 35th Street  
Los Angeles, CA 90007

Luther J. and Dorothy Bass  
20400 Brown Street  
Perris, CA 92370

**APPLICANT:** Adrian Scott Fine  
Los Angeles Conservancy  
523 West 6th Street, Suite 826  
Los Angeles, CA 90014

**PREPARER:** Teresa Grimes  
Teresa Grimes Historic Preservation  
40 Arroyo Drive, Unit 101  
Pasadena, CA 91105



## 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.

## Director of Planning

**[SIGNED ORIGINAL IN FILE]**

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

**[SIGNED ORIGINAL IN FILE]**

Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Shannon Ryan, Senior City Planner  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Melissa Jones, City Planning Associate  
Office of Historic Resources

Attachment: Historic-Cultural Monument Application



## **SUMMARY**

The Paul Revere Williams House is a one-story single-family residence located on the north side of W. 35th Street between Raymond Avenue and Budlong Avenue in the Jefferson Park neighborhood of Los Angeles. Constructed in 1905, the subject property is a Vernacular Hipped Cottage with Craftsman architectural influences. Master architect Paul Revere Williams (1894 – 1980) resided at the subject property from 1921 to 1951.

Generally rectangular in plan with two wings projecting from the north-facing facade, the subject property is of wood-frame construction with wood shingle cladding. The main volume has a hipped roof with a centrally located dormer and the wings have gabled roofs, all with composition shingles, overhanging eaves, and exposed rafter tails. The primary, south-facing elevation is three bays wide with the center bay projecting slightly from the wall plane and punctuated by a set of four casement windows. The front entrance is situated in the easternmost bay within a recessed porch supported at the corner by a square column and faces east. The porch features a scored concrete floor, a seating nook, and a fixed window. There are three casement windows centered on the western bay. Fenestration across the property consists of wood fixed, casement, and one-over-one double-hung sash windows. There is a detached garage at the rear.

Paul Revere Williams was born in Los Angeles in 1894. Orphaned at the age of four, Williams studied at the Los Angeles School of Art and Design and at the Los Angeles branch of the New York Beaux-Arts Institute of Design Atelier, subsequently working as a landscape architect. He went on to attend the University of Southern California, School of Engineering designing several residential buildings while a student. In 1917, he married Della Mae Givens, and they had three children: Paul Revere Williams, Jr. (born and died 1925); Marilyn Frances Williams (born 1926); and Norma Lucille Williams (born 1928). Williams served on the first Los Angeles City Planning Commission in 1920 and became the first certified African American architect west of the Mississippi in 1921, the same year he moved to the subject property. From 1921 through 1924, Williams worked for Los Angeles architect John C. Austin, eventually becoming chief draftsman, before establishing his own office. In 1953, Williams received the Spingarn Medal from the NAACP for his outstanding contributions as an architect and member of the African American community. In 1957, he became the first African American to be voted an American Institute of Architects (AIA) Fellow. Williams also received honorary doctorates from Howard University, Lincoln University of Missouri, and the Tuskegee Institute.

Throughout his career spanning almost six decades, Williams mastered a range of architectural styles and designed more than 3,000 buildings consisting of public and commercial buildings, private homes for numerous Hollywood celebrities, and his own home in Lafayette Square (Historic-Cultural Monument #170). In addition, Williams co-designed with Hilyard Robinson the first federally funded public housing projects of the post-war period, Langton Terrace, in Washington, D.C. and later the Pueblo del Rio project in southeast Los Angeles. His client list included Frank Sinatra, Bill "Bojangles" Robinson, Lon Chaney, Sr., Barbara Stanwyck, Lucille Ball and Desi Arnaz, Bert Lahr, Charles Cottrell, Will Hays, Zasu Pitts, and Danny Thomas. Some of Williams' notable projects include the Blackburn Residence (1927, HCM #913); the Victor Rossetti Residence (1928, HCM #915); Angelus Funeral Home (1934, HCM #774), the Castera Residence (1936, HCM #893); Oakridge and Grounds (1937, HCM #484); the T.R. Craig Residence "Peppergate Ranch" (1939, HCM #992); the Hunt Residence (1940, HCM #1063); the Hannah Schwartz Apartments (1947, HCM #1002); the Golden State Mutual Life Insurance Building (1948, HCM #1000); and the Paul R. Williams Residence (1951, HCM #170). He retired from his practice in 1973 and passed away at the age of 85 in 1980. In 2017, Williams was posthumously awarded the AIA Gold Medal, the highest honor given to an architect in the United States.



The subject property has experienced some alterations that include the addition of a sleeping porch in 1926, construction of a garage in 1936, and a kitchen remodel and addition of two wings in 1938.

### **CRITERIA**

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

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

### **FINDINGS**

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

### **BACKGROUND**

On August 5, 2021, 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 September 4, 2021, per Los Angeles Administrative Code Section 22.171.10(e)<sup>1</sup>, 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.





# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

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

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

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

## 3. STYLE & MATERIALS

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





# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

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


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

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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





# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### ***Applicant***

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

### ***Property Owner***

Is the owner in support of the nomination?

Yes

No

Unknown

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

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

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 9. SUBMITTAL

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

### APPLICATION CHECKLIST

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

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Teresa Grimes

July 30, 2021

Name:

Date:

Signature:

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

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

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



## **7. WRITTEN STATEMENT**

### **A. Proposed Monument Description**

The Paul Revere Williams House is located at 1271 West 35<sup>th</sup> Street between Budlong and Raymond Avenues in the Jefferson Park neighborhood of the City of Los Angeles. The property is located in the approximate center of the block on the north side of the street. It is rectangular in shape and approximately 50 feet wide and 140 feet long. The house faces south and is set back from West 35<sup>th</sup> Street. An asphalt driveway on the eastern property line leads to a detached garage at the rear. A property is landscaped with various small shrubs.

The one-story single-family residence is an example of a Vernacular Hipped Cottage with Craftsman influences. It has a wood-framed structure sheathed with wood shingles. The house is generally rectangular in plan with small wings projecting from the north façade. The main portion of the house is covered by a hipped roof with a centrally located dormer, while the wings are covered by gabled roofs. The entire roof is sheathed with composition shingles and features overhanging eaves with exposed rafter tails.

The south, or front façade, is three bays wide. The main entrance is situated in the eastern bay and is accessed by a concrete walkway from the sidewalk, which leads to a short but wide flight of concrete steps. The entrance faces east within a recessed porch supported at the corner by a square column. The scored concrete porch features a seating nook and fixed window. The front door is covered by a metal security screen. The center bay projects slightly from the wall plane of the façade and is punctuated by a set of four casement windows. There are a set of three casement windows centered on the western bay. The side facades are irregular in design and fenestration. The rear elevation and the garage are not visible from the public right-of-way. Windows throughout appear to be original wood with wood lintels and frames. Types include fixed, casement, and one-over-one double-hung sash.

The property retains all aspects of integrity and has not been substantially altered from the period 1921 to 1951 when Williams lived there. Alterations undertaken by Williams include the addition of a sleeping porch in 1926. This is presumably one of the two wings projecting from the north façade. In 1936, the existing garage was constructed for Williams. Other alterations include a kitchen remodel in 1938 and a playroom addition also in 1938.

The Paul Revere Williams House retains all aspects of integrity. The property retains its integrity of location, as it has not been moved from where it was constructed in 1905. The integrity of design is intact because the house reflects its historic function and the roof form, fenestration pattern, and stylistic details have not been substantially altered since 1951. The house retains its integrity of materials, as the key materials from the period of significance remain on the exterior such as the wood shingles and wood windows. The integrity of workmanship is intact and is evident in the original finishes found throughout the exterior of the house. The integrity of feeling is intact. The physical features of the house and surrounding property still convey the feeling of a single-family residence. The property retains its integrity of setting. The immediate



setting including the front yard setback and concrete walkway remain intact. The broader setting also remains intact, namely its location on a block characterized by one-story single-family residences. Lastly, the property retains its integrity of association, as it retains sufficient physical integrity to convey its associative significance under Criterion 2.

## **B. Statement of Significance<sup>1</sup>**

The Paul Revere Williams House is eligible for designation as a Historic-Cultural Monument under Criterion 2 of the Cultural Heritage Ordinance within the context of Architecture and African American history in Los Angeles for its association with Williams. By any measure, the accomplishments of this trailblazing architect are astounding. In a career spanning almost six decades, Williams designed more than 3,000 buildings and mastered a range of architectural styles.<sup>2</sup> He broke racial barriers, becoming the first African American member and fellow of the American Institute of Architects (AIA) in the United States. In 2017, the AIA posthumously awarded Williams the Gold Medal, the highest honor given to an architect in the United States. They described Williams as “...a figure whose accomplishments vaulted him into the vanguard of the profession. He stands as one of America’s foremost architects.” He was the first African American to receive the award. The period of significance is 1921 to 1951, which corresponds with the period he resided at the property with his family.

Paul Revere Williams was born in Los Angeles on February 18, 1894 to Lila Wright Williams and Chester Stanley Williams who had recently moved from Memphis with their young son, Chester, Jr. When Paul was two years old his father died, and two years later his mother died.<sup>3</sup> The children were placed in separate foster homes. Paul was raised by Charles and Emily Clarkson, who ensured that he received the benefits of a good education as well as the support of a good community at the First African American Episcopal Methodist Church.<sup>4</sup> Tragedy struck yet again in 1908, which Charles died, leaving Emily to raise Paul on her own. She devoted herself to the development of Paul’s artistic talent.

At the turn of the twentieth century, Los Angeles was a vibrant multi-ethnic environment with a population of 102,479 of which 2,131 were African American.<sup>5</sup> African Americans had some latitude in choosing their neighborhood, but that choice was largely confined to the boundaries of the eastside where racial restrictions on housing were less prevalent. In the

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<sup>1</sup> Adapted from *The Paul Revere Williams Project*, accessed on July 26, 2021, [https://www.paulrwilliamsproject.org/about/paul-revere-williams-architect/with other contributions from “Visual Timeline: The Remarkable Life of Paul Revere Williams,” \*The Paul Revere Williams Project\*, February 5, 2020](https://www.paulrwilliamsproject.org/about/paul-revere-williams-architect/with%20other%20contributions%20from%20%E2%80%9CVisual%20Timeline%3A%20The%20Remarkable%20Life%20of%20Paul%20Revere%20Williams%E2%80%9C,%20The%20Paul%20Revere%20Williams%20Project,%20February%205,%202020) accessed on July 26, 2021, <https://www.kcet.org/shows/hollywoods-architect-the-paul-r-williams-story/visual-timeline-the-remarkable-life-of-paul-revere-williams>

<sup>2</sup> 2,000 of his 3,000 documented works are in Los Angeles County.

<sup>3</sup> Both of his parents died of tuberculosis in *Paul Revere was Here: On the Trail of L.A.’s Legendary Architect, Paul R. Williams* (Los Angeles Conservancy and Southern California Chapter of the National Organization of Minority Architects, 2021), 2.

<sup>4</sup> Ibid.

<sup>5</sup> GPA Consulting and Alison Rose Jefferson, “African American History of Los Angeles, 1850-1980,” *Los Angeles Citywide Historic Context Statement* (City of Los Angeles Office of Historic Resources, 2018), 19.



1910 U.S. Census Williams was living at 784 East 15<sup>th</sup> Street with Emily Clarkson, who was described as his grandmother, and by 1917 they had moved to 1530 E. 21<sup>st</sup> Street. Both houses were located at the north end of the Central Avenue Corridor, which became synonymous with the African American community. Williams attended Polytechnic High School, which was racially integrated and offered courses in electricity, mechanical engineering, architectural drafting, and commerce.<sup>6</sup> In high school, however, he experienced the first hint of adversity when a teacher advised him against pursuing a career in architecture, because he would have difficulty attracting clients from the majority white community and the smaller black community could not provide enough work.<sup>7</sup>

After graduation in 1912, Williams systematically contacted every architecture firm in Los Angeles and offered his services, often at no cost.<sup>8</sup> In 1913, he finally secured a position with the important landscape architect, Wilbur D. Cook, Jr. Cook designed the original Beverly Hills Hotel grounds and the extensive gardens for the Walter Luther Dodge House—both important architectural landmarks in Los Angeles. Cook influenced Williams' ideas on town planning and the importance of integrating landscape with architecture.<sup>9</sup>

Williams would work for a number of important Los Angeles architects before opening his own office, including Reginald D. Johnson (1914-1917) and Arthur F. Kelly (1917-1921). With each of these positions, his experience expanded and his skills as a draftsman improved. During this period, there was interest by architectural professionals in providing guidance to the "men of the future" or *embryo architects*. Licensed architects across the country organized ateliers, taught classes, gave advice and criticism to students and draftsmen and encouraged the development of a "trained, artistic, and efficient body of practitioners."<sup>10</sup> Williams participated in a number of these mentoring programs including one sponsored by the Society of Beaux Arts Architects of California. The objective of the Beaux Arts Society was "the education of younger men of the community who are striving to become architects."<sup>11</sup> To strengthen his knowledge of engineering, Williams also enrolled in courses at the University of Southern California.

Williams submitted entries to regional and national architectural competitions as a continuation of his self-directed preparation for the competitive nature of architecture. Winning a number of these contests, he came to the attention of the judges who were important members of the profession. These architects took notice of Williams and were impressed with his skills as a draftsman and his designs. He was soon offered a position with

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<sup>6</sup> Laura Myers, "Architect Paul Williams," *West Adams Landmarks of African American History*. (West Adams Heritage Association, 2009), 19.

<sup>7</sup> "Blacks Who Overcame the Odds," *Ebony*, November 1986, (an abridgment of an essay written by Paul R. Williams in *The American Magazine*, 1937), 152.

<sup>8</sup> Karen Hudson, *Paul R. Williams Architect, A Legacy of Style* (New York: Rizzoli, 1992), 13.

<sup>9</sup> AIA Files, from "About Paul R. Williams," *The Paul Revere Williams Project*.

<sup>10</sup> *Southwest Builder and Contractor*, July 8, 1921, from "About Paul R. Williams," *The Paul Revere Williams Project*.

<sup>11</sup> *Architect and Engineer of California-Pacific Coast States*, June 1907, from "About Paul R. Williams," *The Paul Revere Williams Project*.



one of the judges John C. Austin. From 1921 to 1924, Williams worked at Austin's firm primarily designing commercial buildings. Eventually he became chief draftsman with a staff of twenty. During Williams' tenure, the firm worked on many important projects including the Shrine Auditorium (1920-26), Hollywood Masonic Temple (1921), First Methodist Episcopal Church (1921-23, demolished), and Hollywood Guaranty Building (1923).

In 1921, Williams passed the State architectural licensing examination and shortly thereafter opened his own office.<sup>12</sup> He continued to work for Austin until he developed his own client base. Williams maintained his relationship with Austin and collaborated with him throughout the years. By 1923, he became a member of the AIA, an important recognition for any young architect and especially an architect of color.<sup>13</sup> Southern California's real estate landscape boomed during the 1920s. Williams' early practice flourished through his growing skills as a designer of modest houses for new homeowners and larger houses for more affluent clients in places like La Cañada Flintridge, San Marino, Beverly Hills, Santa Monica, and the Pacific Palisades, Brentwood, Windsor Square, and Hancock Park neighborhoods of Los Angeles.<sup>14</sup> Additionally, he made connections within the African American community. One of his first major institutional projects was a new building for the Second Baptist Church in 1924, which he designed with Norman F. Marsh. In 1926, he independently received a commission for the 28<sup>th</sup> Street YMCA building. These two buildings are among the most important architectural landmarks in the Central Avenue Corridor.

While Williams was developing professionally, his personal life was also blossoming. In 1917, he married Della Mae Givens. Della was born in Missouri in 1894 and was living in Los Angeles by 1900.<sup>15</sup> The newlyweds lived with Emily Clarkson on East 21<sup>st</sup> Street.<sup>16</sup> By 1921, however, they had saved enough money to purchase their own home on East 35<sup>th</sup> Street in the neighborhood of Jefferson Park. The neighborhood was home to a large Black community, in large part because it was free of the restrictive covenants that blanketed most of Los Angeles west of Main Street. Their first daughter Marilyn was born in 1927 and their second daughter Norma in 1929.

Paul and Della were both active and prominent members of the community when they resided on West 35<sup>th</sup> Street. Paul served on the Los Angeles Planning Commission from 1920 to 1928 and Los Angeles Municipal Housing Commission from 1933 to 1941. He was also on the board of directors of the Metropolitan YMCA from 1936 to 1954 among many other organizations. Della was a leader in several Black women's clubs including the 12-33 Club, Wilfandel Club, and

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<sup>12</sup> His office was originally in the former Los Angeles Stock Exchange Building at 639 S. Spring Street. By 1929, it had moved to 3839 Wilshire Boulevard, a location closer to his client base in Hancock Park and affluent neighborhoods further west. In 1951, the office moved to 3757 Wilshire Boulevard.

<sup>13</sup> The Southern California Chapter of AIA elects Williams as an Associate member on September 30, 1922 — a prerequisite for National AIA membership. He is the first known African American member in AIA.

<sup>14</sup> Laura Myers, "Architect Paul Williams," 19.

<sup>15</sup> 1900 U.S. Census.

<sup>16</sup> 1920 U.S. Census.



The Links. They entertained numerous African American dignitaries, entertainers, and activists in their home. Their granddaughter Karen Hudson writes,

*Their personal guest book read like a Who's Who, even in the early years. Clients like Bill "Bojangles" Robinson, NAACP heads Walter White and Mary McLeod Bethune, and guests such as Ralph Bunche, Adam Clayton Powell, Clarence Muse, Jesse Owens, and Lena Horne were always welcome to join the ever-growing African American professional community they loved to entertain.<sup>17</sup>*

Residential design remained the focus of his practice through the 1930s.<sup>18</sup> The Great Depression dampened the growth of Los Angeles, but Williams' practice prospered as Hollywood celebrities continued to commission houses and vacation retreats. His clients included movie idols Lon Chaney (Beverly Hills, 1930), Barbara Stanwyck (1936, Beverly Hills), Tyrone Power (Brentwood, 1937), and Bill (Bojangles) Robinson (Jefferson Park, 1937). As his reputation grew, his practice expanded to include buildings now considered architectural landmarks including the Music Corporation of America Headquarters Building (Beverly Hills, 1938/1964) and Saks Fifth Avenue (Beverly Hills, 1939, interior; 1940, 1948 additions).<sup>19</sup>

In the early 1940s, war preparation redirected materials and skilled labor from civilian purposes. Workers for defense industries urgently needed housing, and Williams served as chief architect for Pueblo del Rio, one of Los Angeles' first public housing projects.<sup>20</sup> After the declaration of war on December 8, 1941, Williams' staff dispersed, and he became an architect for the U.S. Navy. Major commissions after the war, included the Stanley Mosk Courthouse (Los Angeles, 1947 with Austin, Field & Fry, Stanton & Stockwell, and Adrian Wilson) and the Golden State Mutual Life Insurance Building (Los Angeles, 1949). Williams and A. Quincy Jones, a young prewar employee, partnered on the Tennis Club (1947) and the Town & Country Center (1948) in Palm Springs.<sup>21</sup>

Williams continued to maintain a steady stream of work throughout the 1950s and 1960s. His body of work helped to define the aesthetic identity of California. He designed in a wide variety of styles, both traditional and modern, yet his work is recognizable. In the course of his five-decade career, Williams designed thousands of buildings, served on many municipal, state, and federal commissions, was active in political and social organizations earning the admiration and respect of his peers. He frequently donated his time and skills to projects he believed furthered the health and welfare of young people, African Americans in Southern California, and greater society. Williams retired from practice in 1973 and died in 1980 at the age of 85.<sup>22</sup>

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<sup>17</sup> Karen Hudson, *Paul R. Williams Architect, A Legacy of Style*, 17.

<sup>18</sup> Karen Hudson, *Paul R. Williams Architect, A Legacy of Style*, 14.

<sup>19</sup> Exhibition 1930s, *The Paul Revere Williams Project*.

<sup>20</sup> The consortium of architects included Paul R. Williams (chief architect), Adrian Wilson, Gordon B. Kaufmann, Walter C. Wurdeman & Weldon Becket, and Richard J. Neutra – also known as Southeast Housing Architects, Associated. The project was completed in 1942.

<sup>21</sup> Exhibition 1940s, *The Paul Revere Williams Project*.

<sup>22</sup> Laura Meyers, "Architect Paul Williams"



For all of Williams' success, racial injustice framed his world. He designed mansions in places where he couldn't live and elegant shops and restaurants where he was unwelcome. In Nevada, where he had many clients, he could not find commercial lodging, food, or office space. In a 1937 article in *The American Magazine*, Williams wrote candidly about these experiences:

*Today I sketched the preliminary plans for a large country house which will be erected in one of the most beautiful residential districts in the world. Sometimes I have dreamed of living there. I could afford such a home. But this evening, I returned to my own small, inexpensive home...in a comparatively undesirable section of Los Angeles. I must always live in that locality, or in another like it, because...I am a Negro.*<sup>23</sup>

In 1951, Williams designed and built a new home in the affluent and influential neighborhood of Lafayette Square, which had been restricted to whites, non-Jews only. The use of restrictive covenants diminished after 1948, when the U.S. Supreme Court ruled in *Shelley v. Kraemer* that it was unconstitutional for courts to enforce the agreements, although it never declared the agreements themselves unlawful. In 1953, the *Barrows v. Jackson* decision strengthened enforcement against their use. It was not until the 1968 Fair Housing Act that they were deemed illegal.<sup>24</sup>

The house in Lafayette Square, which is designated HCM No. 170, reflects William's professional achievements and personal preference for modern architecture. The house on West 35<sup>th</sup> Street is equally significant because it is associated with an important period of his career when he was ascending the architecture profession. The fact that he did not design the house is a tangible and bitter reminder that his success did not immunize him from racial injustice. Despite the fact that he was among the more prominent architects in California, if not the United States, until 1951 he was prevented from designing and living in his own dream home. The vast challenges he overcame and the extraordinary achievements he made during an era of racial injustice has inspired generations of architects.

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<sup>23</sup> "Blacks Who Overcame the Odds," 148.

<sup>24</sup> GPA Consulting and Alison Rose Jefferson, "African American History of Los Angeles, 1850-1980," 41.

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## Primary Photographs of Exterior/Main Façades





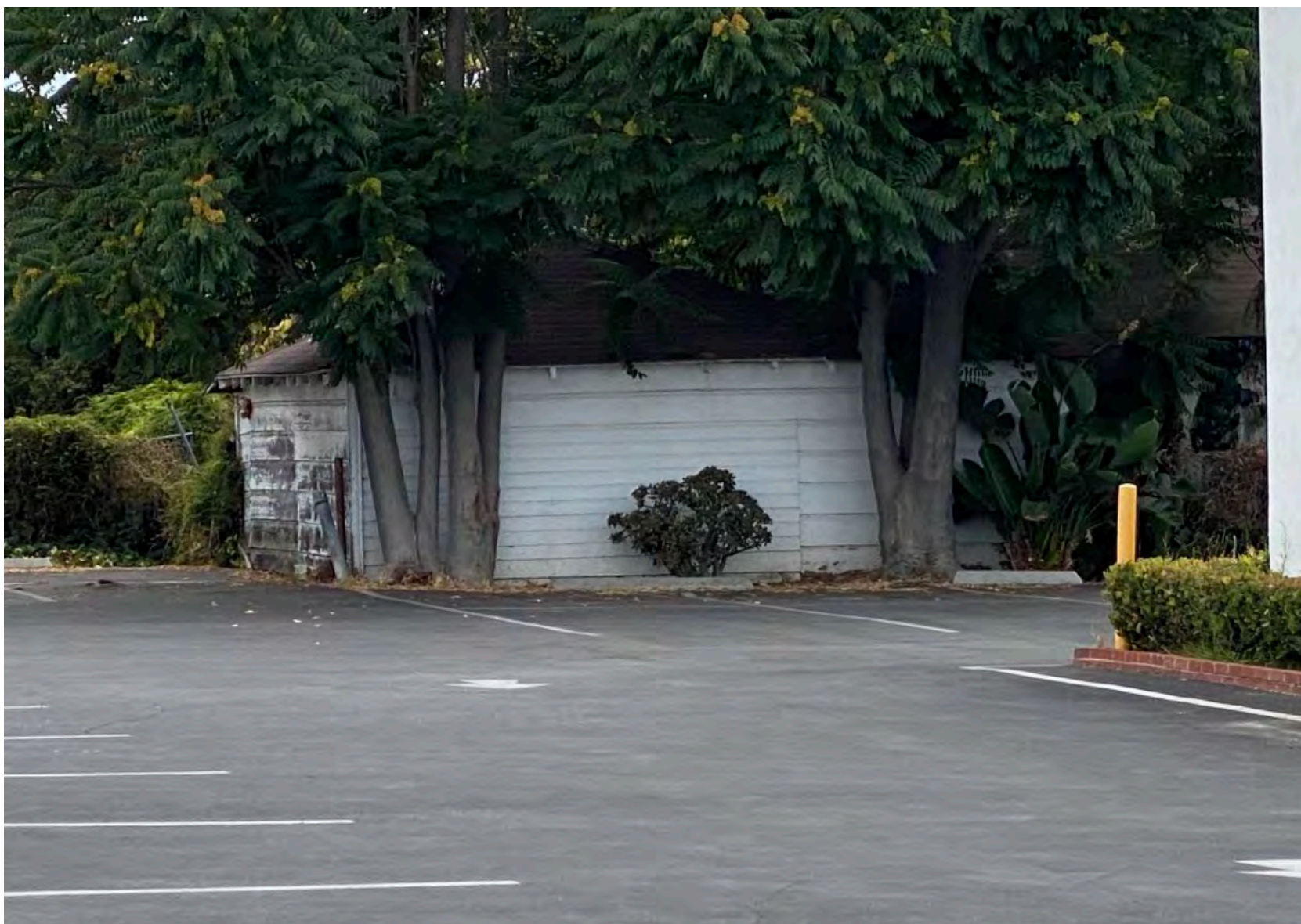
Paul Revere Williams House, view of south and east elevations looking northwest (Teresa Grimes, July 2021)





Paul Revere Williams House, view of front porch looking northwest (Teresa Grimes, July 2021)





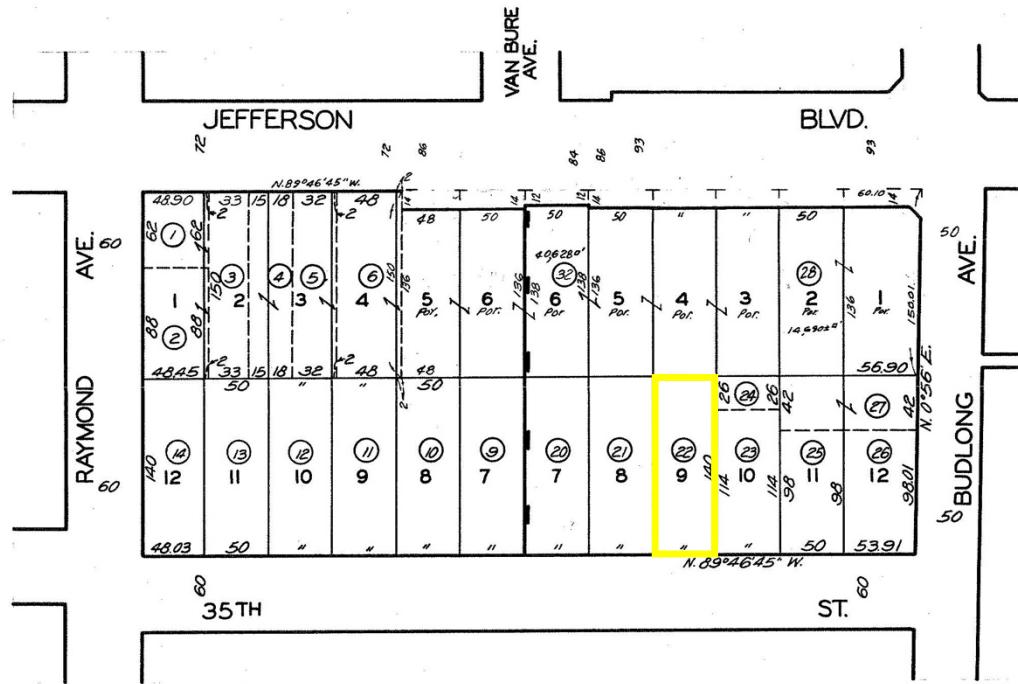
Paul Revere Williams House, view of garage from Jefferson Boulevard looking southwest (Teresa Grimes, July 2021)



## Primary/Secondary Documentation

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SCALE 1" = 80'

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CODE  
4

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M.B. 4 - 24

HOFFMAN TRACT  
M.B. 6 - 13

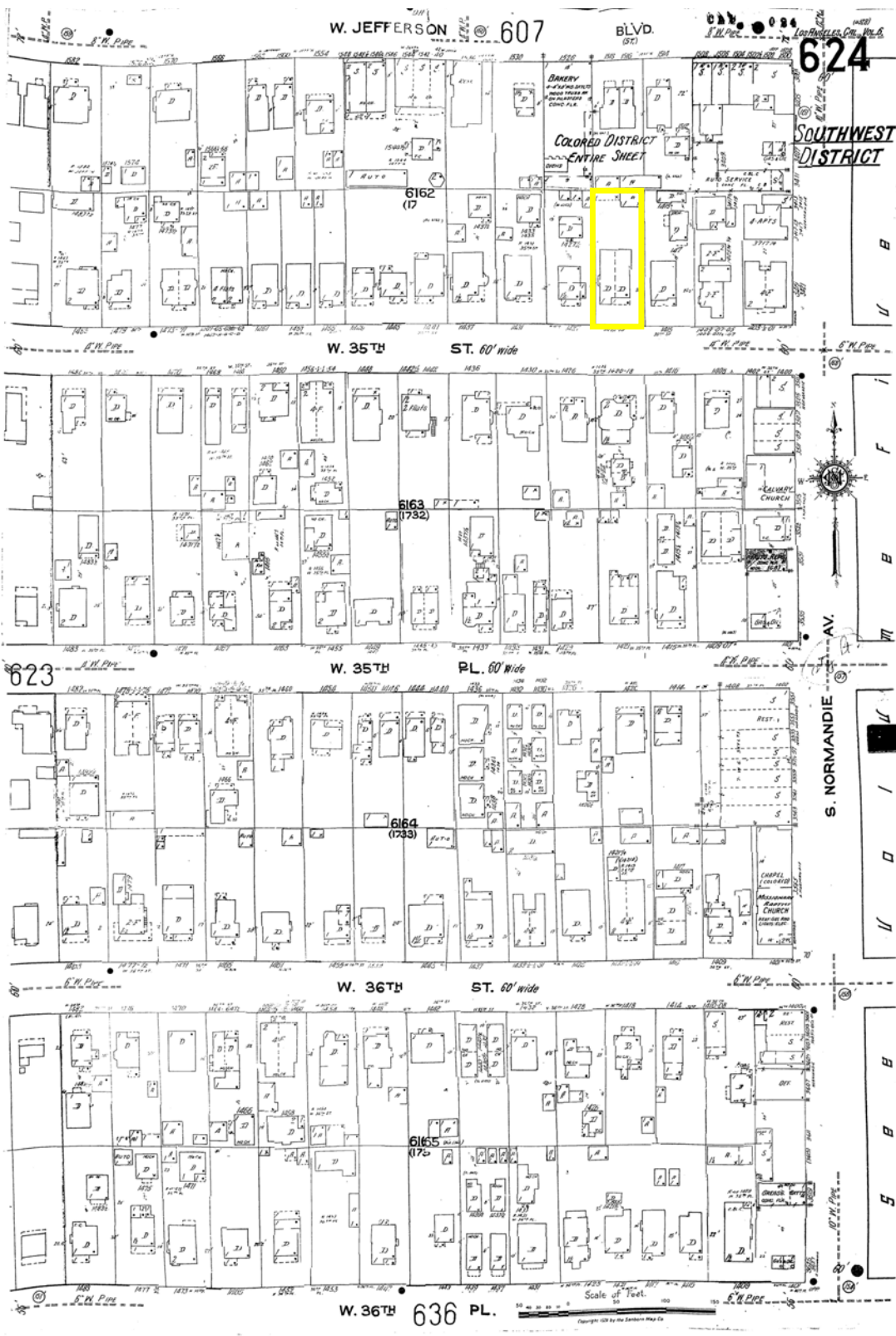
FOR PREV. ASSMT. SEE: 47 - 17 & 32

ASSESSOR'S MAP  
COUNTY OF LOS ANGELES, CALIF.

Assessor Parcel Map, property outlined in yellow.







1950 Sanborn Map, Vol. 6, Sheet 624, property outlined in yellow.



## Paul R. Williams Chronology

### **1884**

- 1884-1893 Memphis city directories list Chester Stanley Williams as a waiter at the Peabody Hotel.

### **1887**

- Chester S. Williams listed in Memphis city directories as partner in a Beale Street confectionary.
- Marriage of Chester Stanley & Lila A. Wright Williams in Avery Chapel, AME Church, Memphis.

### **1893**

- Chester and Lila Williams and their son, Chester Stanley Williams, Jr., move to Los Angeles.

### **1894**

- LA city directory lists Chester S. Williams, waiter, at 842 Santee St.
- Paul R. Williams born February 18 at 842 Santee St, Los Angeles.

### **1896**

- Chester S. Williams dies.

### **1898**

- LA city directory lists Lila A. Williams as a dressmaker at 1405 Silver Street.
- Lila A. Williams dies.

### **1900**

- Attends Sentous Avenue Grammer School on Pico Boulevard with diverse student body, including European, Asian and Mexican children. According to Williams' own statement, he was the only black student.

### **1910**

- U.S. census shows Paul Williams living with Emily P. Clarkson (guardian or foster mother), 784 E. 15th Street, Los Angeles.

### **1912**

- Graduates from Polytechnic High School in Los Angeles
- 1912-1916 attends LA School of Art.

### **1913**

- Works in office of Wilbur D. Cook, Jr. landscape designer and planner. Projects include gardens for Irving Gill's Dodge House.
- 1913-1916 attended Society of Beaux-Arts Architects, Los Angeles Architectural Club. (AIA Directory, Second Edition, 1962, pg 765)

## Paul R. Williams Chronology

### **1914**

- 1914-1917 works with Reginald D. Johnson. Exact dates for work in Johnson office unclear. One of the most sought after residential designers, Johnson specialized in the California Mission/Spanish revival style.
- Award for Pasadena Four Corners shopping area intersection design. John C. Austin, one of LA's most prominent architects, was a juror. Williams later works for Austin.

### **1915**

- Williams certified as building contractor.
- Wins Honorable Mention at the Chicago Emancipation Celebration.

### **1916**

- Studies architectural engineering at University of Southern California 1916-1919.
- Designed senior home for Western Baptist Association.
- As a member of the Los Angeles Architectural Club, receives an award from the [national] Society of Beaux-Arts Architects. (AIA Journal, April 1916, pg 171.)

### **1917**

- June 5, draft registration: unmarried, living at 1530 E. 31st Street, Los Angeles, arch/draftsman for Reginald Johnson.
- Marries Della Mae Givens, June 27, 1917.
- 1917-1921 Williams works with Arthur F. Kelly.

### **1919**

- Wins Hollow Tile House Competition.

### **1920**

- Appointed to 1st Los Angeles City Planning Commission. Serves until 1928.
- U.S. census, living with godmother (or foster mother) and wife at 784 E. 15<sup>th</sup>, Los Angeles.

### **1921**

- Received certificate to practice architecture in California (Southwest Builder & Contractor, 6/10/1921)
- 1921-1924 worked in John C. Austin office. Williams listed as head designer in Austin's office, Who's Who in Colored Los Angeles (1930-31) pg. 76. Austin's office was known for large public and commercial projects including the Shrine Civic Auditorium and Hollywood Masonic Temple.

### **1922**

- Opens Paul R. Williams and Associates in Stock Exchange Building.
- Designs Louis Cass residence, Flintridge.

### **1923**



## Paul R. Williams Chronology

- 1st recorded African American member of AIA. Elected to membership on May 14, 1923 (letter from AIA Executive Secretary dated May 25, 1923).

### **1924**

- 2nd Baptist Church, one of the two oldest African American churches in Los Angeles, designed with Norman F. Marsh.

### **1925**

- Designed 28th St. YMCA. In addition to serving African American youth, the 28<sup>th</sup> St. YMCA was an important meeting place for African American leaders in Los Angeles.

### **1926**

- Baird House, Glendale in a Mediterranean Revival style. Williams designed every detail from the landscape to the hardware and drapery.

### **1927**

- Designs Hollywood YMCA.
- PRW moves offices to Wilshire Arts Building at Wilshire Blvd and Manhattan Place

### **1929**

- Appointed to National Memorial Commission (1929-1932) by Calvin Coolidge.
- Designs Atkins House, Pasadena—used in film *Topper* and *Batman or Stately Wayne Manor* and many other movies and television programs.

### **1930**

- Received commission for E. L. Cord Home, 32,000 square foot home in Beverly Hills.

### **1931**

- An exhibit of Paul R. Williams' residential designs is held in September at the Building Materials Exhibit in Los Angeles.
- Williams' designs for the Cord Home were featured in the Architects Building Materials Exhibit in Los Angeles. The Cord Home was said to be an unusually large example of Southern Colonial style of architecture. (Architect and Engineer)
- Samples of Williams' architectural drawings were included in an exhibition Maya to Monterey sponsored by the May Co. The exhibition displayed a series of colored architectural drawings of Maya civilization and its influence on modern California architecture to the present times (LA Times).

### **1933**

- Appointed to first Los Angeles Municipal Housing Commission. Serves until 1941.
- Appointed to National Board of Municipal Housing.

### **1934**

## Paul R. Williams Chronology

- Jay Paley Estate, Holmby Hills. Williams also designed a weekend house for Paley in Lake Arrowhead and, with Gordon Kaufmann, designed the plush Arrowhead Springs Hotel for Paley and wealthy Hollywood investors.
- Angelus Funeral Home.
- Paul R. Williams displays his furniture designs at UCLA. The furniture was designed and created in his own shop for Bullock's Wilshire and the Hollander Shops, New York. "His aims are, one judges, simplicity of construction, lightness and economy, and his style is free of any jazzy tendency. He uses his materials frankly and pleasingly." (LA Times)
- Williams a judge in the TEMPO ROOMS context. (LA Times)
- Williams completes first project in Reno, Nevada—Garvey House

### **1935**

- Knickerbocker Hotel, Los Angeles, extensive renovations.
- Sunset Plaza Apartments, Los Angeles.
- Williams completes Rancho San Rafael in Reno, Nevada.

### **1936**

- YMCA Board of Directors for Metropolitan Los Angeles YMCA. Serves until 1954.
- Barbara Stanwyck House, Beverly Hills.
- Obtains license to practice in Washington, DC, begins work in collaboration with modernist architect Hilyard Robinson on Langston Terrace, the first federally funded public housing project.
- Presented complete model house in California House and Garden Exhibition. Other participants who presented a model house in the exhibition included, Neutra, Risley, Byers, Kelley, Muir and Estep.

### **1937**

- Williams designed first phase Music Corporation of America, Beverly Hills.
- Tyrone Power purchased a Williams' designed residence, Brentwood.
- William "Bojangles" Robinson residence, Los Angeles. 1194 36<sup>th</sup> Place, Late 1930s
- Eddie "Rochester" Anderson residence, Los Angeles. 3700 Cimarron St.
- Listed in newspaper article (LA Times) with Los Angeles business and civic leaders.

### **1938**

- Williams working on elevation renderings for First Church of Christ, Scientist, Reno, Nevada. Rendering published 1938,
- Member of California delegation to 16<sup>th</sup> International Housing and Town Planning Congress in Mexico City. (LA Times)
- Citizens of Los Angeles Award for service in local and national affairs and inspiration of youth.
- Member of Arts & Crafts Committee for 5<sup>th</sup> annual art contest for Southern California Festival of Allied Arts
- Williams completes Loomis Manor, Reno, NV



## Paul R. Williams Chronology

### **1939**

- Saks Fifth Avenue renovations, Beverly Hills.
- Williams completes El Reno Apartments and First Church of Christ, Scientist in Reno, Nevada.
- Men's Dormitory, Howard University, with Hilyard Robinson.
- AIA Award of Merit, Southern California Chapter, for Music Corporation of America.

### **1940**

- Roosevelt Naval Base, Long Beach, 1940s
- President Franklin Delano Roosevelt appoints Williams to State Selective Service Board. Period of service 1940-45.
- Chief architect of Pueblo del Rio in collaboration with Adrian Wilson; Gordon Kaufmann; Becket and Wurdeman; and Richard Neutra. A City of Los Angeles project, this 400-apartment complex was the only one of 15 public housing sites designed to be available to African Americans.
- Arrowhead Springs Hotel, Arrowhead Springs, California opens. The 1940s version was designed with Gordon Kaufmann for Hollywood moguls, Jay Paley, Joseph Schenck, with celebrities Constant Bennett, Claudette Colbert, Daryl Zanuck and Al Jolson, the resort was to be a luxury retreat for the rich and famous.

### **1941**

- Appointed by Gov. Earl Warren to California Housing Commission.
- Leslie Lumley residence, San Marino, California.
- Represented LA Housing Authority on panel "Theory and Practice Regarding the Negro in the Public Housing Program."
- Contributed to the display "Architecture under the Sun" with Neutra, Schindler, Kirby, Cliff May, Wright, and Lee.
- Receives Honorary Doctor of Science Degree from Lincoln University, Missouri.
- Opens office in Bogota, Columbia.

### **1944**

- Mr. and Mrs. Paul R. Williams attended a cocktail party in honor of House Beautiful editors Elizabeth Gordon and Frances Heard at the home of interior designer Paul Granard.
- Publishes *The Small Home of Tomorrow*.
- Bogotá Country Club, Bogotá, Colombia.
- Serves as a re-employment committeeman for State Selective Service Commission.
- Wins Distinguished Service Award from U.S. Treasury Dept.
- Member of Citizen's Revenue and Taxation Committee for LA

### **1946**

- Renovations for Beverly Wilshire Hotel begin.
- Hotel Granada, Bogotá, Colombia opens.

## Paul R. Williams Chronology

- Publishes *New Homes for Today*.
- Architectural drawings included in American Negro in the Fine Arts presented by the Interfaith Council of the University Religious Conference (Westwood Village)
- Williams completes plans for Tharpe/Brinkerhoff house in Lovelock, NV

### **1947**

- Beverly Hills Hotel—extensive renovations and additions created a new identity for the property including the iconic logo script, the Polo Lounge, Fountain Coffee Shop and Crescent Lounge. Additional renovations and additions by Williams in the late 50s amplified his signature designs.
- Palm Springs Tennis Club additions and renovations completed, with A. Quincy Jones.
- Helps found and serves as vice president and director of Broadway Federal Savings and Loan, the oldest federal African-American savings and loan west of the Mississippi. After retirement and until his death acts as director emeritus.
- Selected to design three-million-dollar Psychopathic Unit of the Los Angeles County Hospital; it is the first time an African-American has been chosen to design a large public building in Los Angeles.
- Appointed to the California Redevelopment Commission by Governor Earl Warren. 1947-49.

### **1948**

- Wins Distinguished Service Award from U.S. Treasury Dept.
- Pres. Harry Truman presents Doctor of Architecture from Howard University.
- Serves as delegate to Republican National Convention.
- W & J Sloan Department Store, Beverly Hills. The store provided every choice for residential interior design in 100,000 sq. ft. with room vignettes and a full-scale model home.
- Town & Country Restaurant, Palm Springs. (An epic historic preservation battle surrounds this building in 2010.)
- Received Veterans of Foreign Wars Award of Merit, Civil Architecture.
- Construction begins on Lovelock Inn, Lovelock, NV. Designed by Williams. Opens in Spring 1949.
- Licensed to practice in New York.

### **1949**

- Extensive renovations and new bungalow addition to the Ambassador Hotel, including iconic design of the Cocoanut Grove nightclub, the coffee shop and grand entry.
- Appointed by Governor Earl Warren to the California State Housing Commission 1949-1955.
- Lovelock Inn, Lovelock, NV opens in spring.

### **1950**

- Pres. Eisenhower appoints to National Housing Commission and Advisory Committee on Government Housing Policies and Programs.



## Paul R. Williams Chronology

- Al Jolson Memorial, Hillside Memorial Park, Culver City, California.
- March of Dimes Foundation Treasurer, 1950-1956.

### **1951**

- Awarded contract for LA County Courthouse in collaboration with four other architects.
- National Conference of Christians and Jews Distinguished Citizen Award, 1951.
- Honored by Builders and Allied Trades Committee of National Conference of Christians and Jews with three others for promoting brotherhood among men.
- Offers free design to Danny Thomas for an integrated 1000-bed hospital in the South.
- Circa 1951, moves offices to 3757 Wilshire Boulevard

### **1952**

- Roberts Ranch House
- Designs Engineering and Architecture Building, Howard University, with Hilyard Robinson.
- Remodeled El Mirador Hotel, Palm Springs.
- Receives honorary Doctor of Architecture degree from Howard University, Washington, D.C.; degree presented by President Truman.
- Selected as a delegate pledged to Earl Warren, Republican National Convention.
- Proposes design for Memorial to the Unknown Sailor and helps begin campaign to raise money.

### **1953**

- Designs Dave Chasen Residence, Los Angeles. The dramatic modern home was designed to encompass 360-degree views from a high plateau overlooking the city. Williams also designed “Chasen’s,” the popular restaurant.
- Receives NAACP Spingarn Medal, an annual award given to one person for exceptional achievement. Other recipients of the time include: Paul Robeson (1945); Ralph Bunche (1949); Martin Thurgood Marshall (1954); Jack R. Robinson (1956); Luther King, Jr. (1957); J. Langston Hughes (1960).
- Los Angeles Municipal Art Commission, President 1953 – (1956)
- Member of Citizen’s Committee for Major League Baseball chaired by Conrad Hilton.
- Appointed to Housing Advisory Commission by President Eisenhower Advisory Committee on government Housing Policies and Programs.

### **1954**

- Lucille Ball and Desi Arnaz House, Palm Springs.
- Awarded honorary Doctor of Fine Arts, Tuskegee University.
- Designed Mercedes Benz Showroom in Los Angeles.
- Designs, at no charge, the Washington, D.C. shrine for the Omega Psi Phi fraternity.

### **1955**

- Dental School, Howard University, with Hilyard Robinson.
- Served on AIA Materials Research Committee.

## Paul R. Williams Chronology

- Appointed to special study commission on California Correctional Facilities and Services by Governor Goodwin Knight.
- Designs additions and alterations to Knickerbocker Hotel in LA.
- American Red Cross, Board of Directors, Los Angeles Chapter.
- United Service Organization [USO] Board of Directors.
- Big Brothers of Los Angeles Board of Directors.

### **1956**

- Frank Sinatra Residence, Trousdale Estates, Beverly Hills.
- Receives honorary Doctor of Fine Arts, Tuskegee Institute.
- Williams suggests placing a golden crown on the LA City Hall to show the city's rank "as a monarch among cities."
- Appointed by Mayor Poulson to the UN Day Committee.
- Honored by *Wisdom Magazine* for "significant contributions to knowledge and distinguished service to mankind."
- Nominated for Fellowship AIA by Southern California Chapter on September 24, 1956. FAIA awarded October 22, 1956 from AIA archives official form. From same document: Firm name is Paul R. Williams, Architect and Consultant at 3757 Wilshire Blvd. Licensed to practice architecture by California, New York, Washington, D.C.
- American Renewal Foundation, Board of Directors.
- Outdoor Life and Health Association Trustee.
- Board for Fundamental Education.
- Regional Planning and Development Section of Town Hall, Member.
- 33<sup>rd</sup> Degree Masonic National Gold Metal Award.

### **1957**

- Commissioned to design UCLA Botany Building.
- Proposed a design for a resort hotel for African Americans in Las Vegas with singer Billy Daniels.
- Met with other black leaders to form an insurance company to be owned and operated by African Americans, proposed name National Equity Life.
- Receives Los Angeles Chamber of Commerce for Creative Planning.

### **1958**

- President, Advisory Committee of State of California, U.S. Commission on Civil Rights.
- Board member, Catholic Big Brothers and Jewish Big Brothers of Los Angeles (LA Times)
- Named to design team for Los Angeles International Airport, with Pereira & Luckman Associates and Welton Becket & Associates.
- National Equity Life (1957) was renamed International Opportunity Life Insurance Company. Martin Luther King, Jr. endorses the insurance company as the 1<sup>st</sup> integrated life insurance company.

### **1959**



## Paul R. Williams Chronology

- Named by the Republican Party to a 43-member committee on programs and progress. Only African American and one of four from California, including Mayor of San Francisco, the committee was charged with formulating a long range GOP program for “the people.”
- Made Chairman of the Board of the Community Service Center in LA, the Center found housing and jobs for newly arrived African Americans in Los Angeles.

### **1960**

- Delegate to Republican National Convention for Nixon.
- Williams and Joe Lewis endorsed Nixon/Lodge ticket for president.
- Licensed to practice in Tennessee.
- Founder’s Church of Religious Science dedicated, Los Angeles.
- Marina del Rey Junior High School opens, Marina del Rey.
- Master Plan of Meharry Medical College, Fisk University, Nashville.

### **1961**

- Paul R. Williams’s portrait presented to Howard University on the 50<sup>th</sup> anniversary of the founding of the School of Engineering and Architecture.

### **1962**

- LAX Theme building opens to public.
- St. Jude Children’s Research Hospital dedicated in Memphis. Williams donated his designs for hospital.
- Listed in *Ebony* as one of “America’s 100 Richest Negroes.”
- Williams designed the City of Los Angeles float for the Rose Bowl Parade.
- Received Institute Mexicano Silver Award.
- Paul R. Williams & Associates, one of 6 state firms, to win an Architectural Award of Excellence from American Institute of Steel Construction in recognition of outstanding use of structural steel (LA Times)
- Donates plans for a new \$1 million First AME Church addition/expansion.

### **1963**

- Fellow of *Chicago Defender* Roundtable.
- Published the essay as part of a series “If I Were Young Today” in *Ebony*.
- Guardian Angel Cathedral, Las Vegas.

### **1964**

- Designed Beverly-Sunset Medical Center, West Hollywood.
- First African American to design a municipal project, P.S. 154, in New York City since Vertner Tandy.
- Named to advisory board for the International Design Center.
- Received honorary Doctor of Fine Arts degree, Atlanta University.

### **1965**

## Paul R. Williams Chronology

- Receives National Society of Interior Designers Design Award.
- Williams architectural renderings and Gordon Parks photographs displayed at Rockford College, Illinois, as part of a five-day festival “Creativity and the Negro.”

### **1966**

- USC Alumni Merit Award.
- Submits designs for buildings at Fisk.

### **1967**

- Included in a list of African American philanthropists. Also notes that Williams and 6 other members of his family are Life Members of NAACP.

### **1968**

- Chasen’s Restaurant, alterations and additions.

### **1969**

- Woodrow Wilson High School, LA.
- Mr. and Mrs. Paul R. Williams attended a State Dinner in Los Angeles (the first not held in the White House) in honor of Apollo 11 astronauts. Hosted by President and Mrs. Nixon, over 1000 guests were invited to this State Dinner. Only 40 guests were African American.

### **1973**

- Williams retires from practice. He is honored by his colleagues.

### **1974**

- AIA elects Williams to Emeritus status.

### **1977**

- Awarded City Council Commendation for Artistic Contribution to Los Angeles.

### **1980**

- Dies on January 23<sup>rd</sup>.

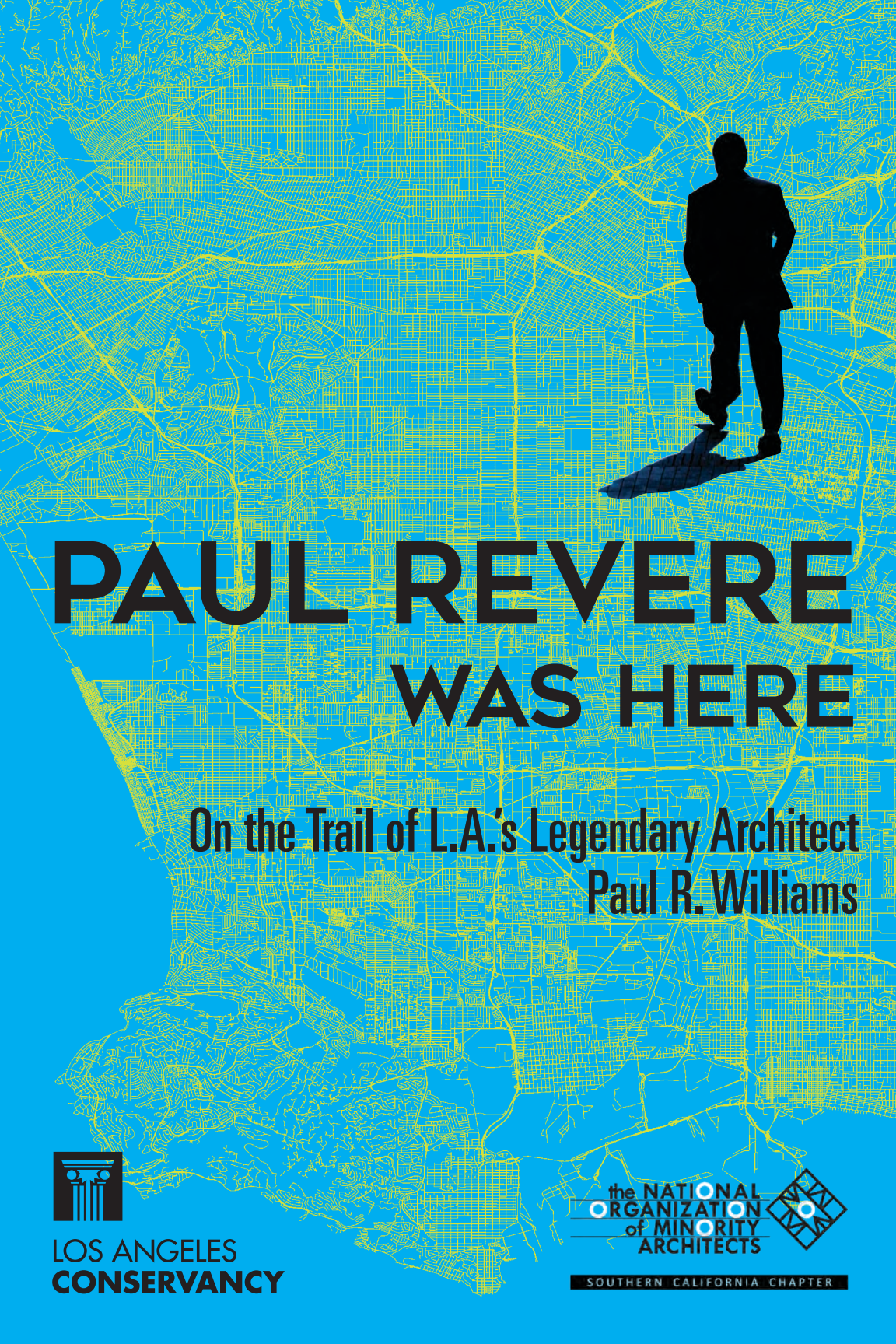


RESEARCH NOTES 1271 W. 35 <sup>th</sup> Street - Paul Revere Williams House		
Year	Source	Notes
1900	U.S. Census	Paul R. Williams, age 6, living at 1707 Pica Boulevard (likely Pico), Head of House Charles I Clarkson, age 44, relationship boarder
1910	U.S. Census	Paul R. Williams, age 16, living at 754 E. 15 <sup>th</sup> Street, Head of House Emily P Clarkson, age 44, relationship grandson
1916	Voter Registration	Paul R. Williams, living at 1530 E. 21 <sup>st</sup> Street
1917-18	World War I Draft Registration	Paul R. Williams, living at 1530 E. 21 <sup>st</sup> Street, occupation architectural draftsman, employer Reginald Johnson
1920	U.S. Census	Paul R. Williams, age 25, occupation draftsman, living at 1271 W. 35 <sup>th</sup> Street, Head of House Emily P. Clarkson, age 56, relationship godson, Della Williams, 25, wife
1920	City Directory	Paul R. Williams, Draftsman working for A.R. Kelly, living at 1530 E. 21 <sup>st</sup> Street
1920	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1921	City Directory	Paul R. Williams, Draftsman working for John C. Austin, living at 1271 W. 35 <sup>th</sup> Street
1922	City Directory	Paul R. Williams, Architect, working at 639 S. Spring Street, living at 1271 W. 35 <sup>th</sup> Street
1924	City Directory	Paul R. Williams, Architect, working at 639 S. Spring Street, living at 1271 W. 35 <sup>th</sup> Street
1924	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1926	Building Permit No. 1926LA23725	Paul R. Williams, Architect Paul R. Williams, Contractor Paul R. Williams, Owner Description: Addition of one sleeping porch Value: \$50.00
1928	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1929	City Directory	P.R. Williams, Architect, 3839 Wilshire Boulevard, Room 202
1930	U.S. Census	Paul R. Williams, age 36, occupation architect, living at 1271 W. 35 <sup>th</sup> Street, home owned, Della, 35, wife; Marilyn, 3, daughter; Norma, 1, daughter
1930	City Directory	P.R. Williams, Architect, 3839 Wilshire Boulevard, Room 202
1930-31	Negro City Directory	Mr. and Mrs. P.R. Williams, 1271 W. 35 <sup>th</sup> Street

RESEARCH NOTES 1271 W. 35 <sup>th</sup> Street - Paul Revere Williams House		
Year	Source	Notes
1931	City Directory	P.R. Williams, Architect, 3839 Wilshire Boulevard, Room 202
1933	City Directory	Paul R. Williams, Architect 3839 Wilshire Boulevard, Room 202, living at 1271 W. 35 <sup>th</sup> Street
1934	City Directory	Paul R. Williams, Architect 3839 Wilshire Boulevard, living at 1271 W. 35 <sup>th</sup> Street
1936	Building Permit No. 1936LA21185	Paul R. Williams/Architect: Paul R. Williams/Contractor: Paul R. Williams/Description: Garage/Value: \$125.00
1935	City Directory	Paul R. Williams, Architect 3839 Wilshire Boulevard, Room 202, living at 1271 W. 35 <sup>th</sup> Street
1936	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1936	City Directory	P.R. Williams, Architect, 3839 Wilshire Boulevard, Room 202
1937	City Directory	John Riddle, Herbert Rissenberg, Fred Spann, J. Cecil Strawn, Elliott Welsh are all listed as draftsman for Paul R. Williams
		Paul R. Williams, Architect 3839 Wilshire Boulevard, living at 1271 W. 35 <sup>th</sup> Street
1938	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1938	City Directory	Watson, Haskell, Carl Jensen, Marcel Mussa, Fred Spann, Elliott Welsh are all listed as draftsman for Paul R. Williams, but Williams is not listed
1938	Building Permit No. LA39050	Paul R. Williams/Architect: Paul R. Williams/Contractor: Paul R. Williams/Description: Remodel Kitchen/Value: \$200.00
1938	Building Permit No. LA39050	Paul R. Williams/Architect: Paul R. Williams/Contractor: Paul R. Williams/Description: Add two wings to existing playroom/Value: \$300.00
1939	City Directory	Williams is listed under Los Angeles City Officials, Municipal Housing
1940	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1940	City Directory	Paul R. Williams, Architect 3839 Wilshire Boulevard, Room 203, living at 1271 W. 35 <sup>th</sup> Street



RESEARCH NOTES 1271 W. 35 <sup>th</sup> Street - Paul Revere Williams House		
Year	Source	Notes
1941	City Directory	Paul R. Williams, Architect 3839 Wilshire Boulevard, Room 203, living at 1271 W. 35 <sup>th</sup> Street
1942	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1942	City Directory	P.R. Williams, Architect, 3839 Wilshire Boulevard, Room 203, living at 1271 W. 35 <sup>th</sup> Street
1948	Voter Registration	Paul R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1950	Passenger Crew List	Pau. R. Williams, living at 1271 W. 35 <sup>th</sup> Street
1952	Certificate of Occupancy for Building Permit No. 1950LA2705	Issued on July 16, 1952 for two-story Type V house and one-story Type V garage to Mr. and Mrs. Paul R. Williams, 1690 Victoria Avenue
1952	Voter Registration	Paul R. Williams living at 1690 S. Victoria Avenue



# PAUL REVERE WAS HERE

On the Trail of L.A.'s Legendary Architect  
Paul R. Williams



LOS ANGELES  
**CONSERVANCY**

the NATIONAL  
ORGANIZATION  
of MINORITY  
ARCHITECTS



SOUTHERN CALIFORNIA CHAPTER



# WHY PAUL REVERE WILLIAMS, NOW?

THROUGH THE YEARS, the L.A. Conservancy and the Southern California Chapter of the National Organization of Minority Architects (SoCal NOMA) have featured buildings by Paul Revere Williams at various programs and events. Given his tremendous impact as an architect and civic leader, there is never an inopportune time for exploring his work and celebrating his accomplishments. But there is urgency in telling Williams' story *now*, in 2021.

Despite his legendary status, examples of Williams' work face increasing threats of demolition or excessive alteration. In the last few decades, numerous Williams buildings have been destroyed, vanishing from the Los Angeles landscape. With them go a piece of history.

In a time of reckoning for the United States, protecting the work of Paul Revere Williams is of special consequence. According to the National Council of Architectural Registration Boards, African Americans represent only 2% of all certified architects in the United States. The reality is that America's built environment is overwhelmingly designed by white men. With precious few buildings designed by Black architects already, demolishing even one sends a damaging message. In the 2019 PBS Paul Revere Williams documentary, *Hollywood's Architect, The Paul R. Williams Story*, Dr. Lonnie Bunch of the Smithsonian Institute put that message into words, saying, "It's very easy to be written out of history when you're not present. That erasure of our history creates the sense for many African Americans that they haven't done very much. That they haven't transformed America." Preventing this expunging

from happening any more than it already has is precisely why the L.A. Conservancy, in partnership with the Southern California Chapter of the National Organization of Minority Architects (SoCal NOMA), has created *Paul Revere Was Here*, a campaign examining the legacy of Paul Revere Williams. For more information on events connected to *Paul Revere Was Here* and to learn how to get involved in protecting his works visit:

[laconservancy.org/PRWasHere](http://laconservancy.org/PRWasHere)



## PAUL REVERE WAS HERE: IN SEARCH OF A LEGACY

PAUL REVERE WILLIAMS was a remarkable architect. In a career that spanned nearly six decades, he designed over 3,000 buildings worldwide, 2,000 or more in Los Angeles County. His mastery of architectural styles ran the gamut, from Colonial, Spanish, Tudor and many more revivalist styles, to Modern and even Googie. The types of buildings he designed were no less varied. He was known as the ‘Architect to the Stars’ for the homes he created for Hollywood’s rich and famous, such as Frank Sinatra, Eva Gabor, Lucille Ball and Desi Arnaz. Yet he also designed public housing projects and a host of civic, commercial, community, and institutional buildings, even serving as an architect for the U.S. Navy during World War II. The American Institute of Architects, who posthumously awarded Williams the Gold Medal in 2017 (the highest honor given to an architect in the United States), described Williams as “...a figure whose accomplishments vaulted him into the vanguard of the profession. He stands as one of America’s foremost architects.” He was the first African American to receive the award.

For all the accolades Williams rightly deserves as an architect, his personal triumphs should not be overlooked. His story begins with adversity; by 1898 both of Williams’ parents had died of tuberculosis, leaving Williams, then four years old, and his older brother Chester Jr., alone. He was raised by Emily and Charles Clarkson, foster parents who ensured that young Paul Williams received a good education as well as the benefits of a good community at First African Methodist Episcopal Church (First A.M.E.). They supported him in becoming an architect, a goal he single-mindedly pursued despite many who believed a Black man would never succeed in such a profession. He channeled the discrimination and setbacks he endured into a ferocious dedication to push his skills further. In his 1937 essay for *American Magazine*, “I Am a Negro”, Williams wrote, “Without having the wish to ‘show them,’ I developed a fierce desire to ‘show myself.’ I wanted to vindicate every ability I had. I wanted to acquire new abilities. I wanted to prove that I, AS AN INDIVIDUAL, deserved a place in the world.”

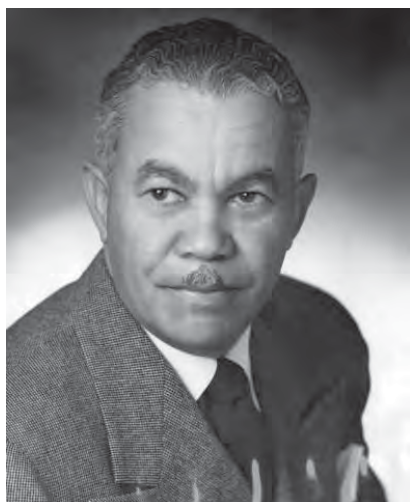


**Young Paul Revere Williams**



To fully understand how extraordinarily successful Williams was at accomplishing this goal requires the will to travel. Looking at one of Williams' buildings will give you an appreciation for his sense of balance, scale, and proportion, but it is only by visiting multiple sites that his genius shines through. Even a small sampling of his prolific catalogue (such as the one contained in this booklet) demonstrates the depth of his agility in designing across categories. Furthermore, his ability to realize and prioritize his clients' visions—as opposed to his own tastes or ambitions—mean that his buildings capture the spirit of those they were meant to serve, and not, in any obvious way, Williams' personal aesthetics or opinions. His elegant projects are

tributes to the people that used them, not edifices to himself. It is the variety and abundance of Williams' buildings—as well as his “uncanny ability to design through someone else's eyes” (as described by curator Andrea Dietz) that makes visiting the places he created an imperative in appreciating his legacy.



Paul Revere Williams, 1951

This is the challenge and the adventure of a self-directed driving tour which seeks to explore the places in Los Angeles where you can find Williams' presence, and know unequivocally that *Paul Revere Was Here*. This booklet contains a selection of key sites in Williams' life and career. Historic places that trace his early development as an artist and architect are included,

as well as a selection of some of his most significant buildings. Additionally, examples of buildings by other Black architects give testimony to the trail Williams blazed.

We encourage you to visit these sites in whatever order you desire, and to see as many places as you choose—while always being mindful of resident's privacy. If there is one that strikes a personal chord, or that brings Paul Revere Williams' essence most clearly to the forefront for you, we hope you'll consider letting us and our community know. **Hold the *Paul Revere Was Here* sign (included as a printable sign on the last page of this booklet) in front of your building of choice, and post to the L.A. Conservancy's (@laconservancy) and SoCal NOMA's (@SoCalNOMA) Instagram accounts: #PaulRevereWasHere.**

We hope to see you on the trail of Paul Revere, enjoying the places across L.A. County that tell his story.

## PAUL REVERE WAS HERE: THE MAN

*These places played important roles in Paul Revere Williams' life.*

### OLVERA STREET

845 N. Alameda Street • Los Angeles, CA 90012

• *Los Angeles Historic-Cultural Monument #64*

Olvera Street and the Los Angeles Plaza, one of the oldest sections of downtown Los Angeles dating back to the 1820s, is often the starting place for understanding L.A.'s history and origins. It's also where Paul Revere Williams' story begins. It was here, in 1893, that his parents, Lila and Chester Stanley Williams, newly arrived in Los Angeles by way of Memphis, Tennessee, opened a fruit stand. Becoming a vendor offered the Williamses a chance to own their own business—a change from Chester's former job as a waiter at the Peabody Hotel in Memphis. Today, Olvera Street is part of El Pueblo de Los Angeles Historic Monument. Stalls selling trinkets and other wares harken back to the area's roots. Occasionally, fresh produce and vegetable stalls still make an appearance.

**Los Angeles Plaza, 1890 (Security Pacific Collection/Los Angeles Public Library)**







**Santee Street, Circa 1930 (Dick Whittington Studio/USC Digital Library)**

## SANTEE STREET

*(former site of Paul Williams' childhood home)*

**842 Santee Street • Los Angeles, CA 90014**

Paul Revere Williams, the second son of Lila and Chester Williams, was born at 842 Santee Street in downtown Los Angeles on February 18, 1894. As a toddler, Williams and his mother would visit his father's fruit stand nearly every day, catching a horsecar to and from home. By the time he was four, both his parents had died, orphaning Williams and his older brother. Williams went to live with Emily and Charles Clarkson, who became his foster parents. The Clarksons lived in the neighborhood so Williams continued to grow up in this section of downtown Los Angeles, which was home to a wide variety of racial and ethnic communities. He attended the First A.M.E. Church on 8th and Towne Street, attended school on Pico Boulevard, and sold newspapers on the corner of First and Spring Street.

## LOS ANGELES TRADE-TECHNICAL COLLEGE

*(former site of Polytechnic High School, Los Angeles)*

400 W. Washington Boulevard • Los Angeles, CA 90015

Paul Williams decided to become an architect while attending Polytechnic High School, Los Angeles. His plans were not supported by his advisor, who, upon hearing of Williams' ambitions to continue his architectural studies at a university, exclaimed "Who ever heard of a Negro being an architect?" Williams graduated in 1912 with a class of 174 students.

Polytechnic High School opened in 1897 to serve as a more specialized branch of Los Angeles High School—the only dedicated high school in the city at the time. Originally located in downtown Los Angeles on South Beaudry Avenue, it moved in 1905 to Washington Boulevard and Flower Street, which is where Paul R. Williams attended classes. Today, the site serves as the campus of Los Angeles Trade-Technical College. Polytechnic High School relocated to the San Fernando Valley in 1957, where it continues today.

**Polytechnic High School, Los Angeles, Circa 1905**  
**(Herald Examiner Collection/Los Angeles Public Library)**





## WATT HALL, UNIVERSITY OF SOUTHERN CALIFORNIA

USC School of Architecture, University of Southern California  
Watt Hall, Suite 204 • Los Angeles, CA 90089

1974, Edward Killingsworth

Following his graduation from Polytechnic High School, Williams went on to study at the Los Angeles Arts School and the Beaux-Arts Institute of Design, and enrolled in the University of Southern California's architecture engineering program in 1916. He was one of the first students of what was then known as the architecture engineering program at USC, originally established in 1914. It would become its own School of Architecture by 1925. Williams' engineering program included business classes and plenty of math courses, subjects that served him well throughout his career. Williams helped pay for his education by making brass decorations for men's watches and women's handbags. Watt Hall was built in 1974 and designed by USC alumnus Edward Killingsworth. It and Harris Hall are the primary buildings of USC's current School of Architecture.



## SPRING STORY LOFTS

(formerly the Los Angeles Stock Exchange Building)

639 S. Spring Street • Los Angeles, CA 90014

1919, Morgan, Walls & Morgan

• *Los Angeles Historic-Cultural Monument #671*

By late 1922, Williams had made enough money through design competitions and by working in various architecture firms to open his own practice, Paul R. Williams & Associates. A garden suite of what was then known as the Stock Exchange Building in downtown Los Angeles became his first office. The building, designed by the prominent Los Angeles firm Morgan, Walls & Morgan was completed in 1919. Aside from being a stunning work of Beaux Arts architecture, this building contributed to the commercial development of downtown Los Angeles and cemented Spring Street's reputation as the "Wall Street of the West." Its fame and prestige may have made it the ideal

location for a young architect ready to establish a fledgling firm. Today, the mixed-use space contains retail space and loft apartments. Later, the building would serve as the headquarters of Barclay's Bank before becoming the mixed-use space of retail spaces and loft apartments it is today. It is a contributor to the Spring Street Financial District, listed on the National Register of Historic Places.

In 1923, shortly after establishing his firm, Williams was officially admitted to the American Institute of Architects (AIA) as an Associate Member. He was the first known Black member of the AIA.





## 1271 WEST 35TH STREET

Los Angeles, CA 90007

1909, Architect unknown

By the time he was 25 years old, Williams had met and married his wife, Della Mae Givens. They lived with Williams' foster mother until purchasing their own home at 1271 West 35th Street, a modest house in the West Adams neighborhood in South Los Angeles. The neighborhood was home to a large Black community, in large part because it was free of the racial covenants which blanketed Los Angeles at the time.

In Williams' 1937 essay, "I Am a Negro," he wrote:

*Today I sketched the preliminary plans for a large country house which will be erected in one of the most beautiful residential districts in the world. Sometimes I have dreamed of living there. I could afford such a home. But this evening, I returned to my own small, inexpensive home... in a comparatively undesirable section of Los Angeles. I must always live in that locality, or in another like it, because...I am a Negro.*

Williams and Della lived at 1271 West 35th Street for 30 years.



## 1690 S. VICTORIA AVENUE

Los Angeles, CA 90010

1951, Paul R. Williams

• *Los Angeles Historic-Cultural Monument #170*

Ultimately, Williams designed and built a new home, in the affluent and influential neighborhood of Lafayette Square. Following the 1948 United States Supreme Court's landmark decision in *Shelley v. Kraemer* (334 U.S. 1) overturning discriminatory covenants, Lafayette Square, which had been restricted to white, non-Jews only, became home to Paul R. Williams and his family. It came as a surprise to some that this home, unlike many he had designed over the years, was not in any type of revivalist style, but was instead International, exhibiting clean lines, interior curves, and an embrace of California indoor/outdoor living. Williams and Della were involved in every aspect of the home. Williams designed the furniture, which was custom built, and the landscaping as well. His attention to detail and perfectionism is still on full display in this 1951, mid-century home. The home is currently undergoing restoration.







## THE WILFANDEL CLUB

3425 W. Adams Boulevard • Los Angeles, CA 90018

1912, Architect unknown

Della Mae Williams was a force in the Williams household. Aside from raising two daughters, hosting social events, and supporting her husband's career, she was also a leader in Black women's groups. One of the most notable of these was the Wilfandel Club, which Della co-founded with Fannie Williams (no relation) in 1945. Fifty-one resourceful Black women came together to purchase the 1912 Mediterranean Revival home in response to the segregation that denied them access to other social groups and public spaces. The Wilfandel (the name combines Della and Fannie's first and shared last names) is one of the oldest Black women's clubs in Los Angeles. It is still active today and was awarded a grant in 2018 by the National Trust for Historic Preservation's African American Cultural Heritage Action Fund.

## FIRST AFRICAN METHODIST EPISCOPAL CHURCH

2270 S. Harvard Boulevard • Los Angeles, CA 90018

1965, Paul R. Williams

Paul Revere Williams was a member of First A.M.E. and was involved in church life for the entirety of his life. Founded in the Spring Street living room of real estate entrepreneur and formerly enslaved Biddy “Grandma” Mason in 1872, First A.M.E. changed locations several times before landing in the prestigious West Adams neighborhood of Sugar Hill. In need of a bigger facility to serve the community, Williams was asked by church leadership to design a new building. He did so, creating a Late Modern style, 5,000-seat sanctuary and a Community Youth Center. Williams’ design for the church, while simple, features a folding plate motif along the roofline and porch of the front entrance.


When Williams passed away at age 85 in 1980, his funeral was held in the church he designed. His friend and then-pastor Cecil Murray wrote an article in the *Los Angeles Sentinel* saying, “The blood of Paul R. Williams is in the walls of this church.”





# PAUL REVERE WILLIAMS: THE ARCHITECT

*Following is a sampling of Paul Revere Williams' must-see work.*

Visit this link to hear audio recordings of SoCal NOMA members sharing information and stories about Paul R. Williams sites. Look for this symbol  next to the buildings that have additional recorded commentary.



## 28TH STREET APARTMENTS (YMCA)

1006 E. 28th Street • Los Angeles, CA 90011

1926, Paul R. Williams

- *Los Angeles Historic-Cultural Monument #851*
- *National Register of Historic Places*

This Spanish Colonial Revival style building was designed by Paul R. Williams to serve as a YMCA for the Black community of South Los Angeles. Williams incorporated the likenesses of Frederick Douglass and Booker T. Washington into the ornate facade to remind the young people who used the building of two great Black role models. The pool was an important feature of Williams' design because it provided African Americans with swimming options during a time when municipal swimming pools were racially segregated in Los Angeles. In 1931, Judge Walter S. Gates ordered an end to racial segregation in municipal swimming pools after Ethel Prioleau, an African American widow of an Army major, sued the city, complaining that she was not allowed to use the swimming pool in nearby Exposition Park.

In 2012, the YMCA reopened as 28th Street Apartments after a renovation project that converted the original building and a new addition into forty-nine studio apartments with private kitchens and baths. The building now serves adults with low incomes and young people who formerly experienced homelessness transitioning to independent living. The 28th Street Apartments represent a remarkable reimagining of a cultural and architectural icon in Los Angeles, which earned the project a Conservancy Preservation Award in 2013.





## KELLY MUSIC BUILDING

1043 Westwood Boulevard • Los Angeles CA, 90024

1929-30, Paul R. Williams

• *Los Angeles Historic-Cultural Monument #1201*

Commissioned by John T. Kelly to be the third retail location for his music store business the Kelly Music Company, Westwood's Kelly Music Building stands as one of Williams' earliest commercial architectural commissions. Completed in 1930, the Kelly Music Building was part of the initial development phase of Westwood Village, which officially opened in late 1929. In fitting with the planned architectural design of Westwood Village, the building was designed in the Mediterranean Revival style. The ground floor of the building prominently features five arches that form an arcade. The interior of the building contains a curving marble staircase with an ornate metal railing, as well as a decorative wood mantled fireplace.

In 2019, the Los Angeles Conservancy nominated the building for local Historic-Cultural Monument (HCM) recognition. That nomination passed, and on December 10, 2019 the Kelly Music Building was designated.



## PAUL R. WILLIAMS APARTMENT COMPLEX

(formerly Angelus Funeral Home)

1010 E. Jefferson Boulevard • Los Angeles, CA 90011

1934, Paul R. Williams

- *Los Angeles Historic-Cultural Monument #774*
- *National Register of Historic Places*

Just as African Americans were historically denied access to financial and other social services in Los Angeles, they also struggled to find mortuaries that would assist with services and burials. When the Black-owned Angelus Funeral Home was founded in 1922, it provided an important service to the African American community. By the early 1930s, the business was thriving and needed to expand. Paul R. Williams was hired to design the new funeral home. He created a beautiful and tasteful drawing room, mortuary church chapel, private viewing room and a nursery for small children inside of the wedge-shaped Spanish Colonial Revival/Georgian Revival building. Groupings of windows gave a view of the patio, fountains, and flowers outside.

The Angelus Funeral Home kept expanding, and in 1961 moved to another location on Crenshaw Boulevard. Williams was once again hired, this time to design a building for the new location to meet the funeral home's growing needs. The earlier 1934 building was rehabilitated and became part of a new affordable housing project in 2019: the Paul R. Williams Apartments complex. It now houses management offices, community spaces, and a few residential units in this complex comprised of old and new buildings.





## MUSIC CORPORATION OF AMERICA HEADQUARTERS BUILDING



360 N. Crescent Drive • Beverly Hills, CA 90210

1938/1964 Paul R. Williams

The Music Corporation of America Headquarters Building was commissioned by Jules Stein for his Music Corporation of America (MCA) talent agency. Jules Stein was a Chicago ophthalmologist who ran a side business booking gigs for local musical talent. Stein, along with business partner William R. Goodheart, Jr. founded MCA in 1924. MCA would eventually move their headquarters to Los Angeles to focus on representing Hollywood talent. MCA would go on to represent such stars as Bette Davis and Ronald Reagan. By the 1940s, MCA was the largest talent agency in the world.

Stein wanted his clients to feel at home when they visited MCA and asked Williams to create an office complex with a residential feel. The result was an English Georgian mansion complex, complete with a radio station, a projection room, and over thirty offices. In 1939, the Southern California Chapter of the American Institute of Architects awarded Williams the Award of Merit for his work on the building. MCA sold the building to Litton Industries in 1964 and Williams was brought back to design an additional three-story building and a parking lot. It was designated as a local Historic Landmark in 2020.



## SAKS FIFTH AVENUE

9600 Wilshire Boulevard • Beverly Hills, CA 90212

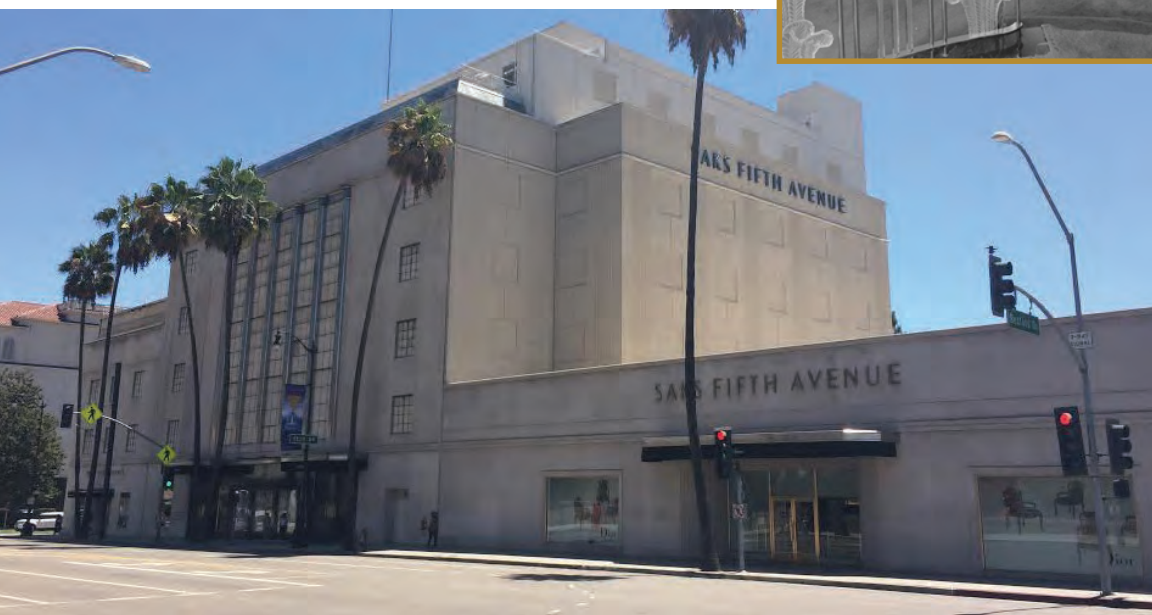
1939, Parkinson & Parkinson (exterior), Paul R. Williams (interior)

The first Saks Fifth Avenue store in Southern California opened in 1939. Father and son architecture team Parkinson & Parkinson designed the exterior of the building. They were well-known at the time for designing the famed Art Deco style Bullocks Wilshire department store located on Wilshire Boulevard.

Williams served as interior architect of L.A.'s Saks Fifth Avenue, giving the store a very unique feel. He designed each shopping area to be semi-enclosed, minimizing potential distractions for customers. Each area was decorated in a theme that complimented the clothes displayed there. The rooms were illuminated by a mix of indirect lamps and small hidden floodlights which were aimed at the clothes, a unique lighting set up for a department store. The store was very successful. Williams was brought back to design two new exterior additions to the building in 1940 and 1948.

For a time, Perino's, a restaurant on Wilshire Boulevard famous for its Hollywood clientele, operated Saks Fifth Avenue's rooftop Terrace Restaurant as an offshoot location. Williams had redesigned Perino's most well-known location in 1950, adding additional glamour to one of L.A.s favorite eateries. Despite efforts to save Perino's structure, it was torn down in 2005.

**Saks Fifth Avenue  
Interior, Circa 1940  
(Maynard L. Parker,  
Huntington Library)**





## THE BEVERLY HILLS HOTEL



9641 Sunset Boulevard  
Beverly Hills, CA 90210

1912, Elmer Grey

1941, Paul R. Williams

(renovation and addition)

- *Beverly Hills Historic Landmark #1*

With its pink and green façade and iconic signage, The Beverly Hills Hotel has become a legendary piece of Los Angeles' silver screen history. The original main structure of the hotel was completed in 1912 and was designed by architect Elmer Grey. The building was done in the Mediterranean Revival style, and in the following decades became synonymous with

Hollywood glamour. Anyone who was anyone could be seen on any given day relaxing by the pool or having a drink in the lounge.

The hotel limped through the Great Depression, but was revitalized in the 1940s, in part due to work begun in 1941 by Williams and a team of interior designers. Williams updated much of the complex, renovating existing sections of the hotel, while also designing additions. It was during this time that the building was repainted to the now well-known pink and green. In 1949, Williams completed the Crescent Wing which prominently displays the name "The Beverly Hills," in Williams' own handwriting. Despite Williams' contributions, The Beverly Hills Hotel's segregation policy meant that he was not allowed to stay or dine at the hotel. Wait staff would not seat or serve Williams at the restaurant or pool unless he was in the company of one of the white owners. (The same was true for his work on the Ambassador Hotel: although he designed the Ambassador's coffee shop in the late '40s—among other additions—it's unlikely he would have been allowed service there.) As of 2021, The Beverly Hills Hotel's Paul R. Williams suite—which retains Williams' late 1940s style—is priced at \$4,500.00 per night.



## STANLEY MOSK COURTHOUSE

111 N. Hill Street • Los Angeles CA, 90012

1947, Paul R. Williams, Austin, Field & Fry, Stanton & Stockwell and Adrian Wilson

Originally known as the Los Angeles County Courthouse, the building was conceived as part of the monumental 1947 Civic Center Master Plan that transformed a large portion of Bunker Hill through the expansion of the downtown Los Angeles Civic Center. The Courthouse was designed simultaneously with the adjacent L.A. Civic Center by a team of noted, local architects and artists known as The Allied Architects, led by Paul R. Williams. In keeping with Williams' belief that government buildings should be understated, the courthouse was designed in a conservative, Late Moderne style. The building spans two city blocks and is clad in panels of ceramic veneer, with the lower floors featuring polished red granite. The Hill Street entrance features terra cotta relief sculptures depicting allegorical representations of Truth, Law and Justice designed by sculptor Donal Hord.

The Los Angeles County Courthouse was renamed in 2002 in honor of Stanley Mosk, who was the longest serving justice on the California Supreme Court and had previously served as Attorney General of California.





## LEGACY PLAZA

(formerly Golden State Mutual Life Insurance Company Building)

1999 West Adams Boulevard • Los Angeles, CA 90018

1949, Paul R. Williams

- Los Angeles Historic-Cultural Monument #1000
- National Register of Historic Places



The Golden State Mutual Life Insurance Company (GSM) was founded in 1925 as one of the first companies on the West Coast to offer life insurance to African Americans. It quickly became the largest insurance company in its field. The Late Moderne style structure served as the company's headquarters until 2009. The building is made up of a six-story central structure flanked by two,

five-story wings which frame the main entrance. The large Moderne style letters spelling "GOLDEN STATE MUTUAL LIFE" above the main entrance are original to the building. The building was designed to hold over 300 employees and included a 150-person cafeteria and 400-seat auditorium. The upper portion of the interior lobby side walls contain two oil on canvas murals painted by either artist Charles Alston or Hale Woodruff. These murals were commissioned by Williams, and together the murals are entitled "*The Negro in California History: Settlement & Development.*"

As GSM's business began to decline in the late 1980s, the company started to liquidate many of its assets, including its extensive art collection. In 2009, the building was sold to provide a new headquarters for the South Central Los Angeles Regional Center (SCLARC), a private non-profit organization that provides services for individuals diagnosed with developmental disabilities and children with developmental delays. The L.A. Conservancy and SCLARC advocated for the lobby murals to stay with the building instead of being removed and sold to repay GSM's debts. In 2011, following a nomination submitted by the Los Angeles Conservancy, the building was designated a City of Los Angeles Historic-Cultural Monument, which ensured the murals would be kept in the lobby where they were originally intended to live.

## UCLA BOTANY BUILDING

618 Charles E. Young Drive • Los Angeles, CA 90095

1959, Paul R. Williams

Similar to many of his residential designs, Williams purposely designed the UCLA Botany Building to conform to its landscape rather than transforming the land to fit the building. Located next door to the University's botanical garden, the Botany Building incorporates the garden into its design with its glass façade, bringing in light and allowing students a view of the garden.

During a 2018 redesign and seismic retrofit of the building, architectural firm CO Architects discovered Williams' unused hand-drawn designs for a 285-square foot wall mosaic with a leaf motif. The drawing did not include material or color notes, but by using other works by Williams as a guide, CO Architects was able to bring the 72,000-tile mosaic to life. A bronze plaque citing Williams' contributions to the building was also added as part of the redesign.

**Right: Botany mural in entryway**  
**Below: UCLA Botany Building, 1959**







## FOUNDER'S CHURCH OF RELIGIOUS SCIENCE

3281 W. Sixth Street • Los Angeles, CA 90020

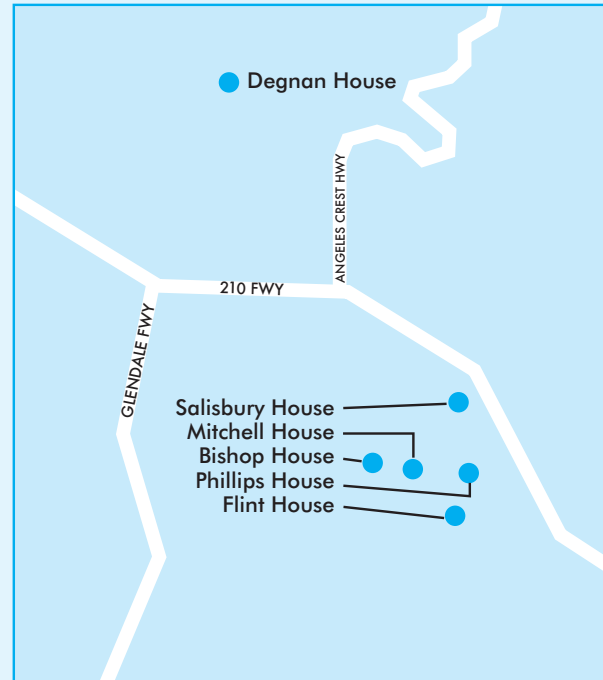
1960, Paul R. Williams

- *Los Angeles Historic Cultural Monument #727*
- *National Register of Historic Places*

Dr. Ernest Holmes created the Founder's Church of Religious Science in 1932. By the time he died in 1960, his congregation had grown to 100,000 members across the country. As a result of this growth the Los Angeles congregation needed a new sanctuary and Williams was hired to design it. The Founder's Church is one of the few religious buildings Williams designed, and is a wonderful example of his Modern design buildings. The reinforced concrete building is topped by an enormous steel-framed dome that reaches four stories in height. The tall wall of pierced concrete block encloses the church within a lush green garden and adds depth to the unadorned main sanctuary. The wall and the domed structure together have a Moorish flavor, presented in a clean and simplified Modern style. The building received a grant from the National Trust for Historic Preservation's African American Cultural Heritage Action Fund.

## PAUL REVERE WAS HERE: LA CAÑADA FLINTRIDGE

ONE OF THE greatest concentrations of Paul R. Williams homes is in La Cañada Flintridge (the two towns of La Cañada and Flintridge merged in 1976). Frank Putnam Flint, a real estate developer and former U.S. Senator founded Flintridge, a 1,700-acre segregated development that promoted racial housing restrictions as a selling point. The wealthy clients who bought Flintridge lots needed architects and one that Flint recommended was Paul R. Williams, who received his license in 1921. Williams was garnering publicity for the creative designs he was entering in architectural competitions and Flint read about his accolades. The architect surprised the developer by telling him that they had originally met when Williams was a child selling newspapers to Flint's downtown Los Angeles office. Williams later said "I got my start doing better houses...from him." Williams also said he designed 32 houses in La Cañada Flintridge. Most were custom-designed commissions, but at least ten were spec houses for the Flint company. Williams' fledgling days designing homes in La Cañada Flintridge in the 1920's gave him the financial security to open his own firm.



For a more comprehensive list of the homes designed by Paul R. Williams in La Cañada Flintridge, visit <https://www.laconservancy.org/self-guided-tours>

### ***A Word of Caution***

Much of the charm and beauty of La Cañada Flintridge is its hilly terrain offering scenic views at almost every turn. But because of the terrain, many homes are sited on curving, narrow roads with no sidewalks and limited or no parking. Others are located on relatively flat roads, some with sidewalks, and some with roadside parking.



## DOUGLAS MITCHELL HOUSE

640 Berkshire Avenue • 1923

Gates open to a manicured lawn and a winding driveway that leads to a stately Colonial Revival style mansion built for an Automobile Club executive whose brother Standish lived next door. This early Williams design displays his ability to give elegance and balanced proportion to classic styles.



## LOIS AND STUART M. SALISBURY HOUSE

4420 Gould Avenue • 1925

A timeless Spanish Colonial Revival, this stucco house with scalloped overhangs, terracotta roof, wood shutters and Monterey balconies sits on a 55,000 square foot lot with a casita and park-like expanses of lawn, trees and flowers. The beautiful integration of home and outdoor space is a Williams signature.



## JOHN BISHOP AND LILLIAN GREEN HOUSE

4151 Commonwealth Avenue  
1927

Designed as a weekend house for the family of a Long Beach real estate investor, this 7,400 square foot Tudor Revival style home has had many owners. Despite this, the ornate interior with 10 foot doors, leaded glass windows and hand-carved wood interiors has not been much altered from its original design.



## JAMES AND DOROTHY DEGNAN HOUSE

5200 Alta Canyada Road • 1927

This exquisite and palatial Spanish Renaissance Revival house has an embellished cast stone entrance that opens to 7,700 square feet of ornate rooms, including a ballroom. The magical grounds, which Williams designed as outdoor living space, include two cottages, a grotto, decorative garden sculpture and tiled fountains.



## IDA MAY PHILLIPS HOUSE

445 Somerset Place • 1927

Dramatically sited on a steep street and next to a Williams Tudor Revival style house at 453 Somerset, this cream-colored brick Italianate Mediterranean style home has a terrace above a Palladian window and an arched front door surrounded by a classical pediment and pilasters. The house is built on multiple levels and has a 35-foot-long living room.



## KATHERINE BLOSS FLINT HOUSE

524 Dartmouth Place • 1929

Before the death of her husband Frank Flint, Katherine Flint commissioned a smaller version of the house, later demolished, where they lived. Williams, an expert in combining architectural styles, designed a Colonial Georgian Revival style mansion with sumptuous yet comfortable interior details and spacious gardens.





## PAUL REVERE WAS HERE: THE LEGACY

*These sites are just a few designed by Black architects who were inspired and influenced by Paul R. Williams to create incredible architecture\**

### MEXICAN AMERICAN OPPORTUNITY FOUNDATION

(formerly Golden State Mutual Life Insurance Building)  
4261 South Central Avenue • Los Angeles, CA 90011

1928, James H. Garrott

- Los Angeles Historic-Cultural Monument #580
- National Register of Historic Places

The Black-owned enterprise Golden State Mutual Life Insurance Company started out operating from a one-room office to provide what no other business did: insurance policies for the area's growing Black population. The company commissioned architect James H. Garrott to design what would become their new headquarters. Garrott was the second African American admitted to the American Institute of Architects. His application was sponsored by Paul R. Williams, the first person to achieve that distinction. Garrott's Mission Revival style building was Golden State Mutual's headquarters before it moved to its new location—designed by Williams—in 1949. The original building by Garrott now houses a location for the Mexican American Opportunity Foundation.



\*For a map of over 50 projects by African American architects in Los Angeles, visit <http://bit.ly/SoCalNOMAMap>



## CHASE KNOLLS

13401 Riverside Drive • Los Angeles, CA 91423

1947, Ralph A. Vaughn, Heth Wharton

• *Los Angeles Historic-Cultural Monument #683*

Garden City planning principles guided the design of this postwar apartment community (1947-1949). Architects Heth Wharton and Ralph A. Vaughn, the latter a Black architect, provided tenants with open, landscaped, inner courtyards separated from perimeter storage areas, garages, and vehicular traffic. Vaughn, who was hired by Paul R. Williams in 1937, worked on notable buildings such as the Saks Fifth Avenue store in Beverly Hills during his five years with the firm. Like Williams, Vaughn designed homes for the Hollywood elite, including Tyrone Power and Bert Lahr. He also designed movie sets for MGM. In the late 1970s he assisted in the restoration of Watts Towers. Chase Knolls was designated a Los Angeles Historic-Cultural Monument in 2000.



## EDGEWATER INN

(SeaPort Marina Hotel) - Demolished

6400 E. Pacific Coast Highway • Long Beach, CA 90803

1963, Roy Sealey

Architect Roy Sealey, who worked with Paul R. Williams before forming his own firm, designed the Googie-styled, 200-unit hotel in 1963. Its Y-shaped support piers and diamond-patterned roofline of the main building were connected to zigzag-shaped, two-story guest room wings, which afforded each room an ocean or courtyard view. Telephone booths were in the shape of giant seashells. Over time, the complex suffered from deferred maintenance. Efforts to preserve the structure, including appeals by the Los Angeles Conservancy, eventually failed and the complex was demolished and replaced by a massive retail center in 2017. Two notable structures by Sealey that still stand include the 1967 East L.A. Department of Social Services (5445 Whittier Boulevard, East Los Angeles) and the County USC Medical Center (2051 Marengo Street, Los Angeles), which Sealey expanded between 1969 and 1976.





## FIRST BAPTIST CHURCH OF VENICE

985 Westminster Avenue • Los Angeles, CA 90291

1968, George Raymond Williams

The Venice neighborhood was created in the early 1900s as a seaside amusement park. Developer Abbot Kinney employed a sizable number of African Americans to dig the canals and build the piazzas. Those workers were permitted to live only within the nearby neighborhood of Oakwood which, in 1913, is where the First Baptist Church was founded to serve the Black community. Over time, the church occupied several buildings, including a Paul R. Williams-designed structure on Westminster Avenue, across the street from the current church. In 1972, the Williams-designed building moved to 11205 S. Vermont Avenue in South Los Angeles, where it remains today. The building that replaced it, an A-frame structure designed by Black architect George R. Williams (no relation to Paul R. Williams) was completed in 1968. However, due to rising rental costs in the area, the congregation left the building, relocated to Westchester in 2015, and the building was put up for sale. The new owners of the church have proposed a major renovation which would turn it into a private residence—but for many, the building remains a vital anchor in the memory of the community. Currently, the renovation plans are being challenged and there is a community-led effort to designate the church as a Historic-Cultural Monument.



## WATTS HAPPENING CULTURAL CENTER

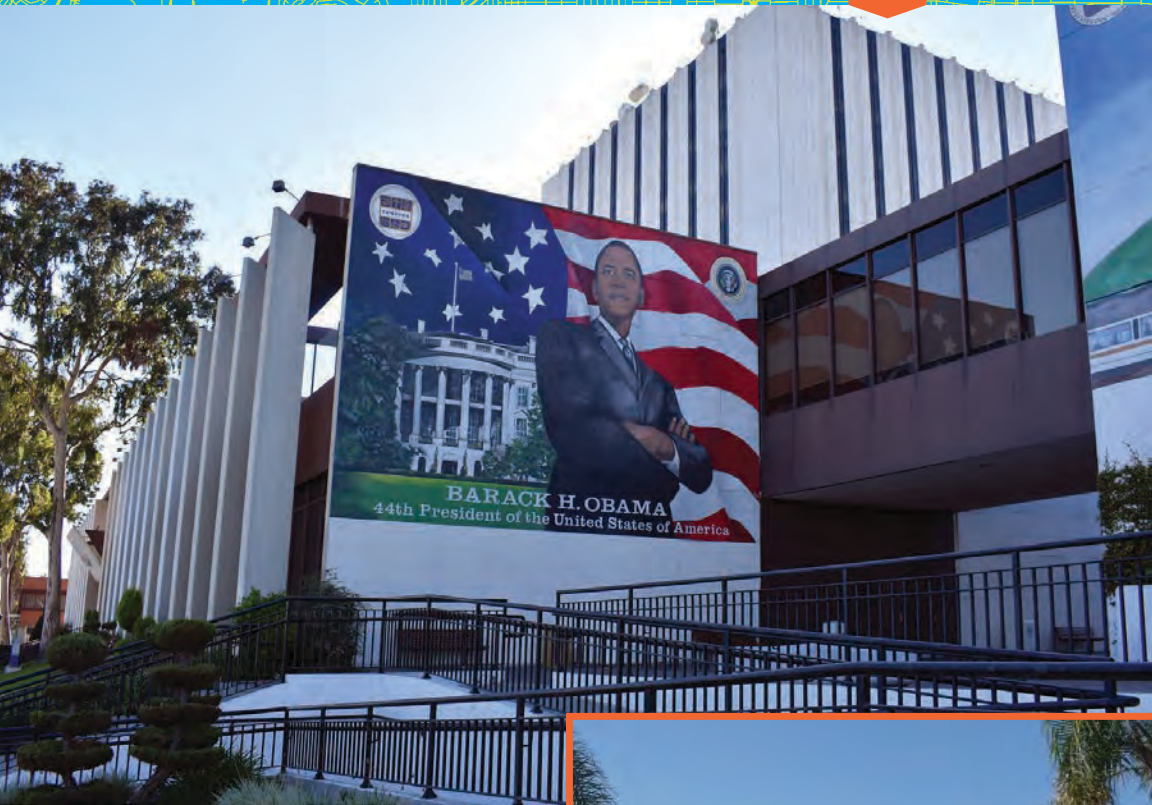
(formerly Mafundi Institute Building)

1845 East 103rd Street • Los Angeles, CA 90002

1969, Robert A. Kennard, Arthur Silvers

In 1957, Robert Kennard, a graduate of USC, established one of L.A.'s early Black architectural firms. Kennard was familiar with Paul R. Williams' work from an early age, having been introduced to it by a teacher at Monrovia High School. Like Williams, his career began with residential design; Kennard completed over 40 residences by the early 1960s. The firm he founded, Kennard Design Group (KDG), remains one of the largest Black-owned architectural firms in California. The Late-Modern Watts Happening Cultural Center, located within the Watts community and designed by Kennard and Arthur Silvers, an architect and social justice activist, served as a prominent center for Black art, culture, and local activism. Currently, the building is threatened by redevelopment proposals which may call for its demolition. To find out how you can support the L.A. Conservancy's efforts to save the building, visit: <https://www.laconservancy.org/WHCC>





## COMPTON CITY HALL & CIVIC CENTER

205 S. Willowbrook Drive  
Compton, CA 90220

1976-1977, Harold Williams

This Late-Modern style complex designed by architect Harold Williams (no relation to Paul R. Williams, but under whom he apprenticed), includes a City Hall as well as a county library, police department, post office, and courthouse. The buildings surround a plaza whose centerpiece is the King Memorial, designed by Gerald Gladstone in collaboration with the architect. As the ninth Black architect licensed in California, Williams felt his commission to design the complex gave him a chance to give back to the African American community. Chattel, a historic preservation consulting firm, earned a 2013 Preservation Award from the Los Angeles Conservancy for its respectful reglazing of the City Hall's windows.







## CAAM (CALIFORNIA AFRICAN AMERICAN MUSEUM)

600 State Drive (Exposition Park) • Los Angeles, CA 90037

1984, Jack Haywood, Vince Proby

Founded in 1977, CAAM became the first state-supported museum of its kind, spotlighting the important roles African Americans have played in the American West. In 1984, while the Summer Olympics were taking place next door at the Coliseum and throughout Los Angeles, the museum opened its doors. The 44,000 square-foot building was designed by noted architects Jack Haywood and Vince Proby. Following in the trailblazing footsteps of Paul R. Williams, Proby was the first Black architect to serve on California's State Board of Architectural Examiners.

### 1984 Summer Olympics, Los Angeles Memorial Coliseum

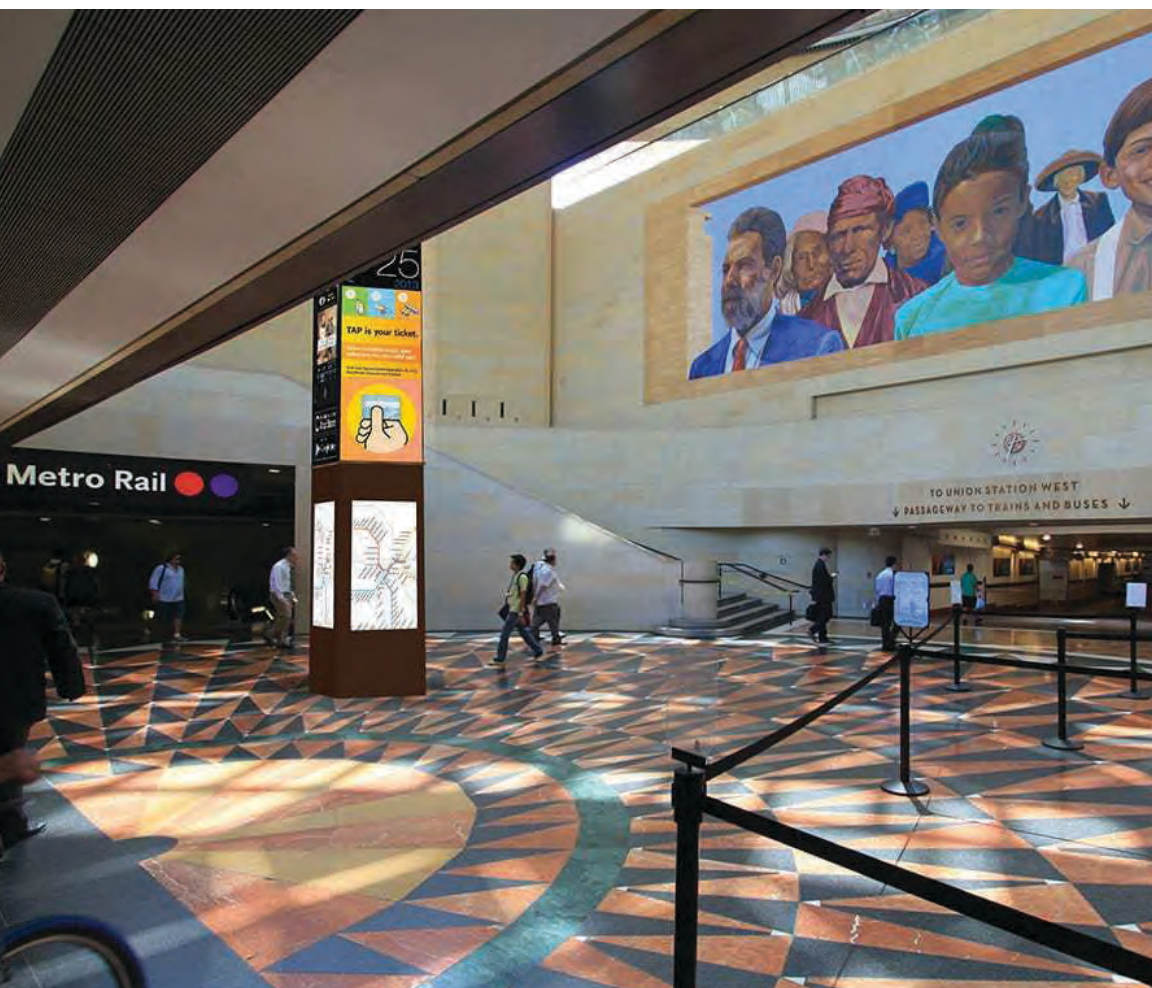


## EAST PORTAL - UNION STATION

1 Gateway Plaza • Los Angeles, CA 90012

1996, RAW International, Inc.

Working in collaboration with Ehrenkrantz, Eckstut Architects, Roland A. Wiley, Founder and Principal of RAW International, Inc., designed this distinctive structure at Union Station. The four-level, intermodal transportation building erected at the east side of historic Union Station provides for the needs of regional commuter and long-distance passenger trains, local rail and bus transit, and commuter vehicles. Like Paul R. Williams, Wiley believes in projects that serve the greater public, including those in underserved areas. In the 30 years since he founded his firm, RAW International, he has made neighborhoods suffering from crumbling infrastructure a priority. A current RAW project is the design of Metro Rail's K Line (Crenshaw Line) stations.





***The Los Angeles Conservancy dedicates the Paul Revere Was Here campaign to the memory of Jerome Robinson.***

***A longtime docent, volunteer, scholar and friend, Jerome's recent work focused on architect Robert F. Kennard, who was inspired by Paul R. Williams.***

This tour was created on behalf of the Los Angeles Conservancy and the Southern California Chapter of the National Organization of Minority Architects *Paul Revere Was Here* campaign in 2021.

Special thanks to Karen E. Hudson for her advice and guidance.  
Additional thanks to Lawrence Huley, Anthony B. Mack, and Roland A. Wiley.

The Los Angeles Conservancy is a nonprofit membership organization that works through education and advocacy to recognize, preserve, and revitalize the historic architectural and cultural resources of Los Angeles County.

We believe that historic places tell great stories, give us a sense of place, help us learn who we are and what we value as a culture, and embody our shared history.

SoCalNOMA seeks to advance and support the education and careers of those who have been historically under-represented in the field of architecture and various allied design/build professions.

Learn more about our work and see how you can get involved at

[laconservancy.org](https://laconservancy.org) [socialnoma.org](https://socialnoma.org)

   @laconservancy @socialnoma

Major funding for the Los Angeles Conservancy's programs is provided by the LaFetra Foundation and the Kenneth T. and Eileen L. Norris Foundation.

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**ARCHITECTS**



**SOUTHERN CALIFORNIA CHAPTER**



# #PaulRevereWasHere



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# Visual Timeline: The Remarkable Life of Paul Revere Williams

By The Paul R. Williams Project

February 5, 2020



Arts & Culture

Support Provided By

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Paul R. Williams – Architect for the Masses



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Hollywood's Architect: The Paul R. Williams Story



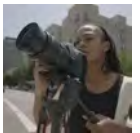
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Paul R. Williams' Signature Architectural Style



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Janna Ireland: Chasing Paul R. Williams Through Photography



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Paul Williams: A Pioneering African American Architect



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Hollywood's Architect: The Paul R. Williams Story



By The Paul R. Williams Project

Shows   Arts & Culture   News & Community   Food & Discovery



The following is republished from **The Paul R. Williams Project**. For an expanded timeline complete with events from material history and society happening concurrent to milestones in the architect's life, refer to the extended version **here**.

Learn more about the remarkable life of Paul R. Williams on "Hollywood's Architect"

In the course of his five-decade career, Paul Revere Williams, an African American architect born in Los Angeles on February 18, 1894, overcame prejudice and designed thousands of buildings; served on many municipal, state and federal commissions; was active in political and social organizations; and earned the admiration and respect of his peers. In 1957, he was the first African American elected a Fellow of the American Institute of Architects. The path he has forged has served as an inspiration for young architects to this day. Learn more about the man and events that shaped his life in this timeline.

1884

brane at 103 Beale Street in Memphis, Tennessee. A confectionery store sells sweet foods, including candy, cakes, pastries, candy fruits and ice cream.

Today Abe Schwab's, a dry goods store, is located at 163 Beale Street.



A black and white image of the A Schwab storefront on 163 Beale Street Memphis, TN | [Thomas Hawk](#)/Flickr/[Creative Commons](#)

That same year Chester Stanley Williams and Lila A. Wright are married on February 25 in Avery Chapel, A.M.E. Church, Memphis.

## 1893

Paul R. Williams' parents, Chester and Lila, move to Los Angeles with Paul's older brother Chester Stanley Williams Jr. His parents open a fruit stand on Olvera Street





A view down Olvera Street | Security Pacific National Bank Photo Collection, the Los Angeles Public Library

## More About This Architect



### Paul R. Williams' Signature Architectural Style



### New Map Showcases More Than 50 Landmarks by African-American Architects



### Janna Ireland: Chasing Paul R. Williams Through Photography

## 1898

Chester S. Williams, Paul's father, dies in 1896 when Williams is two years old. His mother dies two years later in 1898, leaving Williams and his brother orphans.

The 1898 Los Angeles city directory lists Lila Williams as living at 1405 Silver Street and working as a dressmaker.

## 1900

When he is six years old, Williams attends Sentous Avenue Grammar School on Pico Boulevard. He writes about this school later in his life and says that he is the only African American student in his class.

In the 1900 U.S. Census, Los Angeles is ranked 36th in the nation based on population. Slightly more than 102,000 residents live in Los Angeles, and of that number, only 3,131 are Negroes.

As a comparison, Neyland Stadium at the University of Tennessee, Knoxville, seats 102,000.

## 1910

The 1910 census data lists Paul R. Williams living with Emily P. Clarkson at 784 E. 15th Street in Los Angeles. Clarkson is later variously described as Williams' foster mother, godmother or guardian.

In a 1970 interview with Maggie Savoy, L.A. Times' Women's Editor, Williams describes Charles Clarkson as his foster father. The First A.M.E. Church dedication stone (Williams is a life-long member of the church) lists "C. I. Clarkson" as a trustee in 1903. This church elder may be the same Clarkson who fosters the orphaned, four-year-old Paul R. Williams.

In 1963, Williams contributes design plans for a new building for the church at 25th and LaSalle





First A.M.E. Church of Los Angeles | Laurie Avocado / Wikicommons



A young Paul Revere Williams I

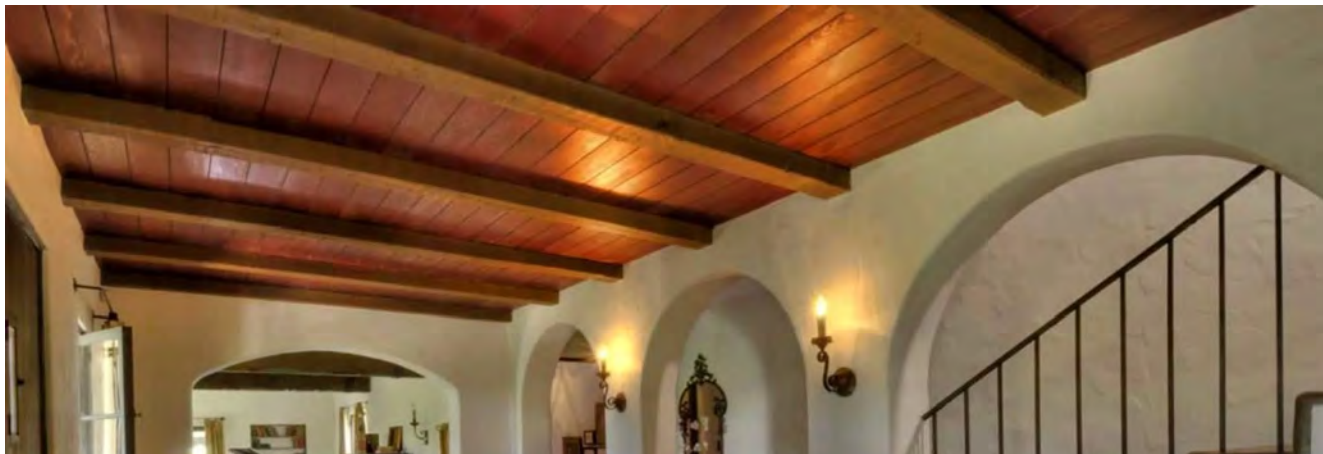
In June 1912, Paul R. Williams graduates with a class of 174 students from Polytechnic High School, Los Angeles. Polytechnic High School is described in a June 21 Los Angeles Times (1912) article as "the acme of present-day high school educational results."

For the next four years, he pursues a self-directed education studying architecture and improving his skills. As a member of the Los Angeles Architectural Club, he participates in the training and competitions offered through the Society of Beaux-Arts Architects (1913-1916); he studies architecture at the University of Southern California (1916-1919); he works as an apprentice in the offices of local architects and landscape designers.

## 1913

By 1913, Paul R. Williams is working in the firm of landscape architect/city planner Wilbur D. Cook, Jr. where he gains experience in integrating house and garden design plans. Cook's ideas influence Williams' designs and are evident in the extensive landscaping for the 1926 Baird/Stewart/Garza House.

Cook is known for his landscaping work in Southern California, including the original gardens at the Beverly Hills Hotel, the City Park in Anaheim — now Pearson Park and Irving Gill's Dodge House. Cook recognizes Williams' superior drafting and drawing skills when he assigns him the task of creating the hand-drawn perspective sketches for the park in Anaheim.







Baird/Stewart/Garza House, Glendale, CA. 2010 | David Horan for the Paul R. Williams Project at the Art Museum of the University of Memphis

## 1914

After working with Cook, Williams writes that he works for Reginald Davis Johnson from 1914 to 1917. (1942 AIA document) Johnson, a Pasadena architect, is noted for designing luxury homes. His revival residential designs with patios, loggias and courtyards aim to create a "true California style" appropriate to the climate and way of life. (California Southland, Sept. 26, 1926) Williams' work is influenced by these ideas.

In an interview, Williams remembers his early career with Johnson. "The first thing he did was put me on a \$100,000 home in Santa Barbara. I'd never been in a house that cost more than \$10,000. I couldn't guess how a person could spend that much money. I soon found out." (Los Angeles Times, October 11, 1970)

## 1915

Williams is certified as a building contractor in 1915 and can build small projects. The California State Board of Architectural Examiners is the agency that maintains these records today, but the agency existed under a different name and mission in 1915. (Wesley Howard Henderson's unpublished research)

## 1916

William studies architectural engineering at the University of Southern California from 1916 through 1919.

### Designs Commercial Building

In the March 30 issue of Los Angeles Builder and Contractor (later known as Southwest Builder and Contractor) Williams is listed as the designer for a two-story commercial

## Registers for the Draft

On June 5, 1917, Williams registers for the U.S. military draft. He self-reports that he is an architectural draftsman working for Reginald Johnson.

## Marries and Begins Work for Arthur Kelly

Williams marries Della Mae Givens on June 27, 1917. Della supports his career by "providing him with a comfortable setting in which he could visualize, create and turn his ideas into structures." (Los Angeles Sentinel, August 8, 1996) The Williams become a "power" couple on the social and philanthropic scene of Los Angeles.

He begins working with Arthur Kelly, whose design practice specializes in hotels, residences and public buildings. Williams works for Kelly from 1917 to 1921. (AIA papers) An example of Kelly's work is the dormitory at Westlake School for Girls in Los Angeles. Playboy Mansion West, Hugh Hefner's Los Angeles residence, is another of Kelly's designs.

## Enters 2nd White Pine Architectural Competition

Williams submits an entry to a national competition sponsored by the influential White Pine Monograph Series to design a house for \$12,500. He doesn't win a prize, but his entry is published in an issue of The Independent, one of the first national publications to reproduce his work. Williams' design entry is described in the article as an "unsymmetrical plan ... with picturesque exterior ... Practicability has not been sacrificed to make the design interesting."

## 1918

### White Pine Architectural Competition

Williams wins a Mention in 1918 for his design for a Lakeside Home in a national competition sponsored by the White Pine Series of Architectural Monographs. In 1919, he enters the same competition with plans for a Community Centre Building. This



## 1919

Paul R. Williams' simple, compact and "well thought out" entry for the Hollow Tile House Competition is awarded first place by a panel of important regional architects, including John C. Austin. The judges write that Williams' superior renderings, tasteful exterior treatment and lack of "useless ornaments" contribute to the ease and economy of construction. His landscape design fits with Southern California conditions and extends the usable living space.

## 1920

At 25 years of age, Williams lives at 784 E. 15th in Los Angeles with wife Della and Emily P. Clarkson, who is listed as his godmother in the 1920 U.S. census. Williams describes his occupation as "draftsman at an architect's office." He soon moves to 1271 West 35th Street — a modest home in the black community of South Central Los Angeles where he lives for 30 years.

In 1920, he is appointed to the L.A. City Planning Commission by the 23rd Mayor of Los Angeles (Meredith P. Snyder) and serves on the commission until 1928. The city is changing dramatically with the railroads connecting Los Angeles to the rest of the nation. Land is cheap and abundant. Unlike cities in the East that accommodate growth with taller buildings, Los Angeles can spread out. The L.A. leaders want to plan for the city's future growth with a planning commission.

## 1921

In January 1921, the Southern Chapter of AIA names the periodical Southwest Builder & Contractor as the official publication for public announcements. The June 1921 issue of Southwest Builder & Contractor lists Paul R. Williams's official certification to practice architecture in California. Williams later becomes a registered architect in the District of Columbia, New York and Tennessee. (AIA Directory 1960)

Also in 1921, Williams begins work in John C. Austin's architectural firm where he works until 1924. Austin's firm is known for large public and commercial projects. The Shrine Civic Auditorium and Hollywood Masonic Temple (1922 Timeline Architecture) are projects in Austin's firm during the years of Williams' employment. Williams describes



Shrine Civic Auditorium exterior. 1939 | Works Progress Administration Collection, Los Angeles Public Library

## 1922

### Early commissions for wealthy clients

Flintridge, named for and developed by Senator Frank Putnam Flint, is a wealthy, segregated suburb near Pasadena. Williams designs scores of homes in this upscale community, including this house for Katherine Flint, the Senator's widow. (It is a smaller version of the couple's original residence.) In later interviews, Williams remembers his professional relationship with the Senator, "I got my start doing better homes ... from him." (Los Angeles Times. October 11, 1970) Eventually, he designs at least ten spec homes in the Flintridge area, and "the development has one of the greatest concentrations of Paul Williams' houses" in the region. (Personal communications, Tim Gregory, noted regional architectural historian, 2013)



Stanford University, he was named captain of the football team. (Los Angeles Times, November 27, 1911, and August 8, 1913) Cass becomes a successful insurance executive and is one of the founders of the Automobile Club of Southern California. In 1954, Williams designs a ranch house for Cass and his wife Virginia in Temecula, California.

Despite warnings that the African American community is not large or wealthy enough to support an architect, Williams finds work in this growing segment of society. After acquiring his architectural license, he begins to make important connections, including African American businessman Louis M. Blodgett. Blodgett, a Los Angeles entrepreneur with interests in construction, real estate, insurance and the funeral industry, hires the young architect to design a home in 1922 (and later in 1953). In 1924 Williams designs the Second Baptist Church — one of the first major construction projects in the Central Ave area of Los Angeles.

## 1923

### Wins Special Mention in Small House Competition

In 1923, the Community Arts Association of Santa Barbara sponsors one of the earliest small house competitions in the United States. The cost to build the house could not exceed \$5,000. Williams receives a "Special Mention" for his meritorious design. The judges note his creative placement of a fireplace on the outside terrace. Eight years later, Williams' entry is published in a catalog available nationwide of small house plans.

### Williams joins AIA and opens an office

In 1923, Williams is notified by the Executive Secretary of American Institute of Architects (AIA), the national organization, of his election to membership. The Southern California Chapter of AIA elects Williams as an Associate member on September 30, 1922 — a prerequisite for National AIA membership. He is the first known African American member in AIA.

In the 1962 AIA Directory, Williams writes that he opens Paul R. Williams & Associates in the Stock Exchange Building in downtown Los Angeles. He continues working for John C. Austin until he establishes his own client base.

winning rendering illustrates a complex of mission-style buildings with red tile roofs and stucco walls set in a park of mature oak trees covering a half block. (This particular architectural style is a popular choice for public buildings and private residences in Southern California throughout the 1920s.) The Monrovia Administrative Group is one of Williams' earliest successes for a large scale public complex.

The initial phase of the Administrative Group (Fire Department and Hall of Justice/Police Department/Jail buildings) is completed in February 1925. The swimming pool, bathhouse, tennis courts and athletic fields open later in the same year.

### **Second Baptist Church, Los Angeles**

The Second Baptist Church, the first African American Baptist church in Los Angeles, opens its new facility in L.A.'s Central Avenue area. The building is designed by Williams and Norman F. Marsh, the official architect of the Southern Baptist Convention. The church pastor insists that all workmen constructing the church are from African American-owned businesses.



## Designs for a Small Brick House Published

In 1925, the American Face Brick Association publishes the sixth edition of their “The Home of Beauty: Designs for a Small Brick House.” The book is a collection of "well rendered" and "meritorious" small house designs the professional group hopes will inspire and educate consumers and contractors to improve the quality of new American single-family homes. They also hope the competition and their publication will

encourage a growing middle-class consumer to consider brick when building a residence.

A panel of well-known architects selects the best design ideas from a field of 400 entries submitted for competition by architects and architectural draftsmen from across the country. (The competition is coordinated by the professional journal Architectural Forum, formerly The Brickbuilder and the Committee on Competitions of the American Institute of Architects.) Though Williams' entry for a "simple cottage" is not selected as one of the finalists, his rendering for House, No. 150 is deemed worthy of inclusion in the 1925 publication. The editor's description of the Williams design recommends clients and builders chose a northeast-facing site "thereby providing morning sun in the dining room and a pleasant exposure for the living room and garden."

A note in the book's introduction states that working drawings/specifications and a list of materials are available to anyone for a \$25 fee with proof that a "competent builder or contractor" had been secured.

## Designs a Public School

It is announced in the Los Angeles Times that Williams is preparing plans for a two-story brick grammar school. This school at 1314 South Dacotah Street opens in 1926.

## 1926

### 28th Street YMCA is completed

would receive a badly needed renovation from Koning Eizenberg Architecture. The building — rechristened as the 28<sup>th</sup> Street Apartments — now has 49 affordable housing units and a 5-story addition behind the original structure. Williams’ design was preserved as much as possible, but a few elements were added to honor it, such as a figure of Williams himself on the first floor, a nod to the building’s original bas-reliefs of notable African Americans on the fourth-floor windows. The renovation has earned several awards for its environmentally-friendly design and commitment to preserving the original structure.

The 28th Street Apartments | Courtesy of Eric Staudenmaier/ Koning Eizenberg Architecture

**1927**

**Home designs in L.A. duplicated elsewhere**



practitioners of revival-styling. His residential architecture in the Spanish Colonial style, as reflected in the Baird/Stewart/Garza house, is highly prized by upscale modern homebuyers in Los Angeles.

### **Continues to receive commissions for Flintridge estates**

John Bishop Green hires Williams to design a large weekend home, including the latest "modern" conveniences — electric refrigeration and automatic water heaters.

Los Angeles Times (June 5, 1927) describes this new residence in Flintridge as a project by "Paul Williams, one of Southern California's best-known architects."

## **1928**

### **Hollywood YMCA**

Williams' firm is hired in 1927 to expand and improve the Hollywood YMCA. Williams' building opens in 1928. Similar to the 28th Street YMCA, this building is considered a Spanish Colonial Revival with ceramic and terra-cotta interior decorative details. Unlike 28th Street Y, there is only one main entrance. Williams reconsiders the user's circulation within the building allowing the managers more flexibility and encouraging members to participate in different activities.

YMCA Hollywood, Los Angeles, CA. 2010 | David Horan for the Paul R. Williams Project at the Art Museum of the University of Memphis

## 1929

### Williams continues to design homes for wealthy during the Great Depression

Katherine Peachy hires Williams to design her house in Hancock Park — a development for wealthy Angelenos. Some of Williams' original design details could not be executed until 1933. Many building projects are down-sized because of the Great Depression.

#### Atkin Residence

Jack P. Atkin moves into his luxurious 12,000 square-foot home, designed by Williams, in 1929 on the eve of the Great Depression. Atkin asks the architect to design a castle on a hill that would bring back "memories of his childhood in England." The 16-room Tudor Revival-style residence in Pasadena is built of brick with a slate roof. Williams utilizes expensive materials including oak, marble, custom-designed stained and leaded glass, and "In-Vis-O" Roller Screens for windows — all at Atkin's request.

Atkin rents the property to movie studios and the house is the setting for the movies *Topper* (1937) and *The Bells of St. Mary's* (1937). The famous residence is destroyed in a 2005 fire.



Atkin Residence | Still from "Hollywood's Architect"

## 1930s

### Williams designs for Hollywood elite

Hollywood is "depression proof." During the Great Depression, the public goes to the movies to forget their problems and enjoy the luxury of air conditioning. The famous Hollywood sign is erected in 1924 to promote a neighborhood development Hollywood Land. The sign becomes a symbol of glamorous Hollywood.

The Depression slows work for many architects, but Williams' office remains busy. By 1934, Williams completes over 36 residential estates. Many of his clients are important in the movie industry — directors, movie stars, producers, set designers, even make-up artists — including Otto Preminger, Corrine Griffith, Burt Wheeler, Lon Chaney, Bill (Bojangles) Robinson, Charles Correll and Jacob Paley.

Paley Residence exterior with curving driveway. c. 1938 | Courtesy of California State Library, Mott-Merge Collection

In addition to his work on residential estates, Williams designs many of his most memorable commercial projects in this decade: Angelus Funeral Home, Music Corporation of America (MCA) headquarters, Saks Fifth Avenue and Sunset Plaza Apartments. He also begins a life-long relationship with Howard University.

Saks Fifth Avenue on Wilshire Blvd. c. 1938 | Courtesy of California State Library, Mott-Merge Collection



In an interview in 1970 with the Los Angeles Times' Maggy Savoy, Williams discusses his philosophy of design: "...know when to quit ... People don't always know what they want. It is the architect's job to help them find it, and keep within the bounds of grace."

When starting a project, Williams prefers to employ the ideas of an interior designer early in the process. In his career, Williams works with many important designers and design companies: Harriet Shellenberger, Bullocks of Los Angeles, Frank Baden of Webber Spaulding, Dorothy Draper, Edward F. White, Paul Laszlo & John Luccareni.

## 1931

### Small House Plan Service publishes winning design

In 1923, Paul R. Williams wins honorable mention for his design of a small house entered in a competition sponsored by the Community Arts Association of Santa Barbara. The Community Arts Association is a pioneer in the movement to develop "better standards of small house architecture." Eight years later, his winning entry is included in a catalog of designs published by Theodore A. Koetzil, director of the Small House Plan Service. Koetzil selects the Williams' design for publication in his catalog because "on studying the design today it is found still to hold its position in the first rank...the design is unquestionably good architecture of today." (Los Angeles Times, December 6, 1931)

## 1933

### Williams is active in the community

In 1933, Williams is appointed to the first Los Angeles Housing Commission by Los Angeles Mayor Shaw. He serves on this municipal commission until 1941.

Throughout his life, Williams continues to be active in the community. In 1942, for example, he is named to Citizens' School Committee, a group that "has no other purpose than to bring about the election to the Board of Education the best possible timber." (Los Angeles Times, April 19, 1942) Later in 1942, Williams, along with 43 leading architects, opens an advice service at Mary Louise Schmidt's Architects Building-Materials Exhibit to foster a closer relationship between architects, owners and manufacturers. (Los Angeles Times, November 6, 1942)

R. Williams in Washington, D.C., where he is registered or licensed to practice architecture. He also becomes licensed in New York.

Together Williams and Robinson collaborate on many large projects, including Langston Terrace and buildings on the Howard University campus.

## 1936

Elevated view of Langston Housing Project complex. c. 1920-ca. 1950 |  
Theodor Horydczak Collection, Library of Congress, Prints and Photographs  
Division

### Becomes a Spokesman for New Building Technology

By 1936, modular steel housing is more than an experiment. Williams becomes the consulting architect for Lea Steel Homes of Los Angeles. His plans are featured in the Lea Steel Homes catalog and advertisements. Williams designs and builds a model Lea Steel Home for the 1934 Los Angeles House and Garden Show.

From a 1936 Los Angeles Times advertisement: "If you can buy a home of any kind, you can buy a Lea Steel Home ... resistant to damage by fire, termites, dry rot, termites and earthquakes ... Paul R. Williams, Consulting Architect."



and Practical Homes” with photographs of the built designs by important California architects. Williams' residences are featured in this book. Storrs believes that "awkward and superficial copies of historical styles of architecture have proved themselves unsatisfactory" in the 20th century. It is more important to build a house expressing the personality of the owner rather than forcing the owner to adapt to a classical formula of mathematical design. With this approach, a house is developed from the inside-out.

## 1937

### Speaker at Hampton Institute

Williams is one of the speakers at the Thirteenth Hampton Builders' Conference Program. This annual conference is co-hosted by Hampton Institute and the National Builder's Association, the national organization for African Americans involved in the construction industry and building trades. Williams leads an open discussion on "national building problems." (The New York Age, February 13, 1937)

### Portrait of Paul Revere Williams

#### I Am a Negro

This essay by Williams is published in the July 1937 issue of The American Magazine. The editor describes the essay as "the frankest, most human discussion of the color problem we have ever read." This autobiographical essay is edited and reprinted almost 50 years later after Williams dies in Ebony (November 1986).

## 1938

### Music Corporation of America

Williams' practice expands to include commercial buildings with a residential feel. The MCA building is an example of Williams' most famous commercial buildings. This building is featured on the cover of the October 1938 issue of California Arts and Architecture.

Music Corporation of America, Litton Industries, exterior, Beverly Hills, CA. c. 2010 | David Horan for the Paul R. Williams Project at the Art Museum of the University of Memphis

## 1939

### Receives AIA Award of Merit

Williams receives an Award of Merit from the Southern California (Los Angeles) Chapter of AIA (American Institute of Architecture) for the Music Corporation of America building.

## 1940

### Named to California Draft Board

The Governor of California names Paul Williams to one of 107 district draft boards. The boards administer the Selective Service Act in the State. President Roosevelt approves Williams' nomination.

Several nominees had to withdraw because they were called into military service or their "business affairs would not permit participation." (Los Angeles Times, October 10, 1940)



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## The Home Front: Columbia, a Country on the Uptake

Los Angeles Times, April 14, 1941

"I've been talking with Paul Williams, the Negro architect, and he told me about Colombia, a country which is on the uptake ... Mr. Williams actually has BEEN there ... the new thing about Colombia is that it is building a big city hotel, office buildings, clubs, homes ... all along the most advanced style ... A commission was sent to the States to study the hotel architecture ... When the commission reached Los Angeles, it was so enchanted ... it decided right then and there ... that this was the spirit it wanted. Mr. Williams got the job ... The selection of Mr. Williams to do the job was a nice compliment to Los Angeles."

The image of Hotel Nutibara is a rendering by R. Lockwood for Williams' office to present to the Colombian clients. This photograph is from The Huntington Library Maynard L. Parker archives.

## Williams in Home Show

"California Architecture" is the theme of the 1941 Los Angeles Home Show. Air, sunlight and space are important elements used to define this developing style. Photographs, sketches and models by architects Richard Neutra, R. M. Schindler, Cliff May, John Lautner, Lloyd Wright and Paul Williams are among those whose work best illustrates "California Architecture." (Los Angeles Times, Jan 19, 1941)

Lincoln University Honor

"Paul Williams, celebrated Los Angeles, Calif. architect, ... received the honorary degree of Doctor of Science at Lincoln University, Mo., June 10, 1941." (The Crisis, July 1941)

## 1942

### Pueblo del Rio opens

Williams is known for his residential work, but he also works on public housing projects in Los Angeles and Washington, D.C. Pueblo del Rio is one of the first projects of this kind in Los Angeles. Architectural materials are scarce because of military conflicts in Europe and the Pacific, but the Southeast Housing Architects (Williams, Neutra, Wilson, Wurdeman, Becket, Kaufmann) completes this project within the budget, on time and using alternative materials. Pueblo del Rio is a model for public housing around the country in the 1940s.

The landscaping is simplified to save money, but the architects preserve some aspects that are functional as well as attractive: vegetable gardens, seeded lawns and fruit trees. (Architect and Engineer, September 1942).



El Pueblo del Rio | Housing Authority

Wartime projects

During World War II, private building projects are scarce and many firms shut their offices. Williams closes his practice and devotes his efforts to projects supporting the military and war effort. Williams' work at Fort Huachuca, Arizona, is an example of his war-time work.

Fort Huachuca, an early 19th-century frontier cavalry post near the Mexican border, is home of the famed 10th Calvary ("Buffalo Soldiers"). These soldiers are members of one of the Army's elite African American divisions. During World War II, many other African American servicemen train at the fort.

In 1942, Williams designs 125 housing units for the Army at Fort Huachuca, part of an intensive, 18-month building program. An African American company hires Williams in 1943 to design an amusement center for the soldiers in nearby Fry, Arizona. Because of the center's domed oval roof, the restaurant/bar is popularly known to the soldiers as the Greentop. The building includes a 6,400-square-foot dancefloor and the bar is decorated with a series of seven original murals by Chicago artist William E. Scott with the theme New Peace With Victory. An adjacent 50-room dormitory is designed for married officers and their wives. While hard liquor is not served at the Greentop, it is reported that the soldiers drink over two train carloads of draft beer monthly.

Completes Work on Roosevelt Naval Base Project

Between 1940 and 1943, Williams, a member of the Allied Architects cooperative, works on this important west coast military project. Begun before the start of World War II, this naval facility is a center for Pacific Theater activities.

Photograph courtesy of The Huntington Library, San Marino, California. Maynard L. Parker photographer.

Roosevelt Naval Base | Maynard L. Parker, photographer. Courtesy of The Huntington Library, San Marino, California



of temporary, transportable dwellings. His company negotiates with the War Department to develop and build these homes for war workers. While the demountable home is a quick, temporary solution during the war, Quonset-style homes quickly fell out of favor after the war.

## 1944

### Career Used to Promote War Effort

Charles Alston, an artist in the Harlem Renaissance (1920-1930), creates a series of illustrations for the War Department with famous African Americans. The original drawings promote the war effort by highlighting the contributions of these individuals to Democracy.

Charles Alston, “Paul R. Williams,” 1943. | National Archives

In addition to Paul Williams, some of the other heroes include:

Sergeant Joe Lewis, athlete,

Mat Henson, North Pole explorer,

George Washington Carver, scientist and inventor.

## 1945

### Williams publishes two books

When World War II ends, 17 million service personnel return to civilian life and need affordable housing. Williams addresses this problem in two pattern books: “The Small Home of Tomorrow” (1945) and “New Homes for Today” (1946). The plans and lifestyles shown in these books reflect Williams' belief in the importance of homeownership and the future of American middle-class housing. Reviews appear in the important professional journals and design magazines of the day. Architects, builders and the general public are encouraged to read them and be mindful of Williams' advice.

Paul Williams formulates his small house philosophy throughout his career. The early architectural competitions he enters often center on designing small, affordable housing using specific building materials. He shows progress with each submission as he imagines what these homes could be. Before he is known as the designer of impressive historic revival homes, Williams is acknowledged by his peers as a master of the small house.

Williams never stops thinking about the importance of expanding the availability of affordable housing to all Americans. In an essay published in Ebony (August 1963) Williams looks back on his career wistfully writing, "If I were young today I would start



Learning Association (February 8, 2018), reminding his readers of the timeliness of Paul Williams' smart thoughts on small homes. Williams "offered a bold challenge to home builders and property developers: create a new landscape of residential housing that was both aesthetically pleasing and efficient while keeping cost at a level that returning veterans and their families could properly afford... At a time when housing planning at every level ... seems more reactive than proactive, the concept of taking the time to think things out becomes a very attractive commodity."

## 1946

### The House I Want

Williams' ideas about the ideal home are included in a lecture series sponsored by the Women's Architectural League. The March issue of Architect and Engineer summarizes his views.

"...Interior design as well as exterior appeal, color harmony, rendering, and prompt attention to desires of those contemplating the building of a home...are an important part of today's architectural considerations."

Elizabeth Gordon, editor of House Beautiful, in her 1946 forecast of taste for the next half-century calls the study of consumer trends "desire research."

Both Williams and Gordon recognize that the new American consumer, with a growing discretionary income, wants a house design to reflect both their aspirations and an ideal lifestyle.

## 1947

### Tennis Club, Palm Springs

The 1947 Palm Springs Tennis Club additions are a joint design project of Paul R. Williams and A. Quincy Jones. From 1939 to 1940, Jones worked as an architect in Williams' firm, but by the time of this club redesign, they are collaborating as equals. Their vision transforms the existing club with its traditional tennis courts, swimming pool and dining room into a complex that fits naturally into the desert environment.

Tennis Club, exterior with staircase foreground, Palm Springs, CA. 2010 | David Horan for the Paul R. Williams Project at the Art Museum of the University of Memphis

**Appointed by Governor to State Agency**

Governor Earl Warren recognizes Williams' character and integrity by appointing him to the State Redevelopment Agency. (1957 letter from the Governor of California in AIA file.)

1948

Advises on movie Mr. Blanding Builds His Dream House



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DVD cover for Mr. Blandings  
Builds His Dream House. |  
Wikicommons

In the 1948 RKO movie “Mr. Blanding Builds His Dream House,” Mr. Blanding (Cary Grant) experiences building a home working with an architect, lawyers, builders and workmen. This is the first time in film history that a real house is made for a movie set.

"Those who have shuddered slightly at the prospect of what Hollywood will do with ‘Mr. Blanding Builds His Dream House’ may comfort themselves in the news that the Southern California Chapter, AIA, is on the job. Its president has appointed Robert Alexander, Welton Becket and Paul Williams to serve as a special committee to work with William Pereira — also AIA — in trying to make the film a fair representation of architect-client relationships. (Journal of the American Institute of Architects, September 1947)

The General Electric "Dream Kitchen" featured in this movie is an early example of product placement in film.

## 1949

### How to Build a Home for \$5,000 as told to Ebony

"Start small ... Build a small house now, one that is a complete and attractive unit in itself, but has a floor plan designed to take more rooms as needed or as your budget increases ... But be sure your plan will give you a pleasing house inside and out ...

Williams predicts that the "old-fashioned" living room will disappear in modern American homes. Living rooms will become "informal recreation and leisure rooms that open on a backyard garden." (Ebony, March 1949)

This Williams' floorplan for a 1960s development illustrates the informal recreation/leisure room he describes in the Ebony article.

**Golden State Mutual Life Insurance Company headquarters opens.**





Golden State Mutual Life Insurance Company, California. 2010 | Chris Fitzgerald for the Paul R. Williams Project at the Art Museum of the University of Memphis

## 1951

### Paul Williams Designs Ultra-Modern Home Furnishing Store

The March 1951 issue of *Architect and Engineer* describes Paul Williams' design for the new Beverly Hills branch of the W. J. Sloane store. The magazine describes the five-story building on Wilshire Blvd as having "many merchandising and display facilities that are unique in the home furnishing field." (This photograph is a typical staged Sloane room decorated with merchandise from the store.) His design work for this store starts in 1948 and is complete in 1951. It includes window displays that can be positioned into place by elevators, underground parking for 150 cars and a model home built within the store "that will feature the latest in correlated groupings of all types of furnishings."

The store is built by Del E. Webb Construction Company and is an example of their collaborative work with Paul R. Williams.

### Honored in Community

Williams, along with two others, is honored at a banquet sponsored by the National Conference of Christians and Jews. He is recognized for his efforts to promote brotherhood in the Los Angeles community. "Williams, an internationally known architect, is a member of the board of directors of 14 organizations and corporations and is known for his interests in the YMCA and the Boy Scouts of America." (Los Angeles Times, December 12, 1951)

## 1952

### Moves to Lafayette Square

Williams designs and builds a home for his family in the upper-middle-class Lafayette

Paul R. Williams Residence, Lafayette Square, Los Angeles, CA. 2006 | Jesse L. Watt for the Paul R. Williams Project at the Art Museum of the University of Memphis

Awarded Honorary Degree from Howard University

Williams' relationship with Howard University begins in 1931 when he is invited to participate in a campus exhibition highlighting the work of licensed, practicing African American architects. In 1952 he is awarded an honorary Doctorate of Architecture for his professional stature and service to the University.

Williams serves as a Trustee of Howard University from 1957 through 1966.

1953

Americans and rewards their achievements.

In 1953, Paul R. Williams is selected as the 38th recipient of the Spingarn Medal. The official citation reads: "Endowed with creative talent and possessed of a will to achieve success in our competitive system, Paul R. Williams overcame early handicaps of poverty and racial discrimination to win national honor as one of America's outstanding architects."

Accepting the medal, Williams urges African Americans to become active, progressive citizens by becoming homeowners. In his speech, the architect articulates his personal philosophy of achievement. Through home-ownership, African Americans improve their "standard of citizenship" and become active participants in American progress and "not apart from it."

### **Mr. and Mrs. Paul R. Williams Assist Ralph Edwards on "This Is Your Life"**

"This Is Your Life" is an early version of today's reality television. Emcee Ralph Edwards greets an unsuspecting celebrity or outstanding citizen at the NBC Television Studios, retelling the story of their life to a curious American audience in under 30 minutes. The program is famous for emotion and tears as it depicts the "famous" as real people.

In 1953, Edwards surprises Mrs. Jesse L. Vann, a newspaper publisher, with the story of her life. Mrs. Vann is one of the few African Americans featured on this TV show. Her friends Della and Paul Williams provide the pretext to bring her to the studio for the tribute.

## **1954**

Los Angeles Times, July 7, 1954

"Funeral services for Mrs. Emily Clarkson Burnett, 90, stepmother of Paul R. Williams, internationally known architect, will be conducted at 11:30 a.m. today in the Angelus Funeral Home ... besides her adopted son, she leaves two granddaughters ... She was born in Waterloo, Iowa. She was a member of the Order of the Eastern Star."



A sketch of Williams' renovation for the Knickerbocker is featured in the Los Angeles Times (March 14, 1954). The newspaper describes the new front and forecourt in the sketch as a "strikingly attractive design."

## 1955

### Hospital projects

Before the development of a vaccine, polio epidemics are frequent in the United States. In 1955, the Communicable Diseases (CD) Building for the Los Angeles County General Hospital system opens with facilities for 256 patients and 500 to 600 doctors, nurses and other specialists. This facility specializes in the treatment of polio. Adrian Wilson and Paul R. Williams are the architects for the CD Building and a related Respiratory Center at Rancho Los Amigos. Both buildings were dedicated at the same time.

Williams designs many hospitals throughout his career in joint ventures with other architects and solo:

Los Angeles General Hospital, a complex of five buildings, 1947-1959

Westview Hospital, Los Angeles, CA, 1947

Tubercular Hospital, Ecuador, 1948

Rancho Los Amigos Respiratory Center, Downey, CA, 1953 (image)

San Gabriel Hospital, Victorville, CA, 1958

Harbor General Hospital, Sacramento, CA, 1959

St. Jude Children's Hospital, Memphis, TN, 1962

Good Samaritan Hospital (garage) of Santa Clara, 1967

## 1956

recipients of the magazine's first award.

---

Other honorees that evening include: Bernard Baruch, advisor to Presidents and international financier; Eddie Cantor, comedian; Dr. Will Durant, historian and intellectual; Conrad Hilton, hotelier; Richard Neutra, architect; Pearl S. Buck, Nobel prize-winning novelist; Maxwell Anderson, playwright; Richard Rodgers and Oscar Hammerstein, Broadway team.

Winston Churchill and Bernard Baruch pictured here were also featured on the cover of Wisdom Magazine.

### Tuskegee Institute Confers Honorary Degree

In celebration of the Diamond Jubilee Celebration at Tuskegee Institute, Williams is honored with an honorary degree Doctor of Fine Arts. In a 1957 letter from the Institute President, L. H. Foster, Williams is described as "...one of the persons in America who is doing outstanding work and who is measuring up fully to the highest traditions of their professions."

## 1957

### Elected to College of Fellows American Institute of Architects

In an April 2, 1957 letter from the Executive Secretary of AIA, Williams is offered the honor of Fellowship and membership in the College of Fellows "for your notable contribution in Public Service."

Excerpts from letters supporting his nomination include:

Graham Latta, Los Angeles Architect, July 1957

"...Paul's achievements in Architectural design should not go unnoticed. Over the many years that I have been familiar with his work, I have become aware that it is consistently good, often with a personal touch that makes it recognizable without seeing his name."

about Williams. He has been a member of The American Institute of Architects since 1923 and a year or so ago he was advanced to Fellowship in The Institute and is now a member of our College of Fellows. He is the first negro to be so honored."

## 1958

### Selected to design Church of Religious Science

Dr. Ernest Holmes, Church of Religious Science founder, selects Paul Williams as the architect for their new round church in Los Angeles. Dr. Holmes suggests that the Devil can't hide in the corners of a round building.

Founder's Church of Religious Science, Los Angeles, CA. 2010 | David Horan for the Paul R. Williams Project at the Art Museum of the University of Memphis



Williams predicts that in ten years "people will start coming back to the city to live and will want a home designed around business and social activity." He describes the future of housing as revolutionary. The home of the 1970s ... "will possibly feature windowless walls on the street side with all rooms facing inward, and it would also have a filtered, circulating air system to escape the smog...". (Los Angeles Times, October 20, 1959)

This prediction for the future represents a change in consumer behavior from that previously described in his book *New Homes for Today* (1946). In this book, Williams

predicted that the new homeowner would "buy ground farther from the city where lots are larger. This added area would allow space for family activities" ... and provide additional privacy.

A successful architect is always aware of changes in consumer behavior. This 1960s floorplan for the SeaView development illustrates how Williams redirects the living area of the home from the public street to the privacy of the backyard—what the new consumer wanted.

### Community Service Center opens in Los Angeles

Los Angeles welcomes more than 500 new residents every day, including 90 African Americans. To facilitate their search for housing and jobs, a Community Service Center opens on Western Street. The local Republican Party supports the center. Paul Williams chairs the Center's executive board. (Jet)

## 1961

### Serves with a future president

Williams is a member of the advisory council of the Big Brothers of Greater Los Angeles. In 1961 actor Ronald Reagan, future President of the United States, serves with Williams on this advisory council.

### Williams Given Honors at Testimonial

The California Eagle reports that Paul R. Williams is honored as "one of California's

St. Jude Research Hospital Dedication

On February 4, 1962, St. Jude Research Hospital in Memphis, TN, is officially opened. Williams supports the mission of the hospital and donates the plans to help entertainer Danny Thomas. Thomas has spent more than a decade raising money to build this shrine to St. Jude.

An aerial photograph of St. Jude Children's Research Hospital, Memphis, TN c. 1962 | Memphis Press Scimitar, Special Collections, University of Memphis Libraries. Courtesy of The Paul R. Williams Project at the Art Museum of the University of Memphis

United Negro College Fund 100 Black Men African American

### National accolade for the use of steel

The Esso gasoline station at LAX, designed by Williams and other noted Los Angeles architectural firms, is cited by the American Institute of Steel Construction for the imaginative use of steel. The canopy over the gas station has a high-rib steel decking radiating from its center. "Under the canopy are smaller free-standing circular structures framed with steel decking." (New York Times, June 3, 1962)

## 1963

### If I Were Young Today

The essay "If I Were Young Today" appears in Ebony, August 1963, in a series about successful African Americans reflecting on their careers. During the interview, Williams talks about his career choice, "Architecture is the most fascinating profession in the world and one which I thoroughly enjoy." As a young man, Williams knew of only one African American in the profession — Booker T. Washington's son-in-law William S. Pittman — when he decided to become an architect.

When Williams was deciding on his career path, the profession was almost exclusively white and male. African Americans were typically trained in the skilled building trades. In this 1899 photograph, students are learning bricklaying and masonry skills at the Hampton Institute.

## 1964

### Successful American Negroes

In the issue naming Martin Luther King, Jr. as TIME's "Man of the Year" is an 8-page photographic essay listing "some unsung Negro successes in American life."

Paul Revere Williams is included in this list approximately 25 African Americans; others are:

Alonzo Wright Realtor



Carl T. Rowan, Diplomat

John M. Burgess, Bishop

Edward J. Dwight, Jr., Astronaut Candidate

## 1965

### Festival at Rockford College features Williams' renderings

The April 1965 issue of Negro Digest describes a festival organized by Rockford College near Chicago. The festival celebrates "Creativity and The Negro" and includes "architectural renderings by Paul Williams, photographs by Gordon Parks and singing by the inimitable Josh White." This small liberal arts college with a new "forward looking" president in a conservative Midwestern city, organizes this festival reflecting the evolving societal attitude toward African Americans and their accomplishments.

Jane Addams, awarded the 1931 Nobel Peace Prize, was a Rockford College alum. Seen here, she is remembered as a pioneering social worker and feminist.

## 1966

### Concrete Design — Fedco Department Store

Williams designs the Fedco Department Store in Pasadena, CA, and uses modern concrete technology (shrinkage-compensated concrete). The building is designed with "tilt-up" panels made of expansive concrete—a material resistant to drying-shrinkage cracking and leaking. "The success of such projects is beginning to point the way to a new era of concrete technology when design need not take into account the phenomenon of drying-shrinkage cracking." (AIA Journal, October 1966)

## 1967

### Williams Called a "Dean of Architects"

## 1968

### Jay Paley House Rediscovered by Architectural Digest

In 1968 hotel executive Barron Hilton purchases the residence Williams originally designs for Jay Paley. Searching Beverly Hills for a home large enough for his growing family and lavish entertaining schedule, Hilton selects this classic 1930s residence.

Architectural Digest's photographic essay highlights the home's grounds, grand rooms and traditional elegance. Hilton modernizes and refreshes the interior, but leaves the Williams' design largely intact. Just as Paley enjoys a good party, the Hiltons note that "... the house has proven to lend itself well to all kinds of social activities."

## 1969

City of Los Angeles resolution honoring Paul R. Williams | Los Angeles Herald Examiner Photo Collection, Los Angeles Public Library

Williams' Contributions to Los Angeles Architectural History Appreciated

Modern owners of vintage Paul Williams' residences located in historic residential developments show their appreciation and pride in living in one of his homes by allowing non-profit organizations to conduct fundraising tours. In November 1969 a classic Williams Spanish Revival mansion in Flintridge is one of five homes the Pasadena Symphony Association includes in their annual Holiday Tour.

To create interest in the fundraiser, Los Angeles Times writer Kim Blair interviews Williams about how he created his personal interpretation of Spanish Revival architecture. Williams states, "We were trying to bring back the Spanish feeling to Southern California and for those who wanted something more opulent than the Mission styles we borrowed ideas from the entire Mediterranean area."

Blair notes the rich architectural details still evident in the Williams designed home including paneled walls of rare woods, carved cornices, beamed ceilings, custom grillwork, arched windows and doors and a wonderful flow to the formal public rooms. She adds — "Few artisans today are still doing the elaborate wood carvings, carved masonry and the delicate wrought-iron work which marks the Mediterranean homes built during the '20s." Though these details are impressive to her modern readers, they are also hallmarks of a classic Williams Spanish Revival design.



Nearing his retirement from active practice, Paul R. Williams is recognized by influential Los Angeles interior designers for his mastery of California elegance. A 1934 estate from his "bygone days" is selected as the 1970 Design House West. The decorators refresh the interior of the 30-room Barrick mansion on Ambazac Way and bring it back to "modern-day life." Public tours of the house are a fundraiser for various cancer-related charities.

To publicize the event, Los Angeles Times writer Maggie Savoy interviews Williams. In the lengthy article, the architect reminisces about his work with famous and powerful clients and the importance of their individual psychologies in personalizing the design. "People don't always know what they want. It is the architect's job to help them find it, and keep within the bounds of grace." Williams' tact, refined taste and ability to design a home, no matter the size, became his signature. Looking back on his professional career, Paul Williams' interview with Savoy is an excellent summary of his aesthetic and work philosophy.

This photograph shows Williams' design for one of his important 20th-century celebrity clients — Frank Sinatra. This example of chic midcentury architecture is now torn down.

Exterior of the Frank Sinatra Residence by Paul R. Williams | Mott-Merge Collection, California State Library

## 1973

### USC Honors Williams

As Paul R. Williams begins to think about retiring from active practice, he is honored by peers and others in the community. Tributes are announced at a testimonial dinner given for Williams. The University of Southern California names a room in his honor in the soon-to-be-completed Watt Hall in the architectural complex. In addition, the creation of the USC Paul Williams Scholarship in architecture is announced and Broadway Federal Savings and Loan Association donates the first check.

## 1980

### Paul Revere Williams dies January 1980

In January, Paul Revere Williams dies in a Los Angeles hospital at the age of 85. He is survived by his wife Della, his daughters and grandchildren.

Though he retires in 1973 from the day-to-day activities of architecture, his firm continues for a number of years. (Jet. February 14, 1980)

## 1992

### Williams' professional records lost

Williams' business records (letters, drawings, photographs) are stored at the headquarters of Broadway Federal Savings in Watts. Williams renovated and repurposed this former Woolworth's building in 1954 for the bank. During "the turmoil and civil unrest that rocked Los Angeles" in the aftermath of the jury's verdict in the

S4 E4: Paul Revere Williams - An African-American Architect in Jet-Age L.A.  
Preview

Paul R. Williams – Architect for the Masses

Hollywood's Architect: The Paul R. Williams Story

Paul R. Williams' Signature Architectural Style

Janna Ireland: Chasing Paul R. Williams Through Photography

Paul Williams: A Pioneering African American Architect

Hollywood's Architect: The Paul R. Williams Story

Read More



## Seven of Paul Revere Williams' Outstanding Architectural Feats (That Aren't Homes)

In an era where architects typically majored in one style, he excelled in every architectural style, making him one of the most renowned architects throughout the world. Here are some of his lesser-known, but equally impressive projects.

By Chanté Griffin

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## Building Permits for Major Alterations



3

## DEPARTMENT OF BUILDING AND SAFETY

## Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

## REMOVED FROM

## REMOVED TO

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

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

Tract.....

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

Tract.....

O. K. City Clerk

By Deputy

TAKE TO  
FIRST FLOOR  
242 SO.  
BROADWAY  
ENGINEER  
PLEASE  
VERIFY

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

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

Front No. 3524 St. Between Vermont and StreetRear No. Budlong Street

O. K. City Engineer

By Deputy

(USE INK OR INDELIBLE PENCIL)

- What purpose is the present Building now used for? Residence 1 family
- What purpose will Building be used for hereafter? "
- Owner's name Paul R. Williams Phone Met 2572
- Owner's address 1271 W. 3524 St
- Architect's name Paul R. Williams Phone same
- Contractor's name same Phone.....
- Contractor's address same
- VALUATION OF PROPOSED WORK { Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc. } \$ 450.00
- Class of present Building D No. of rooms at present 7
- Number of stories in height 2 Size of present Building 40 x 60
- State how many buildings are on this lot One
- State purpose buildings on lot are used for Residence  
(Apartment House, Hotel, Residence, or any other purpose.)

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

Addition of one Sleeping Porch

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)

Paul R. Williams  
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.  <u>23725</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.  Plan Examiner	Application checked and found <u>8/17/26</u> Clerk	Stamp here when permit is issued <u>RECEIVED</u> <u>AUG 17 1926</u> <u>ISSUED</u> L. A. Bldg. Dept.
--------------------------------	--	--	---

E. J. Buttey Jr.150



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

(Sign here) David R. Wall  
(Owner or Authorized Agent)

**FOR DEPARTMENT USE ONLY**

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

## REMARKS

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the contract of the permit:  
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.  
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. ....

Tract. ....

Location of Building. 1271 W 35 St. Approved by City Engineer

Between what cross streets bet Budding & Raymond

USE INK OR INDELIBLE PENCIL

1. Purpose of building. (Single Residence, Apartment House, Hotel, or any other purpose) Families 0 Rooms 2

2. Owner (Print Name) Paul Williams Phone .....

3. Owner's address. 1271 W 35 St

4. Certificated Architect. None State License No. .... Phone .....

5. Licensed Engineer. None State License No. .... Phone .....

6. Contractor. None State License No. .... Phone .....

7. Contractor's address. None

8. VALUATION OF PROPOSED WORK including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon. 1250.00

9. State how many buildings NOW on lot and give use of each. One (Res.) DOUBLE FEES

10. Size of new building 18 x 18 No. Stories 1 Height to highest point 17.5 Size lot x

11. Type of soil. Loam Foundation (Material) Depth in ground

12. Width of footing 24 Width of foundation wall 24 Size of redwood sill x 6

13. Material exterior wall. wood Size of studs: (Exterior) x (Interior bearing) x

14. Joist: First floor. Second floor. Rafters. Material of roof. wood shingles

15. Chimney (Material) Size Flue. No. inlets each flue. Depth footing in ground.

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here. Paul Williams (Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

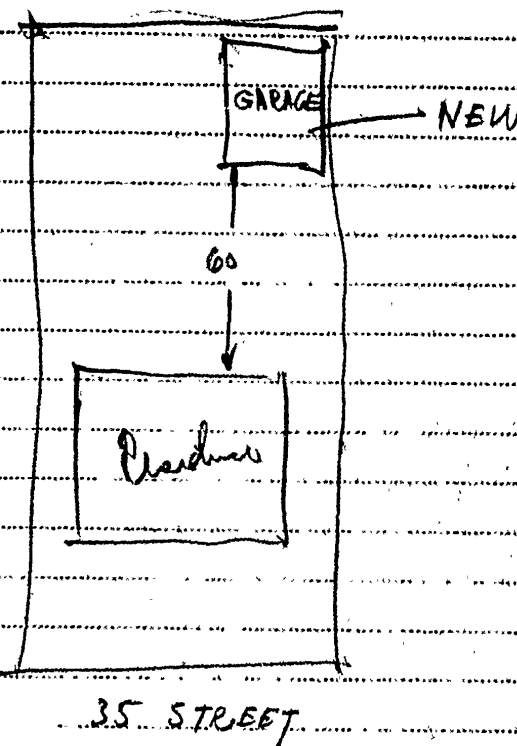
By. DOUBLE FEES

FOR DEPARTMENT USE ONLY			
PERMIT NO.  21185	Plans and Specifications checked	Zone B	Fire District No. 2nd
	Corrections verified	Stds. Lins 70x2 5 ft.	Street Widening 70 ft.
PLANS	Plans, Specifications and Applications returned and approved	Application checked and approved 8/14/36	Stamp here when Permit is issued AUG 14 1936
	For Plans Sec	For Plans Sec	



FOR DEPARTMENT USE ONLY			
Application .....	Fire District .....	Blkg. Line .....	Forced Draft Ventil. ....
Construction .....	Zoning .....	Street Widening .....	
(1) <b>REINFORCED CONCRETE</b>  Barrels of Cement.....  Tons of Reinforcing Steel.....		(2) The building referred to in this Application will be more than 100 feet from .....Street  Sign Here..... <small>(Owner or Authorized Agent)</small>	
(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.  Sign here..... <small>(Owner or Authorized Agent)</small>		(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.  Sign Here..... <small>(Owner or Authorized Agent)</small>	

REMARKS:



3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot.....

Tract.....

Present location of building } 1271 W. 35 STREET  
(House Number and Street)

New location of building } .....  
(House Number and Street)

Between what cross streets } BUDLONG E. RAYMOND AVE.

Approved by  
City Engineer.

Deputy.

- Purpose of PRESENT building..... RESIDENCE..... Families... 1..... Rooms... 7.....  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Use of building AFTER alteration or moving..... SAME..... Families... 1..... Rooms... 7.....
- Owner (Print Name)..... PAUL R. WILLIAMS..... Phone FI-2222
- Owner's Address..... 1271 W. 35 ST.
- Certificated Architect..... PAUL R. WILLIAMS..... State License No. B-1086..... Phone FI-2222
- Licensed Engineer..... NONE..... State License No. .... Phone.....
- Contractor..... NONE..... State License No. .... Phone.....
- Contractor's Address.....
- VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 200
- State how many buildings NOW } RESIDENCE & PLAYHOUSE & 1st floor room  
on lot and give use of each. { (Residence, Hotel, Apartment House, or any other purpose)
- Size of existing building 35 x 35..... Number of stories high... 1..... Height to highest point... 17.....
- Class of building..... D..... Material of existing walls..... STUCCO..... Exterior framework..... WOOD.....  
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

REMODEL KITCHEN & PLAYHOUSE

Fill in Application on other Side and Sign Statement

(OVER)

PERMIT NO.  <b>39050</b>	FOR DEPARTMENT USE ONLY				Fee .. <u>2.00</u>  Stamp here when Permit is issued
	Plans and Specifications checked <u>[Signature]</u>	Zone <u>B</u>	Fire District No. <u>110</u>		
	Corrections verified <u>[Signature]</u>	Bldg. Line <u>20'</u> Ft.	Street Widening No. .... Ft.		
	Plans, Specifications and Applications rechecked and approved <u>[Signature]</u>	Application checked and approved <u>[Signature]</u>			
PLANS Rec'd.....	For Plans Sec.....	Inspected with.....	SPRINKLER Required Valuation Included..... Specified Yes—No.....		Inspector <u>[Signature]</u>



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

~~House~~ NEW CONSTRUCTION

Size of Addition ~~1500~~ Size of Lot 50 x 150 Number of Stories when complete 1  
Material of Foundation ~~CONCRETE~~ Width of Footing Depth of footing below ground  
Width Foundation Wall Size of Redwood Sill x Material Exterior Walls  
Size of Exterior Studs x Size of Interior Bearing Studs x  
Joists: First Floor x Second Floor x Rafters x Roofing Material

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State Laws.

Sign Here

(Owner or Authorized Agent)

By

FOR DEPARTMENT USE ONLY

Application <del>House</del>	Fire District <del>B</del>	Bldg. Line <del>B</del>	Termite Inspection
Construction <del>House</del>	Zoning <del>B</del>	Street Widening <del>B</del>	Forced Draft Ventil.

(1) REINFORCED CONCRETE

Barrels of Cement

Tons of Reinforcing Steel

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

Street

Sign Here

(Owner or Authorized Agent)

(3) No required windows will be obstructed.

Sign Here

(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here

(Owner or Authorized Agent)

REMARKS:



3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

## Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 1271 W. 35 ST  
(House Number and Street)New location of building }  
(House Number and Street)

Between what cross streets } BUDLONG E. RAYMOND AVE

Approved by  
City Engineer.

Deputy.

- Purpose of PRESENT building Play room Families — Rooms 1  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Use of building AFTER alteration or moving SAHE Families 1 Rooms 1
- Owner (Print Name) PAUL R. WILLIAMS Phone FI-2222
- Owner's Address 1271 W. 35 ST
- Certificated Architect None State License No. B-1086 Phone —
- Licensed Engineer None State License No. — Phone —
- Contractor None State License No. — Phone —
- Contractor's Address OK W.P.
- VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 300
- State how many buildings NOW 1 RES. E. 1 PLAY R.M.  
on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose)
- Size of existing building 12 x 20 Number of stories high 1 Height to highest point 15
- Class of building D Material of existing walls STUDS Exterior framework WOOD  
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

ADD 2 WINGS 8X12 - NEW CEMENT FL.

Fill in Application on other Side and Sign Statement

(OVER)

PERMIT NO.		FOR DEPARTMENT USE ONLY				Fee <u>2.50</u>	
39051	Plans and Specifications checked	Zone <u>B</u>	Fire District No. <u>16</u>		Stamp here when Permit is issued		
	Corrections verified	Side Line <u>20'</u> Ft.	Street Widening No. <u>16</u> Ft.				
	Plans, Specifications and Applications rechecked and approved	Application checked and approved					
PLANS	For Plans See <u>None</u>	Filed with <u>None</u>	SPRINKLER		Inspector <u>W. Williams</u>		
Rec'd			Valuation Included <u>Yes</u> No				

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

### NEW CONSTRUCTION

Size of Addition 8 x 18 Size of Lot 50 x 150 Number of Stories when complete 1  
Material of Foundation CONCRETE Width of Footing 14 Depth of footing below ground 8"  
Width Foundation Wall CONC Size of Redwood Sill 2x8 Material Exterior Walls brg  
Size of Exterior Studs 2 x 4 Size of Interior Bearing Studs 2 x 4  
Joists: First Floor Ceiling Second Floor --- Rafters 2 x 4 Roofing Material Shingles

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here X

(Owner or Authorized Agent)

By

#### FOR DEPARTMENT USE ONLY

Application <u>Inf</u>	Fire District <u>B</u>	Bldg. Line <u>B</u>	Termite Inspection
Construction	Zoning	Street Widening	Forced Draft Ventil.

(1) REINFORCED CONCRETE

Barrels of Cement

Tons of Reinforcing Steel

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

Street

Sign Here X

(Owner or Authorized Agent)

(3) No required windows will be obstructed.

Sign Here X

(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

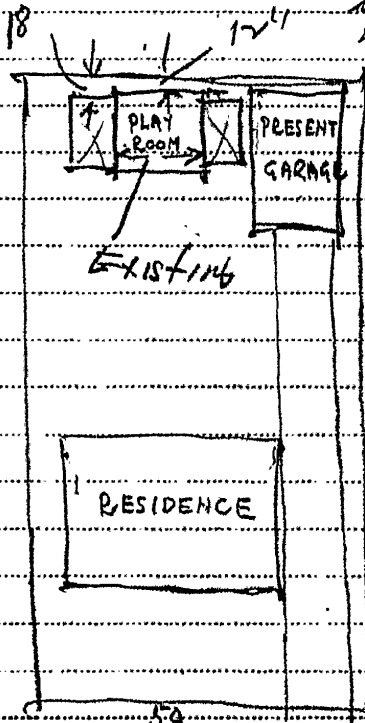
Sign Here

(Owner or Authorized Agent)

REMARKS:

city that there is

I certify for this  
purpose of work.



affidavit on file that  
this bldg. will not be  
use as sleeping quarters and  
since it is a business  
property. Additions  
within 18" of rear line  
are approved under  
resolution of A.C.C.  
J.E. Smith  
This bldg. can be considered  
as an accessory bldg.  
N.C.

STREET

## Zimas Parcel Report





# City of Los Angeles Department of City Planning

## 8/5/2021 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

1271 W 35TH ST

### ZIP CODES

90007

### RECENT ACTIVITY

CHC-2021-6684-HCM

ENV-2021-6685-CE

### CASE NUMBERS

CPC-2008-1552-CPU

CPC-2005-5848-CA

CPC-2004-2394-ICO

CPC-19XX-18003

CPC-1990-346-CA

CPC-1986-603-GPC

CPC-1986-447-GPC

CPC-1983-506

ORD-56632

ORD-180218

ORD-171682

ORD-171681

ORD-167121-SA1306

ORD-162128

ORD-139132

ORD-129761

ENV-2008-1781-EIR

ENV-2005-6078-ND

### Address/Legal Information

PIN Number	120B197 708
Lot/Parcel Area (Calculated)	7,000.1 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID A7 PAGE 674 - GRID A1
Assessor Parcel No. (APN)	5040021022
Tract	HOFFMAN TRACT
Map Reference	M B 6-13
Block	None
Lot	9
Arb (Lot Cut Reference)	None
Map Sheet	120B197

### Jurisdictional Information

Community Plan Area	South Los Angeles
Area Planning Commission	South Los Angeles
Neighborhood Council	Empowerment Congress North Area
Council District	CD 8 - Marqueece Harris-Dawson
Census Tract #	2226.00
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	RD2-1
Zoning Information (ZI)	ZI-2498 Local Emergency Temporary Regulations - Time Limits and Parking Relief - LAMC 16.02.1 ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2374 State Enterprise Zone: Los Angeles ZI-2498 Local Emergency Temporary Regulations - Time Limits and Parking Relief - LAMC 16.02.1 ZI-2397 Neighborhood Stabilization Ordinance: North University Park-Exposition Park-West Adams ZI-1231 Specific Plan: South Los Angeles Alcohol Sales
General Plan Land Use	Low Medium II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	SOUTH LOS ANGELES ALCOHOL SALES
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	North University Park-Exposition Park-West Adams

POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Low
Non-Residential Market Area	Low
Transit Oriented Communities (TOC)	Tier 1
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	20
500 Ft School Zone	No
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5040021022
Ownership (Assessor)	
Owner1	BASS,LUTHER J&DOROTHY
Address	1271 W 35TH ST LOS ANGELES CA 90007
Ownership (Bureau of Engineering, Land Records)	
Owner	BASS, LUTHER J. & DOROTHY
Address	20400 BROWN ST. PERRIS CA 92370
APN Area (Co. Public Works)*	0.161 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$27,768
Assessed Improvement Val.	\$11,749
Last Owner Change	07/13/1959
Last Sale Amount	\$0
Tax Rate Area	210
Deed Ref No. (City Clerk)	None
Building 1	
Year Built	1905
Building Class	D45C
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	1
Building Square Footage	1,693.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 5040021022]
<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at [zimas.lacity.org](https://zimas.lacity.org)  
 (\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Wells	None

#### Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.32330752
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

#### Economic Development Areas

Business Improvement District	None
Hubzone	Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE

#### Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	<a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a>
Rent Stabilization Ordinance (RSO)	No [APN: 5040021022]
Ellis Act Property	No
AB 1482: Tenant Protection Act	See Notes
Assessor Parcel No. (APN)	5040021022
Address	1271 W 35TH ST
Year Built	1905
Use Code	0100 - Residential - Single Family Residence
Notes	The property is subject to AB 1482 only if the owner is a corporation, limited liability company, or a real estate investment trust.

#### Public Safety

Police Information	
Bureau	South
Division / Station	Southwest
Reporting District	357
Fire Information	
Bureau	South
Batallion	13
District / Fire Station	15
Red Flag Restricted Parking	No



## CASE SUMMARIES

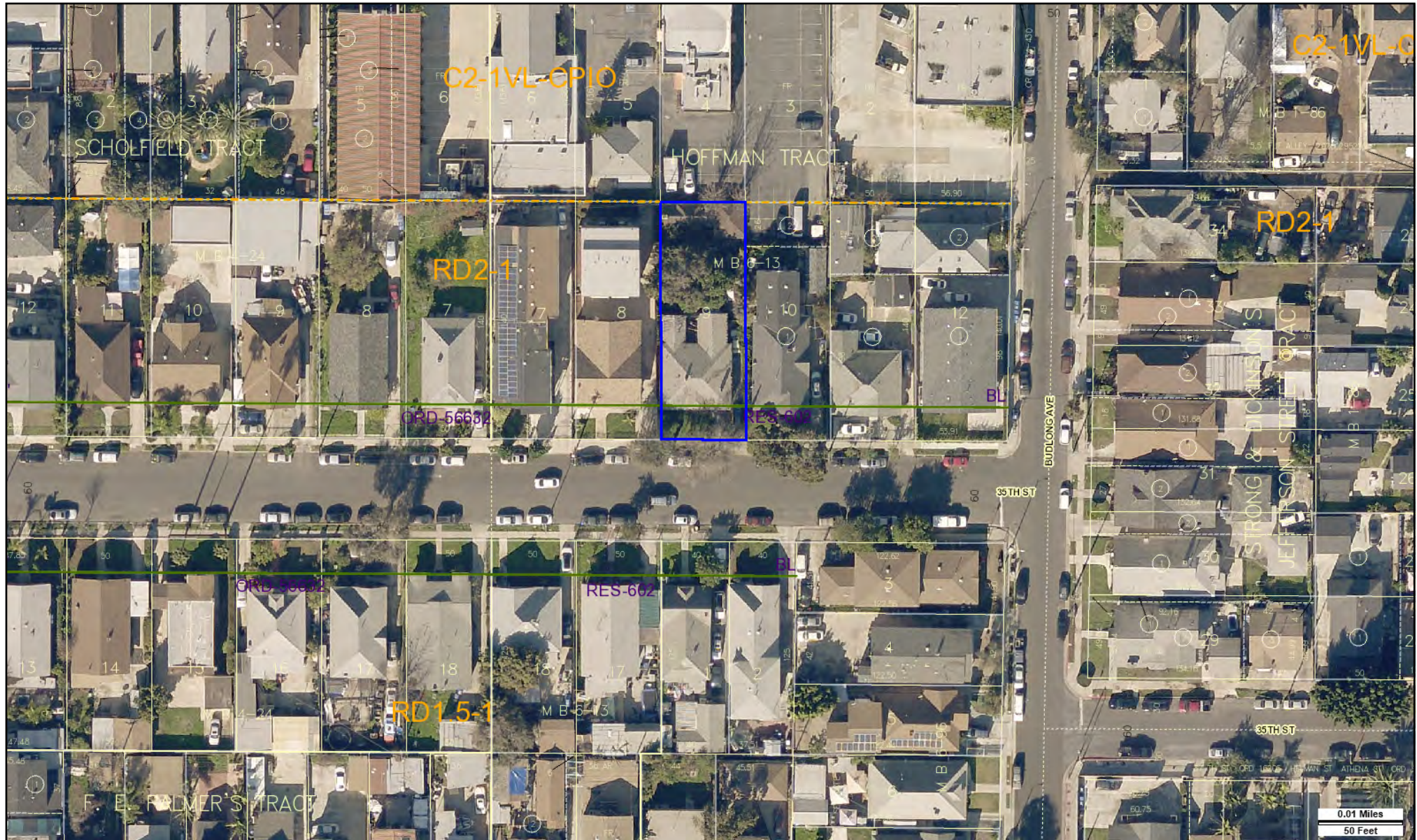
Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2008-1552-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	SOUTH LOS ANGELES NEW COMMUNITY PLAN PROGRAM
Case Number:	CPC-2005-5848-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	PROPOSED ORDINANCE TO ESTABLISH THE UNIVERSITY OFF-CAMPUS OVERLAY DISTRICT IN THE AREA BOUNDED BY 10FWY TO NORTH, 110 FWY TO EAST, MLK BLVD TO THE SOUTH AND NORMANDIE AVE TO THE WEST
Case Number:	CPC-2004-2394-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	MARTIN LUTHER KING, JR./29TH STREET/NORMANDIE/VERMONT/INTERIM CONTROL ORDINANCE
Case Number:	CPC-19XX-18003
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1990-346-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AMENDMENT TO THE L.A.M.C. TO - DRAFT AN ORDINANCE TO PROHIBIT THE GRANTING OF A CONDITIONAL USE PERMIT FOR THE OFF-SITE SALE OF ALCOHOLIC BEVERAGES (LOURDES GREEN/KAREN HOO)\
Case Number:	CPC-1986-603-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONING CONSISTENCY PROGRAM
Case Number:	CPC-1986-447-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AND ZONE CONSISTENCY - SOUTH CENTRAL LOS ANGELES (HERB GLASCOW)
Case Number:	CPC-1983-506
Required Action(s):	Data Not Available
Project Descriptions(s):	SPECIFIC PLN ORD FOR INTERIM CONDITIONAL USE APPRVL FOR ESTABLISHMENTS FOR THE SALE OF ALCOHOL WHICH ARE GENERALLY LOCATED INTHE SOUTH CENTRAL AREA OF THE CITY
Case Number:	ENV-2008-1781-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	SOUTH LOS ANGELES NEW COMMUNITY PLAN PROGRAM
Case Number:	ENV-2005-6078-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	PROPOSED ORDINANCE TO ESTABLISH THE UNIVERSITY OFF-CAMPUS OVERLAY DISTRICT IN THE AREA BOUNDED BY 10FWY TO NORTH, 110 FWY TO EAST, MLK BLVD TO THE SOUTH AND NORMANDIE AVE TO THE WEST

## DATA NOT AVAILABLE

ORD-56632  
ORD-180218  
ORD-171682  
ORD-171681  
ORD-167121-SA1306  
ORD-162128  
ORD-139132  
ORD-129761





Address: 1271 W 35TH ST

APN: 5040021022

PIN #: 120B197 708

Tract: HOFFMAN TRACT

Block: None

Lot: 9

Arb: None

Zoning: RD2-1

General Plan: Low Medium II Residential

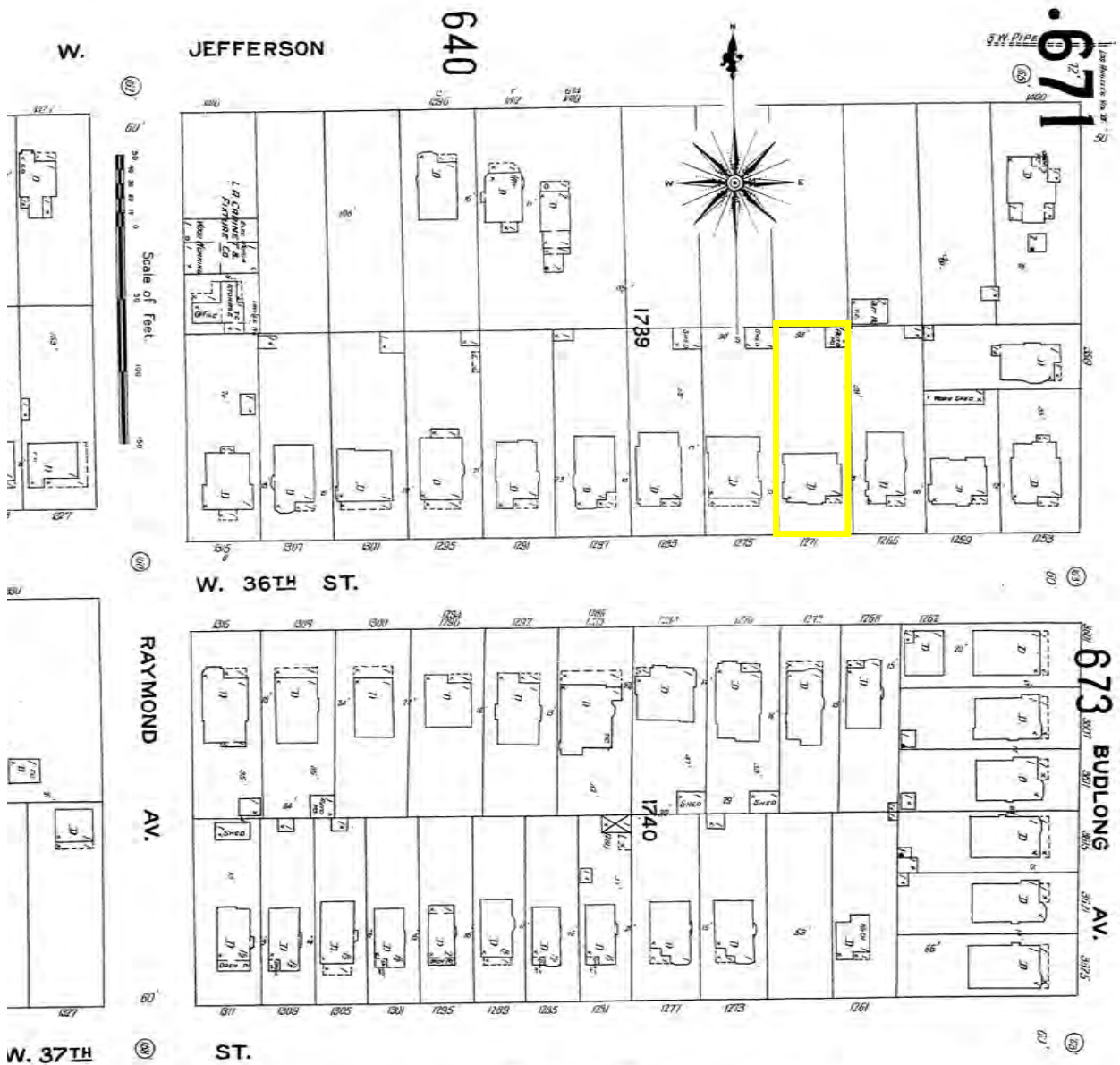


**PAUL REVERE WILLIAMS HOUSE**

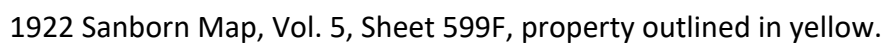
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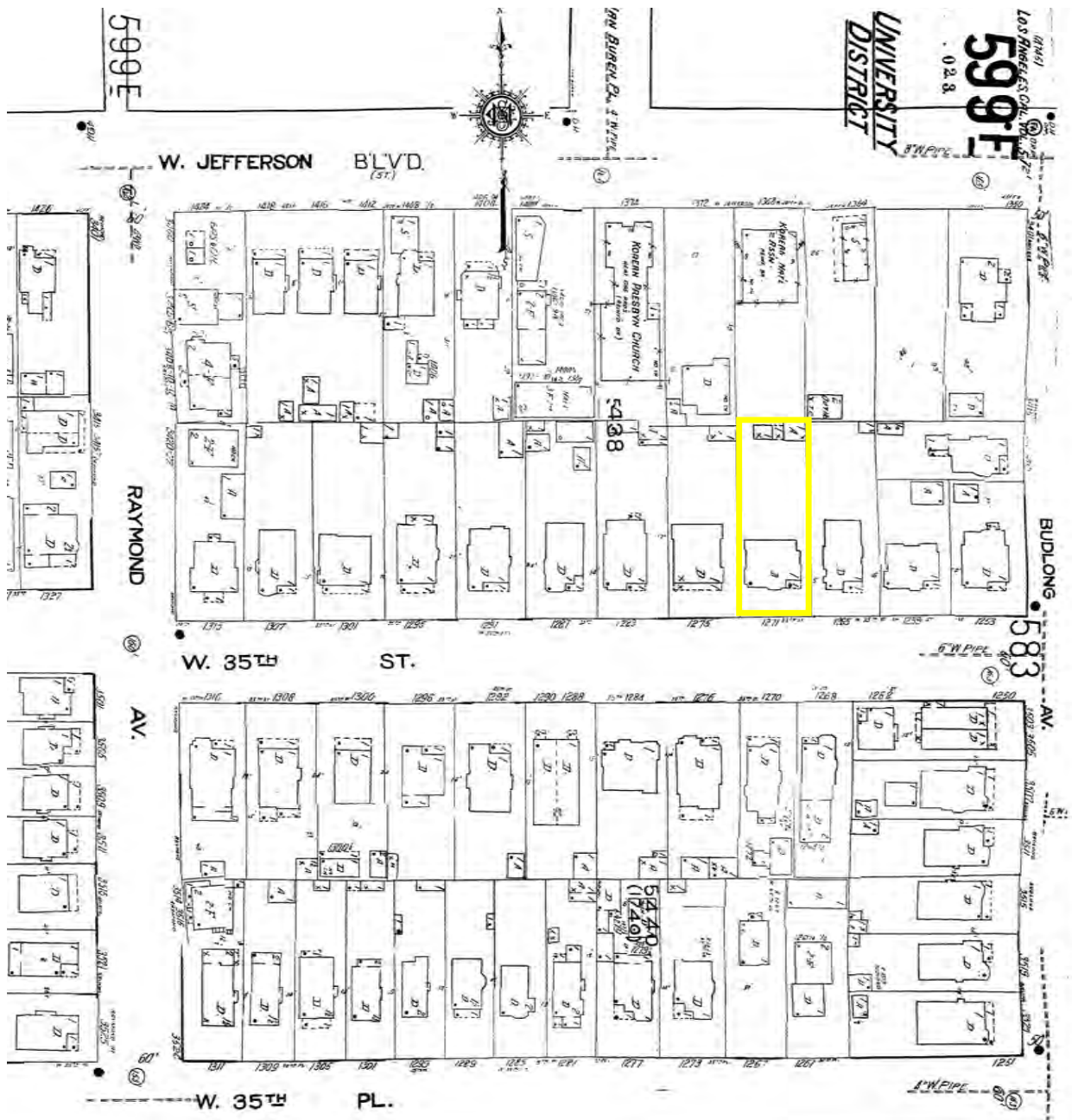
**SUPPLEMENTAL MATERIALS SUBMITTED BY APPLICANT,  
RECEIVED AUGUST 10, 2021**





1907 Sanborn Map, Vol. 6, Sheet 671, property outlined in yellow.





1950 Sanborn Map, Vol. 5, Sheet 599F, property outlined in yellow.