

APPENDIX G

HISTORICAL RESOURCE TECHNICAL REPORT

Los Angeles Aerial Rapid Transit Project

Los Angeles, California



RIOS, 2021

Historical Resource Technical Report

Prepared for the Los Angeles Aerial Rapid Transit Draft
Environmental Impact Report

Prepared by:



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EXECUTIVE SUMMARY

The purpose of this report is to analyze the potential impacts of the proposed Los Angeles Aerial Rapid Transit Project (Project, proposed Project) on historical resources as defined by the California Environmental Quality Act (CEQA). The proposed Project would connect Los Angeles Union Station (LAUS) to Dodger Stadium (Project alignment) via an aerial gondola system, and include the construction of stations, a junction, and cable-supporting towers at various locations along the aerial rapid transit (ART) alignment.

GPA Consulting (GPA) was retained to identify historical resources along the Project alignment, to assess any potential impacts the Project may have on the identified historical resources, and to recommend mitigation measures, as necessary, in compliance with CEQA. Although archaeological sites may be considered historical resources if they are listed or eligible for listing in the California Register of Historical Resources (California Register), this report is limited to historical resources that are part of the built environment.

The Area of Potential Impact (API) for the Project includes all areas that could be directly or indirectly affected by the Project. To develop the API, GPA considered areas within and adjacent to the Project alignment, as well as view corridors along adjacent streets. There are twelve previously identified historical resources within the API. Two of the historical resources are historic districts with contributing resources located within the API.

GPA evaluated three additional properties within the API to determine if they would qualify as historical resources as defined by CEQA, because they have the potential to be impacted by the Project. GPA concluded that one of the three, *El Grito* mural, is eligible for listing in the National Register of Historic Places (National Register), California Register, and as a Los Angeles Historic-Cultural Monument (HCM); it is therefore a historical resource as defined by CEQA. GPA concluded that the other two evaluated properties, 455 E. Savoy Street and Placita de Dolores, are ineligible for listing under national, state, and city landmark designation programs, and as such, they are not historical resources as defined by CEQA.

The threshold for determining significant impacts on historical resources in the State CEQA Guidelines is whether the proposed project would cause a substantial adverse change, which is defined as demolition, destruction, relocation, or alteration of the resource or its immediate vicinity such that the ability of the resource to convey its significance is materially impaired. The Project involves three activities with the potential to impact the identified historical resources: demolition, alteration, and new construction. Therefore, direct, indirect, and cumulative impacts from the Project on historical resources are analyzed herein. The Project would have indirect impacts on 15 historical resources within the API; however, all of these impacts would be less than significant (see **Table 2** in Section 4.3). The Project would have direct impacts on four historical resources within the API: the Los Angeles Union Station Passenger Terminal, the Winery, the Los Angeles Plaza Historic District as the Winery is a contributor to the historic district, and *El Grito* mural. The direct impact to the Los Angeles Union Station Passenger Terminal would be less than significant, so no mitigation is required. Direct impacts from vibration to the Winery (and thus the Los Angeles Plaza Historic District) and *El Grito* mural can be mitigated to a less than significant level with recommended mitigation measures. Mitigation measures related to vibration are provided in the LA ART Noise and Vibration Technical Report. In the unlikely event of direct impacts to the Winery and *El Grito* caused by construction activities, GPA



recommends the Project Design Features (PDFs) included in Section 5 to ensure unforeseen impacts can be minimized to a less than significant level. The proposed Project would not contribute to significant cumulative impacts on any historical resources within the API. All cumulative impacts would be less than significant.

1. INTRODUCTION

1.1 Purpose of Report

The purpose of this report is to analyze the potential impacts of the proposed Los Angeles Aerial Rapid Transit Project (proposed Project, Project) on historical resources. The Project would connect Los Angeles Union Station to Dodger Stadium (Project alignment) via an aerial gondola system (see **Figure 1**, **Figure 2**, and Project description in Section 4.2). GPA Consulting (GPA) was retained to identify historical resources along the Project alignment to assess any potential impacts the Project may have on the identified historical resources, and to recommend mitigation measures, as necessary, in compliance with the California Environmental Quality Act (CEQA). Although archaeological sites may be considered historical resources if they are listed or eligible for listing in the California Register of Historical Resources, this report is limited to historical resources that are part of the built environment.

1.2 Area of Potential Impact

GPA conducted a field inspection of the Project alignment to determine the Area of Potential Impact (API). The API (see **Figure 3**) includes all areas that could be directly or indirectly affected by the Project. Examples of direct impacts may include physical construction, staging, right-of-way (ROW) acquisition, temporary construction easements (TCEs), and vibratory impacts. Examples of indirect impacts may include visual, auditory, and atmospheric changes to the setting of historical resources. To develop the API, GPA considered areas within and adjacent to the Project alignment, as well as view corridors along adjacent streets. Wherever the Project components would be substantially visible along a view corridor, the parcels along that view corridor were included in the API. Building heights, street widths, density, landscape, and grade elevation were all factored into determining the degree of visibility of the Project components along a particular view corridor.

1.3 Methodology

In preparing this report, GPA performed the following tasks:

1. Requested a records search from the South Central Coastal Information Center (SCCIC) to determine whether or not the API contains any properties that are currently listed under national, state, or city landmark or historic district programs and whether or not the API contains any properties that have been previously identified or evaluated as potential historical resources. This involved a review of the California Historic Resources Inventory System (CHRIS), which includes data on properties listed and determined eligible for listing in the National Register of Historic Places, listed and determined eligible for listing in the California Register of Historical Resources, California Registered Historical Landmarks, Points of Historical Interest, as well as properties that have been evaluated in historic resources surveys and other planning activities. The records search results are discussed in Section 3.2.



Figure 2: Proposed Project Location. AECOM, 2021.

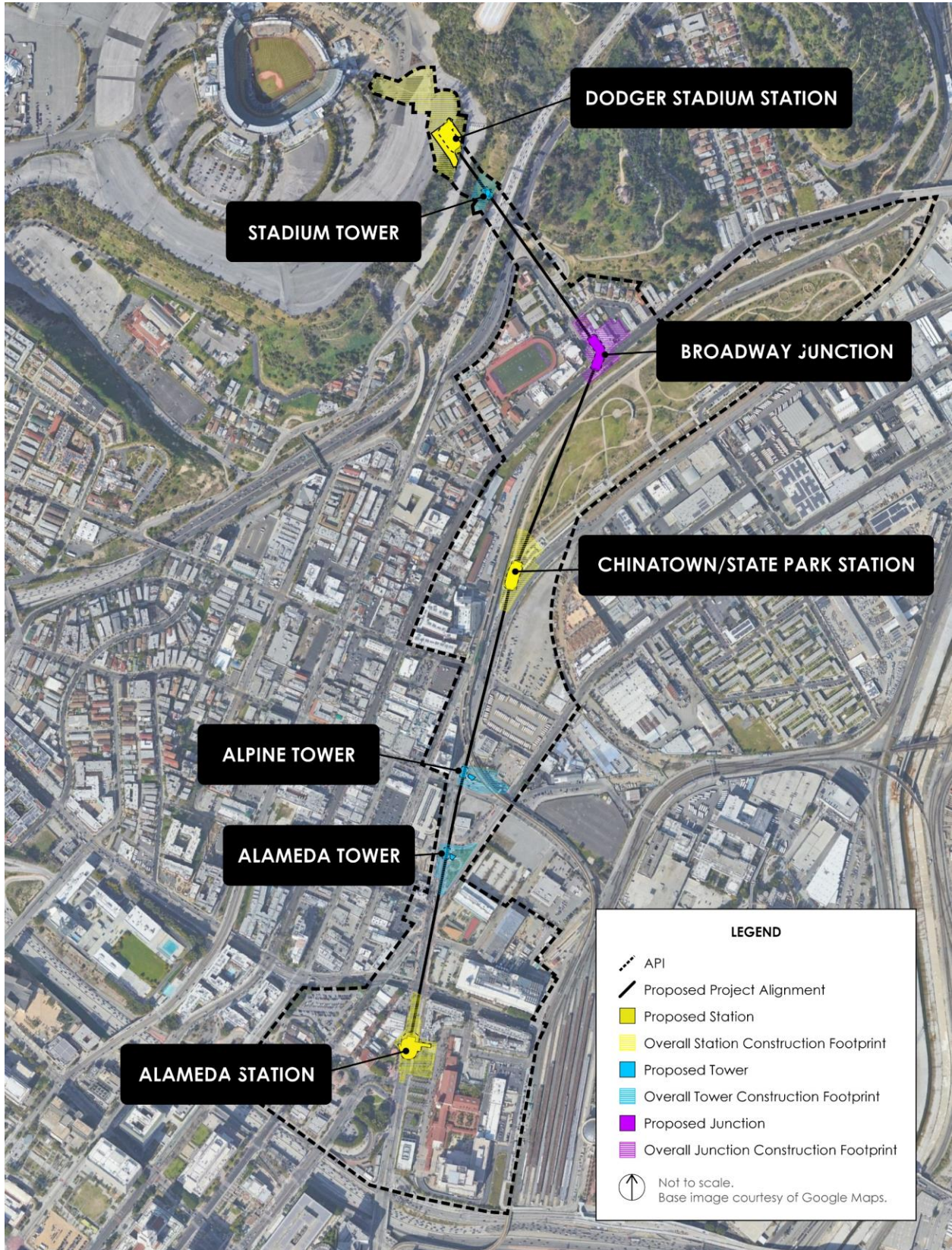


Figure 3: Area of Potential Impact (API). Base image courtesy of Google Maps.

2. Reviewed the Los Angeles Historic Resources Inventory website, HistoricPlacesLA.org, to determine if any properties within the API are designated Historic-Cultural Monuments, located within Historic Preservation Overlay Zones, or identified as potential historical resources by SurveyLA, the citywide historic resources survey of Los Angeles. In order to provide a conservative analysis, properties identified by SurveyLA are presumed to be historical resources for the purposes of this analysis under CEQA. These properties were not researched or evaluated on an intensive level by GPA to independently determine their eligibility as historical resources as defined by CEQA. A description of the identified historical resources within the API can be found in Section 3.2.
3. Identified three properties within the API that had not been previously evaluated as potential historical resources: 455 E. Savoy Street, Placita de Dolores, and *El Grito* mural. As these properties have the potential to be impacted by the Project, GPA evaluated them to determine if they would qualify as historical resources as defined by CEQA. Both 455 E. Savoy Street and Placita de Dolores were evaluated as ineligible for listing under national, state, and city landmark designation programs. They are not considered historical resources as defined by CEQA and are not discussed any further herein. *El Grito* mural was evaluated as eligible for listing under national, state, and city landmark designation programs; therefore, it is considered a historical resource as defined by CEQA and is described in Section 3.2 accordingly. California Department of Parks and Recreation (DPR) 253 forms for all three evaluations are located in **Appendix A**.
4. Identified one property within the API that would be demolished as part of the proposed Project, which has already been evaluated as ineligible as a historical resource: 1201 N. Broadway (Basso Auto Building). As the building is not an eligible historical resource, it is not discussed further in this report.
5. Inspected and photographed identified historical resources within the API.
6. Reviewed and analyzed Project plans and related documents to determine if the Project would have an impact on the identified historical resources as defined by CEQA.

1.4 Qualifications of Preparers

Teresa Grimes, Laura O'Neill, Amanda Duane, and Emily Rinaldi contributed to the preparation of this report. They each fulfill the qualifications for historic preservation professionals outlined in Title 36 of the Code of Federal Regulations, Part 61. Resumes are available upon request.

2. REGULATORY FRAMEWORK

Generally, a lead agency must consider a property a historical resource under CEQA if it is eligible for listing in the California Register of Historical Resources (California Register). The California Register is modeled after the National Register of Historic Places (National Register). Furthermore, a property is presumed to be historically significant if it is listed in a local register of historical resources or has been identified as historically significant in a historic resources survey (provided certain criteria and



requirements are satisfied) unless a preponderance of evidence demonstrates that the property is not historically or culturally significant.¹

2.1 National Register of Historic Places

The National Register is "an authoritative guide to be used by federal, state, and local governments, private groups, and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."²

Criteria

To be eligible for listing in the National Register, a property must be at least 50 years of age (unless the property is of "exceptional importance") and possess significance in American history and culture, architecture, or archaeology. A property of potential significance must meet one or more of the following four established criteria:³

- A. Associated with events that have made a significant contribution to the broad patterns of our history; or
- B. Associated with the lives of persons significant in our past; or
- C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Yield, or may be likely to yield, information important in prehistory or history.

Context

To be eligible for listing in the National Register, a property must be significant within a historic context. *National Register Bulletin #15* states that the significance of a historic property can be judged only when it is evaluated within its historic context. Historic contexts are "those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning...is made clear."⁴ A property must represent an important aspect of the area's history or prehistory and possess the requisite integrity to qualify for the National Register.

Integrity

In addition to possessing significance within a historic context, to be eligible for listing in the National Register a property must have integrity. Integrity is defined in *National Register Bulletin #15* as "the ability of a property to convey its significance."⁵ Within the concept of integrity, the National Register recognizes the following seven aspects or qualities that in various combinations define integrity: feeling, association, workmanship, location, design, setting, and materials. Integrity is based on

¹ Public Resources Code Section 5024.1 and 14 California Code of Regulations Sections 4850 & 15064.5(a)(2).

² Title 36 Code of Federal Regulations Part 60.2.

³ Title 36 Code of Federal Regulations Part 60.4.

⁴ *National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, Department of the Interior, 1997), 7-8.

⁵ *Ibid.*, 44-45.

significance: why, where, and when a property is important. Thus, the significance of the property must be fully established before the integrity is analyzed.

Historic Districts

The National Register includes significant properties, which are classified as buildings, sites, districts, structures, or objects. A historic district “derives its importance from being a unified entity, even though it is often composed of a variety of resources. The identity of a district results from the interrelationship of its resources, which can be an arrangement of historically or functionally related properties.”⁶

A district is defined as a geographically definable area of land containing a significant concentration of buildings, sites, structures, or objects united by past events or aesthetically by plan or physical development.⁷ A district’s significance and historic integrity should help determine the boundaries. Other factors include:

- Visual barriers that mark a change in the historic character of the area or that break the continuity of the district, such as new construction, highways, or development of a different character;
- Visual changes in the character of the area due to different architectural styles, types, or periods, or to a decline in the concentration of contributing resources;
- Boundaries at a specific time in history, such as the original city limits or the legally recorded boundaries of a housing subdivision, estate, or ranch; and
- Clearly differentiated patterns of historical development, such as commercial versus residential or industrial.⁸

Within historic districts, properties are identified as contributing and noncontributing. A contributing building, site, structure, or object adds to the historic associations, historic architectural qualities, or archeological values for which a district is significant because:

- It was present during the period of significance, relates to the significance of the district, and retains its physical integrity; or
- It independently meets the criterion for listing in the National Register.⁹

2.2 California Register of Historical Resources

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups, and

⁶ Ibid.

⁷ Title 36 Code of Federal Regulations Part 60.3(d).

⁸ *National Register Bulletin #21: Defining Boundaries for National Register Properties Form* (Washington D.C.: U.S. Department of the Interior, 1997), 12.

⁹ *National Register Bulletin #16: How to Complete the National Register Registration Form* (Washington D.C.: U.S. Department of the Interior, 1997), 16.



citizens to identify historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.¹⁰

The California Register consists of properties that are listed automatically as well as those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register;
- State Historical Landmarks from No. 0770 onward; and
- Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (SOHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.¹¹

Criteria and Integrity

For those properties not automatically listed, the criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property generally must be at least 50 years of age and must possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Properties eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. It is possible that properties may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register. An altered property may still have sufficient integrity for the California Register if it maintains the potential to yield significant scientific or historical information or specific data.¹²

SOHP Survey Methodology

The evaluation instructions and classification system prescribed by the SOHP for recording historical resources provide a Status Code for use in classifying potential historical resources. In 2003, the Status Codes were revised to address the California Register. These Status Codes are used statewide in the preparation of historical resource surveys and evaluation reports. The first code is a number that indicates the general category of evaluation. The second code is a letter that indicates whether the

¹⁰ Public Resources Code Section 5024.1 (a).

¹¹ Public Resources Code Section 5024.1 (d).

¹² Title 14 California Code of Regulations Section 4852 (c).



property is separately eligible (S), eligible as part of a district (D), or both (B). There is sometimes a third code that describes some of the circumstances or conditions of the evaluation. The general evaluation categories are as follows:

1. Listed in the National Register or the California Register.
2. Determined eligible for listing in the National Register or the California Register.
3. Appears eligible for listing in the National Register or the California Register through survey evaluation.
4. Appears eligible for listing in the National Register or the California Register through other evaluation.
5. Recognized as historically significant by local government.
6. Not eligible for listing or designation as specified.
7. Not evaluated or needs re-evaluation.

The specific Status Codes referred to in this report are as follows:

- 3S** Appears eligible for the National Register as an individual property through survey evaluation.
- 3CS** Appears eligible for the California Register as an individual property through survey evaluation.
- 5S1** Individual property that is listed or designated locally.
- 3D** Appears eligible for the National Register as a contributor to a National Register eligible district through a survey evaluation.
- 3CD** Appears eligible for the California Register as a contributor to a California Register eligible district through a survey evaluation.
- 5D3** Appears to be a contributor to a district that appears eligible for local listing or designation through a survey evaluation.
- 6Z** Found ineligible for the National Register, California Register, or local designation through a survey evaluation.

2.3 Los Angeles State Historic Park General Plan

The Los Angeles State Historic Park General Plan serves as a long-range management tool that provides guidelines for achieving the vision and purpose of the park. According to the Los Angeles State Historic General Plan, the purpose of the Park is “to provide the public with a place to learn and celebrate the ethnically diverse history and cultural heritage of Los Angeles.” As articulated by the Los Angeles State Historic General Plan, the goals of the Park include (1) promoting a “touchstone” landscape for reflecting on Los Angeles’ natural and cultural heritage; and (2) emphasizing the importance of the historic site to Los Angeles, California, and the world.

The General Plan states that the Park is identified and recorded as an archaeological site and is listed as a designated Historic-Cultural Monument by the City of Los Angeles. The General Plan acknowledges the Park has archaeological sensitivities and, as such, recommends continued study of existing and potential resources as well as the need to constantly update and expand the knowledge of historic activities at the Park. As for the cultural resources associated with the Park, the General Plan states that the Park should “[i]dentify, document, evaluate, and interpret cultural resources at the Park,” and “[p]rotect, stabilize, and preserve significant cultural resources within the Park.” Guideline 8 of the Los Angeles State Historic General Plan also establishes that protocols be put in place “for periodic assessments of known archaeological and historic resources. This regular inventory and monitoring should consist of updating recordation documentation, site condition assessments, and treatment recommendations.”¹³

2.4 Los Angeles Cultural Heritage Ordinance

The Los Angeles City Council adopted the Cultural Heritage Ordinance in 1962 and amended it in 2018 (Sections 22.171 *et seq.* of the Administrative Code). The Ordinance created a Cultural Heritage Commission and criteria for designating Historic-Cultural Monuments (HCM). The Commission is comprised of five citizens, appointed by the Mayor, who have exhibited knowledge of Los Angeles history, culture and architecture. A monument is any site, building, or structure of particular historic or cultural significance to the City of Los Angeles and may be designated if it meets at least one of the following criteria:

1. The proposed HCM 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 or community; or
2. The proposed HCM is associated with the lives of historic personages important to national, state, city, or local history;
3. The proposed HCM 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.¹⁴

Unlike the National and California Registers, the Ordinance makes no mention of concepts such as physical integrity or period of significance. Moreover, properties do not have to reach a minimum age requirement, such as 50 years, to be designated as HCMs.

2.5 Los Angeles Historic Preservation Overlay Zone Ordinance

The Los Angeles City Council adopted the ordinance enabling the creation of Historic Preservation Overlay Zones (HPOZs) in 1979; Angelino Heights became Los Angeles’ first HPOZ in 1983. A HPOZ is a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. According to Section 12.20.3 of the City of Los Angeles Municipal Code, the criteria for the designation of a HPOZ are:

¹³ California Department of Parks and Recreation. 2005. Los Angeles State Historic Park General Plan and Final Environmental Impact Report. Available at: <https://www.parks.ca.gov/pages/21299/files/LASHP%20General%20Plan-EIR.pdf>, accessed April 2022.

¹⁴ Los Angeles Administrative Code Section 22.171.7.

1. Adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time; or
2. Owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or
3. Retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of a historic place or area of historic interest in the City.¹⁵

2.6 Los Angeles General Plan Conservation Element

The City of Los Angeles General Plan includes a Conservation Element. Section 5 of the Conservation Element recognizes the City’s responsibility for identifying and protecting its cultural and historical heritage. The Conservation Element establishes a policy to continue to protect historical and cultural sites and/or resources potentially affected by proposed land development, demolition, or property modification activities, with the related objective to protect important cultural and historical sites and resources for historical, cultural, research, and community educational purposes.¹⁶ The City of Los Angeles General Plan also includes 35 Community Plans that comprise the General Plan’s Land Use Element. The Project site is located within the Central City, Central City North, and Silver Lake – Echo Park – Elysian Valley Community Plan Areas.

2.7 El Pueblo de Los Angeles General Plan

The City of Los Angeles signed an agreement in 1953 with the County of Los Angeles and State of California creating El Pueblo State Historic Park. This agreement allowed the State to purchase most of the property comprising the park. In cooperation with the City and County, in 1980 the State prepared the El Pueblo General Plan to provide guidelines for the preservation, rehabilitation, and interpretation of the historic buildings as well as for new development within the park. With regard to the east side of the park where the proposed Project would be located, the General Plan states:

- The relationship and connection from the Plaza Substation to Placita de Dolores should be studied and improved.
- The transition between the Plaza and Placita de Dolores needs special design attention.
- To successfully relate El Pueblo to Union Station, pedestrian crossings should be studied.
- Improvements to Placita de Dolores for expanded function, landscaping, and connections with other site areas are recommended. This should be coordinated with the development of the Plaza Substation and its facade restoration, as well as with the designs for possible connection to Union Station.
- Strong design relationships should be established between the Plaza, Placita de Dolores, Father Serra Park, and possible linkage to Union Station.

¹⁵ “Ord. No. 184903,” accessed October 23, 2019, https://preservation.lacity.org/sites/default/files/Citywide%20HPOZ%20Ordinance_current_1.pdf.

¹⁶ City of Los Angeles General Plan, September 2001, Conservation Element, II-6 - II-9.

In 1992, the property within the park was transferred to the City; in 1994 a separate department was created, and the name was changed to El Pueblo de Los Angeles Historical Monument.

3. ENVIRONMENTAL SETTING

3.1 Description and History of the API

The API (see **Figure 3**) is located within the urbanized and developed City of Los Angeles communities of El Pueblo, Union Station, Chinatown, Mission Junction, Solano Canyon, and Elysian Park. The following section provides a history of the areas within the API generally from south to north and in chronological order, including the present-day Los Angeles Plaza Historic District and Union Station, encompassing some of the city’s oldest buildings dating back to the origins of modern-day Los Angeles.

El Pueblo de Nuestra Señora La Reina de Los Ángeles de Porciúncula (El Pueblo) was officially founded in 1781 with the arrival of eleven families from the San Gabriel Mission. The diverse group included people of African, Spanish, Mexican, and Indigenous American descent.¹⁷ The area was gradually improved around a public square, or plaza, that served as the geographic center of the settlement. Irrigation, agriculture, dwellings, and administration buildings were developed, and the population soon reached several hundred. In 1815, a major flood washed away much of the original pueblo site, forcing its inhabitants to relocate. This second location is the site of the present-day Los Angeles Plaza Historic District. These early Angelenos relocated and began to rebuild their community around a new central plaza. A number of buildings associated with this wave of development are the earliest remaining in Los Angeles, including the Avila Adobe (1818, California Historical Landmark [CHL] #145) and the Plaza Church (1822, Nuestra Señora la Reina de Los Angeles, HCM #3).¹⁸

In 1848, the area was ceded to the United States at the conclusion of the Mexican-American War with the signing of the Treaty of Guadalupe Hidalgo. At this time, Lieutenant Edward O.C. Ord conducted the city’s first official survey. Ord surveyed the existing buildings in the plaza and created an orthogonal grid to the south and southwest, “set[ting] the stage” for future development.¹⁹

Los Angeles would remain fairly small and remote until the completion of the Southern Pacific Railroad line from San Francisco in 1876, followed shortly thereafter by the Atchison, Topeka, and Santa Fe line in 1885. With the arrival of the railroads, the population in Los Angeles began to boom. The areas to the south and southwest of the pueblo evolved into dense blocks of government and commercial buildings.²⁰ To the north of the pueblo, industrial and agricultural uses would emerge, including the Southern Pacific Railroad’s large switchyard, known as the “Cornfield.” Some of the oldest industrial buildings in the city remain along these stretches of Broadway and Spring Streets, including the Capitol Milling Company. These industries, concentrated near the railroads, attracted new immigrants

¹⁷ “History,” County of Los Angeles, accessed August 20, 2020, <https://lacounty.gov/government/about-la-county/history/>.

¹⁸ Architectural Resources Group, “Historic Resources Survey Report: Central City Community Plan Area,” *SurveyLA Los Angeles Historic Resources Survey* (City of Los Angeles Office of Historic Resources, September 2016), 12; Steven Treffers and Debi Howell-Ardila, “National Register of Historic Places Nomination: Los Angeles Plaza Historic District, Los Angeles,” January 2016, 19.

¹⁹ Architectural Resources Group, 14.

²⁰ *Ibid.*, 15.

to the area, which helped support the ethnic enclaves that had emerged in the areas surrounding the pueblo, including Little Italy, Old Chinatown, and Sonoratown.²¹

The first Italian immigrant in Los Angeles, Giovanni Leandri, arrived in 1827. Prior to the completion of the railroad, Italian settlers typically arrived by way of South America and Mexico. Many were artisans or merchants, while others established businesses along and near Olvera Street, including grocery stores and wineries. Their wine-making pursuits were so successful, Los Angeles was the wine capital of California in the mid-nineteenth century and Olvera Street was named Calle de las Viñas—Vine Street—before 1877.²² By the early 1900s, Little Italy included parts of Elysian Park, Chavez Ravine, and present-day Chinatown, with St. Peter’s Italian Catholic Church roughly at its center. While traces of Little Italy are less visible than other early enclaves, the Pelanconi House, Winery, Italian Hall, and the Hammel Building are all vestiges of the Italian presence in early Los Angeles.²³

Mexicans and Mexican Americans comprised over seventy-five percent of the total population of Los Angeles around the mid-nineteenth century; however, this percentage quickly shifted to a minority as Anglo settlement increased with the completion of the railroad. The Mexican population was marginalized as Anglo settlers asserted control over politics, land ownership, and industry. Most Mexicans settled near the plaza, forming a large barrio called Sonoratown that was made up of detached adobe houses and businesses. Beginning in the 1880s, families in Sonoratown began to disperse.²⁴ Northwest of Old Chinatown, rural communities developed into three distinct neighborhoods—Palo Verde, La Loma, and Bishop—on the steep hills of former ranch land owned by a man named Julian Chavez. The residents, generations of Mexican Americans, lived a generally rural lifestyle and established their own stores, schools, and churches. The area eventually came to be known as Chavez Ravine.²⁵

By 1880, the Chinese community had become one of the largest minority groups in Los Angeles, with a population of at least five hundred. “Old Chinatown” was a block long and concentrated along an alley called “Calle de los Negros” which spanned between the plaza and Arcadia Street to the south. Community organizations, jobs, living spaces, and places of worship were all located in Old Chinatown, which served as the center of the Chinese community for Los Angeles.²⁶

During the 1920s, the pueblo itself had fallen into a state of neglect and disrepair as the city’s growth and development continued to grow outward from its original center. Due to the attitudes of the era, this area largely inhabited by poor, immigrant communities was generally neglected. By this time, the Avila Adobe had been condemned and was going to be demolished. Angeleno and early preservationist Christine Sterling took notice and spearheaded efforts to save the house and its

²¹ LSA, “Historic Resources Survey: Cornfield Arroyo Seco Specific Plan Area, City of Los Angeles, Los Angeles County, California,” (City of Los Angeles Department of City Planning, June 2011), 11-12.

²² Mariann Gatto, *Los Angeles’ Little Italy* (Charleston, SC: Arcadia Publishing, 2009), 10-17. Available at LA Public Library Central Library location, shelf location: 301.450945 G263

²³ Gatto, 7; Treffers and Debi Howell-Ardila, 14-16.

²⁴ GPA Consulting, “Latino Los Angeles Historic Context Statement,” *Los Angeles Citywide Historic Context Statement* (City of Los Angeles Office of Historic Resources, September 2015), 7-9.

²⁵ Historic Resources Group, 8.

²⁶ *Ibid.*

surroundings, resulting in a “themed marketplace” that celebrated Mexican heritage.²⁷ The area reopened in 1930 as a tourist attraction commonly known as Olvera Street.²⁸

Beginning as early as 1913, plans had been presented to completely redevelop Old Chinatown into an industrial district with a railroad terminal. Despite Chinese community leaders’ preventative efforts over several decades while legal battles between major railroad lines were ongoing, the entire community was ultimately demolished in the 1930s—and its residents displaced—reflecting the pervasive anti-Chinese sentiment at the time. Construction of Union Station began in 1934; by 1937, the newly formed Los Angeles Chinatown Project Association successfully pooled their resources and purchased land between Broadway and Hill Street to form a new Chinatown.²⁹ Union Station was completed in 1939, consolidating multiple railroad depots for Southern Pacific, Santa Fe, and Union Pacific into one terminal, streamlining train routes and increasing traffic safety. At the time of its completion, Union Station was considered to be a major achievement in architectural design as well as transportation planning. The station served as a key transportation hub and had the capacity for over one-hundred trains a day to pass through with no resulting congestion.³⁰ This capacity played an important role during World War II when thousands of servicemen passed through the terminal.³¹

The City of Los Angeles acquired Chavez Ravine in the early 1950s through the process of eminent domain, with the intention of building new public housing on the site. Plans for a housing project called Elysian Park Heights were developed by acclaimed modernist architect Richard Neutra. Due to a moratorium on the construction of public housing, this housing was never constructed.

In 1957, the City transferred Chavez Ravine to the Brooklyn Dodgers for the construction of a Major League Baseball stadium.³² The Brooklyn Dodgers moved to Los Angeles in 1957 and played in Los Angeles Memorial Coliseum while construction of Dodger Stadium in Chavez Ravine was underway. The stadium project broke ground in 1959 and was completed in 1962.³³ Dodger Stadium was designed by Emil Praeger of Praeger-Kavanaugh-Waterbury Engineers-Architects with Walter O’Malley consulting. Dodger Stadium is the third oldest remaining baseball stadium in the United States.³⁴

Today, the API remains largely industrial and commercial, reflecting early patterns of development around the pueblo and near the railroad tracks. Within the API, Alameda Street is generally lined with low-density light-industrial buildings. Larger examples of industrial buildings include the Post Office Terminal Annex. The southern portion of the API is undergoing redevelopment and includes transit-adjacent housing, such as the Mozaic at Union Station and Blossom Plaza housing complexes. At the

²⁷ Architectural Resources Group, 23.

²⁸ Ibid.

²⁹ Historic Resources Group, 8.

³⁰ Ruben Lovret, “National Register of Historic Places Nomination: Los Angeles Union Passenger Terminal (Los Angeles Union Station), Los Angeles,” 1978, 6.

³¹ “History,” Union Station, accessed August 28, 2019, <https://www.unionstationla.com/history>.

³² Don Normark, *Chavez Ravine: 1949, a Los Angeles Story* (San Francisco: Chronicle Books, 1999), 21. Available at LA Public Library Central Library location, shelf location: 979.41 C512No.

³³ Elina Shatkin, “Remembering Dodger Stadium When it was Chavez Ravine,” KPCC, accessed August 28, 2019, <https://www.scpr.org/news/2017/10/31/77135/remembering-dodger-stadium-when-it-was-chavez-ravi/>.

³⁴ “Dodger Stadium,” Los Angeles Conservancy, accessed August 28, 2019, <https://www.laconservancy.org/locations/dodger-stadium>.

north end of the API, resources reflect patterns of early residential and commercial development, as well as the early Italian and Catholic communities. The Los Angeles State Historic Park, once known as the “Cornfield” and used as Southern Pacific Railroad’s River Station was redeveloped for use as a public park in 2006. The area now consists of 32 acres of green space.

3.2 Historical Resources in the API

Thirteen historical resources were identified within the API. A review of the databases revealed twelve previously identified historical resources within the API; two of the resources are districts with multiple contributors. One of the districts, the Los Angeles Plaza Historic District, is wholly within the API. There are 29 total resources within its boundaries, 22 of which are contributors. The Arroyo Seco Parkway Historic District has two resources within its boundaries within the API, but neither one is a contributor to that district. An additional three properties within the API were evaluated to determine if they would qualify as historical resources as defined by CEQA, because they have the potential to be impacted by the Project. Two were evaluated as ineligible for the NRHP, CRHR, and as LAHCMs. One newly identified historical resource, *El Grito*, is located within one of the districts but was not listed as a contributor; thus, it was evaluated for the purposes of this study.

The period of significance, criteria for eligibility, essential aspects of integrity, and intact aspects of integrity are summarized for each historical resource (see Section 2, Regulatory Framework, for a full list of eligibility criteria and aspects of integrity).

- **Period of Significance:** Date(s) when the property attained significance
- **Criteria for Eligibility:** The type of significance: events, persons, design/construction
- **Essential Aspects of Integrity for the Criteria:** Aspects of integrity generally needed to express the type of significance
- **Intact Aspects of Integrity:** Aspects of integrity a property currently possesses that convey its significance

These details inform the analyses of potential impacts to historical resources; however, they correspond to the current industry-standard level of effort. Earlier nominations and designations do not always include such information, but it can be reasonably inferred from the narrative statement of significance. Any inferred information that was not specifically stated in previously prepared documentation is indicated with an asterisk*.

Integrity of setting principally refers to the physical features within the boundary of a property but may also include the larger surroundings. However, in urban areas such as Los Angeles, the broad setting has often been changed by development that postdates the period of significance for the subject property. Thus, changes to the surrounding area should only factor into the assessment of integrity if the broad setting is essential to the understanding of the property.

The following list of identified historical resources is organized generally from south to north and west to east. Unless otherwise noted, the following information was derived from the records returned by the SCCIC, the City of Los Angeles Historic Resources Inventory, and HistoricplacesLA.org. Previously prepared documentation of these historical resources is included as **Appendix B**.

1. Los Angeles Union Station Passenger Terminal and Grounds
 - 1A. Macy Street Grade Separation
2. Los Angeles Plaza Historic District
 - 2A. Garnier Block
 - 2B. Sanchez Building
 - 2C. Old Plaza Fire House
 - 2D. Hellman-Quon Building
 - 2E. Masonic Hall (Masonic Building)
 - 2F. Merced Theatre
 - 2G. Pico House (Pico Hotel)
 - 2H. Vickrey-Brunswig Building
 - 2I. Plaza House
 - 2J. Plaza (Plaza Area, Plaza Park)
 - 2K. Old Plaza Church (Nuestra Señora Reina de Los Angeles Church [Our Lady Queen of the Angels])
 - 2L. Plaza Community Center (Biscailuz Building)
 - 2M. Plaza Methodist Church
 - 2N. Plaza Substation
 - 2O. Avila Adobe
 - 2P. The Winery
 - 2Q. Machine Shop
 - 2R. Sepulveda House
 - 2S. Pelanconi House
 - 2T. Hammel Building
 - 2U. Italian Hall
3. *El Grito (The Cry)* Mural
4. Los Angeles Terminal Annex Post Office
5. Philippe the Original
6. Granite Block Paving
7. Capitol Milling Company
8. 1035 N. Broadway
9. St. Peter's Italian Catholic Church
10. Cathedral High School
11. 451 E. Savoy Street
12. Charles B. Wellman Residence
13. Arroyo Seco Parkway Historic District

In the section below, each resource is listed with a representative image as well as a sketch map showing the resource's location in relation to the API, using the following legend:

LEGEND

-  API
-  Proposed Project Alignment
-  Proposed Station Footprint
-  Proposed Station Canopy
-  Overall Station Construction Footprint
-  Proposed Tower Footprint
-  Proposed Tower Head
-  Overall Tower Construction Footprint
-  Proposed Junction Footprint
-  Proposed Junction Canopy
-  Overall Junction Construction Footprint
-  Historical Resource Boundary
-  Alternate Historical Resource Boundary

 Not to scale.
Base image courtesy of Google Maps.

1. Los Angeles Union Station Passenger Terminal and Grounds

- Address: 800 N. Alameda Street
- Year Built: 1939
- Status Code: 1S (1980); 5S1 (1972)
- Period of Significance: 1939*
- Criteria for Eligibility: A/1/1, C/3/3*
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Workmanship, Feeling, Association*



The Los Angeles Union Station Passenger Terminal and Grounds (Union Station) is located on Alameda Street south of its intersection with Cesar E. Chavez Avenue (originally Macy Street). Union Station was the last major railroad passenger terminal to be constructed in the United States. Designed by a committee of architects including John Parkinson and his son Donald B. Parkinson, as well as H.L. Gilman of the Santa Fe Railroad, J.H. Christie of Southern Pacific, and R.J. Wirth of Union Pacific, the terminal building is a distinctive blend of the Spanish Colonial Revival and Streamline Moderne styles. The building's design includes a prominent clock tower and a large, tiled archway over the primary entrance. Union Station was designed in response to its location and surroundings, particularly its relationship to El Pueblo (Los Angeles Plaza Park Historic District).

The completion of Union Station represents a decades-long effort to integrate three major railroad lines into one terminal, relieving traffic congestion and the dangerous conditions and numerous accidents that resulted from having railroad lines crossing major streets. The terminal also served an important role during World War II, operating at twice its peak capacity during the Pacific War.

Union Station is a historical resource for the purposes of CEQA. It was designated as HCM #101 in 1972 and was individually listed on the National and California Registers in 1980 for its architectural and historical significance within the contexts of community planning and transportation. A period of significance was not defined as part of the National Register nomination, which predates the current industry standard level of effort. It can be inferred from the information provided that the period of significance is 1939, the year the terminal was completed.³⁵ The National Register boundaries include portions of the rail yard to the north and east of the terminal building; the HCM boundaries are limited to Los Angeles County APN 5409-023-941. The rail yard is outside the API.

³⁵ This is consistent with the period of significance defined in Metro's Final Environmental Impact Report: Link Union Station, June 2019. Available at: https://www.dropbox.com/sh/kkisnjzune2xfh7/AAakV1GKNkullxAUJqMEjaUma/Reports/CEQA/Final%20EIR?dl=0&subfolder_nav_tracking=1. Accessed April 2022.



Figure 4: Union Station National Register Boundary. Base image courtesy of Google Maps.

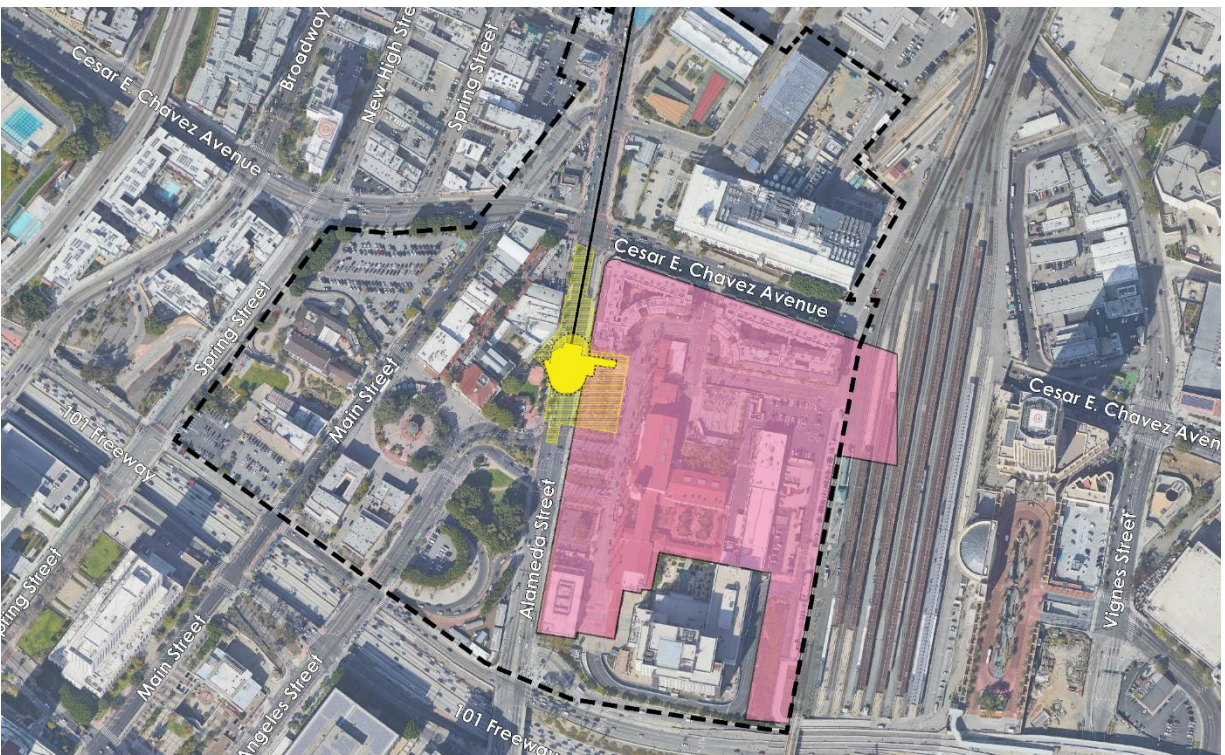


Figure 5: Union Station HCM Boundary. Base image courtesy of Google Maps.

1A. Macy Street Grade Separation (Bridge No. 53C0131)

- Address: Over Cesar Chavez E. Avenue, east of Alameda Street
- Year Built: 1937
- Status Code: 1S (1980)
- Period of Significance: 1937-1939*
- Criteria for Eligibility: A/1, C/3*
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1 – Structure: Location, Materials, Feeling, Association
 - Criterion C/3- Structure: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Workmanship, Feeling, Association*



The Macy Street Grade Separation crosses over Cesar E. Chavez Avenue (originally Macy Street) east of Alameda Street. It was constructed as a Federal Emergency Administration of Public Works—which later became the Works Progress Administration—project and exhibits features of the PWA Moderne style.³⁶ The bridge carries the Union Pacific Railroad tracks to Union Station over Cesar E. Chavez Avenue.

The Macy Street Grade separation is a historical resource for the purposes of CEQA as it is included on the National and California Registers as part of Union Station Passenger Terminal and

Grounds.

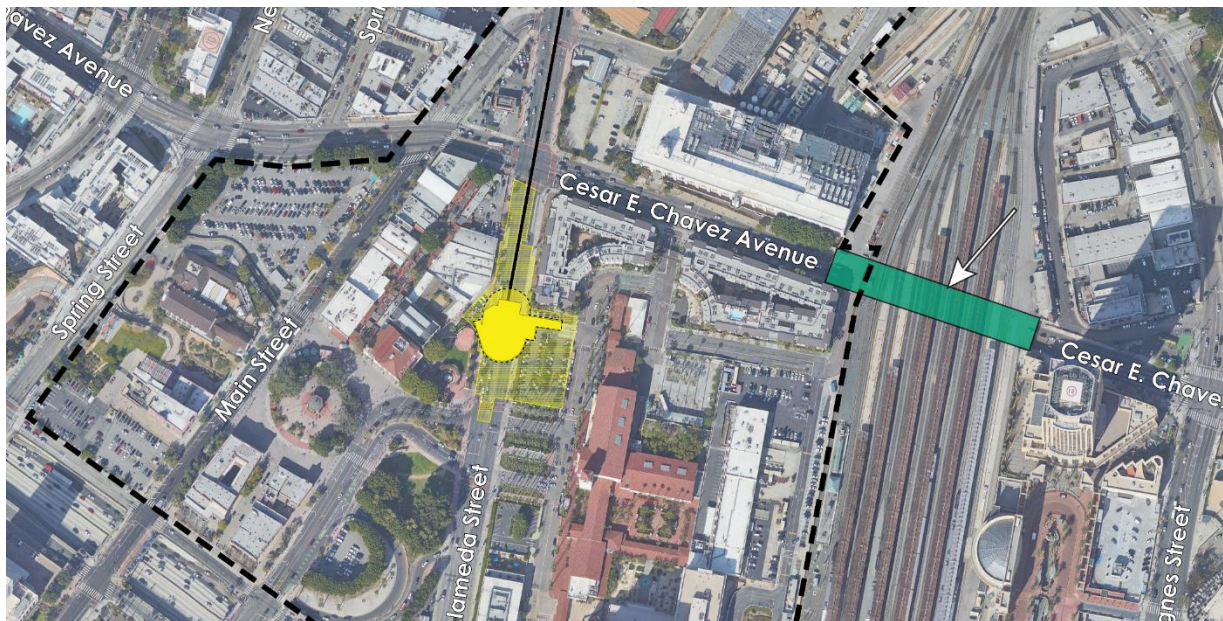


Figure 6: Macy Street Grade Separation Boundary (part of Union Station).
Base image courtesy of Google Maps.

³⁶ The term PWA Moderne refers to the architectural style that was applied to New Deal projects, including those completed under the Works Progress Administration and Public Works Administration. The distinctive style combined elements of more modern architecture, such as Art Deco and Streamline Moderne, with more traditional styles such as Beaux Arts.

2. Los Angeles Plaza Historic District (El Pueblo de Los Angeles Historic Monument)

- Status Code: 1S (1972); 5S1 (1970)
- Period of Significance: 1818-1932
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – District: Location, Setting (Immediate), Feeling, Association
 - Criterion C/3/3 – District: Setting (Immediate), Design, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Association*



The Los Angeles Plaza Historic District is located at the original center of Los Angeles and is generally bounded by Alameda Street to the east, Cesar E. Chavez Avenue to the north, Spring Street to the west, and Arcadia Street to the south. The contributing buildings within the district include a variety of original uses that represent the early history of Los Angeles.

The official founding of El Pueblo de Nuestra Señora La Reina de Los Ángeles de Porciúncula occurred in 1781. A heavy flood in 1815 washed away the associated settlement, including a number of adobe houses. The pueblo site was relocated in 1815 to the approximate present-day location of the Plaza Park (see 21, below). The remaining built resources associated with this second plaza site, dating from the nineteenth and twentieth centuries, comprise the contributing resources of the district. The contributing buildings are predominantly constructed of brick in styles popular during the time period. The Los Angeles Plaza Park was designated as HCM #64 in 1970. The area was initially listed on the National Register in 1972. The listing was updated in 2016. Additional documentation on file with SCCIC was prepared in 1981 and 1990 but does not appear to have been adopted.

The original 1972 National Register nomination encompassed a 42-acre area and included specific descriptions of eight resources. The 2016 documentation updated the nomination in accordance with current historic preservation standards and criteria for evaluation, clarified the contributing and non-contributing resources within the district boundary, and defined the period of significance as 1818 to 1932, beginning with the construction date of the earliest remaining contributing resource (Avila Adobe) and ending after Olvera Street’s interpretive renovation was complete and the year the *America Tropical* mural was painted.

The property north of Main Street is owned by Los Angeles County, and the City of Los Angeles cannot designate county-owned property under its municipal ordinance. As such, the boundaries for the National Register district and HCM resource differ slightly (see maps on next page).

The Los Angeles Plaza Historic District is a historical resource for the purposes of CEQA as it is included in the local register of historical resources as well as the National Register. The contributors to the National Register district are described below.



Figure 7: Los Angeles Plaza Historic District National Register Boundary.
Base image courtesy of Google Maps.

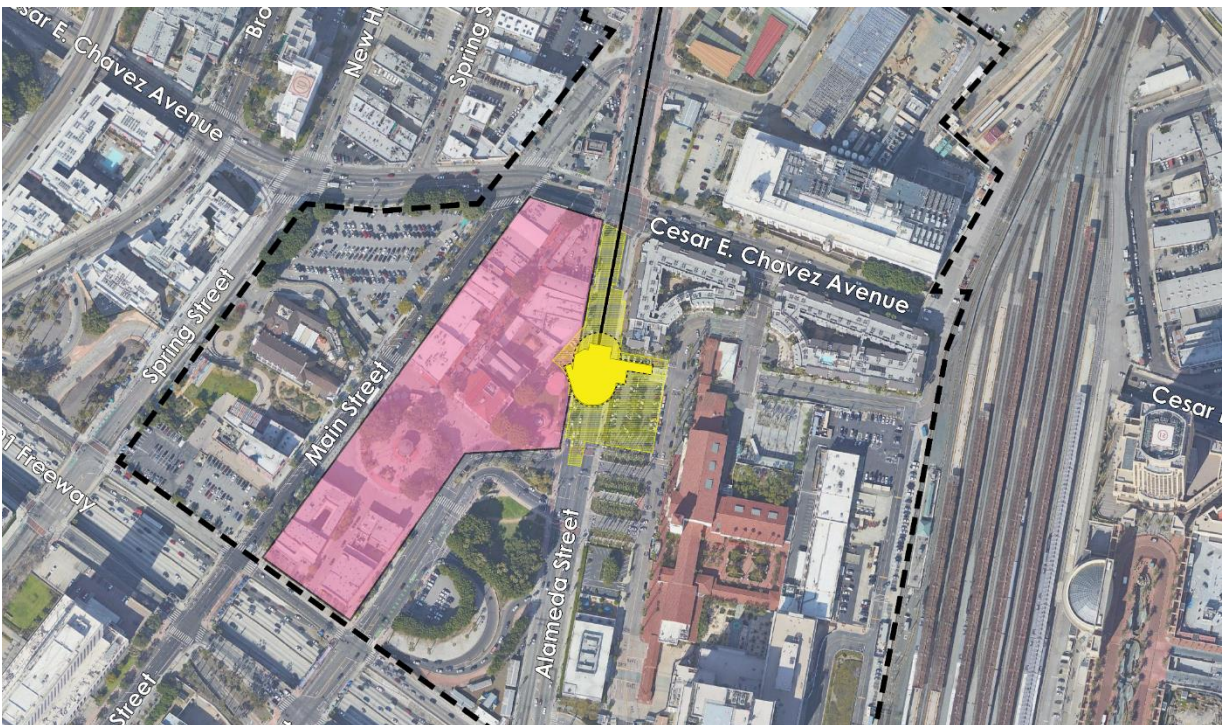


Figure 8: Los Angeles Plaza Park HCM Boundary. Base image courtesy of Google Maps.

2A. Garnier Building (Garnier Block)

- Address: 419 N. Los Angeles Street
- Year Built: 1890
- Status Code: 1D (1972); 2D3 (1985), Within Boundary of HCM #64
- Period of Significance: 1890*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Workmanship, Feeling, Association*



The Garnier Building (also referred to as the Garnier Block) is located at the northwest corner of Los Angeles Street and Arcadia Street. It was constructed in 1890 by French businessman Philippe Garnier. Garnier built the exterior walls and allowed Chinese American lessees to configure the interior. The exterior of the two-story brick building has a distinctive corbelled cornice and pediment with a carving that reads: 1890 P. GARNIER.

The building housed Chinese businesses and organizations from the time it was constructed, such as the Chinese Americans Citizen's Alliance.; these institutions served as an important buffer between the Chinese community and the prejudices they faced in Southern California during this era, particularly as a result of the Chinese Massacre of 1871 and the Chinese Exclusion Acts. These businesses and organizations included Sun Wing Wo, a general store that also served as a social center, and the Chinese Consolidated Benevolent Association, or Chung Wah. Many of the earliest buildings associated with the Chinese community in California were destroyed by the San Francisco earthquake in 1906 and the forcible removal of the Chinese communities to construct transportation improvements like Union Station. The Garnier Building is an important remaining representation of this early community and was restored and reopened as the Chinese American Museum (CAM) in 2003.³⁷

The Garnier Building is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

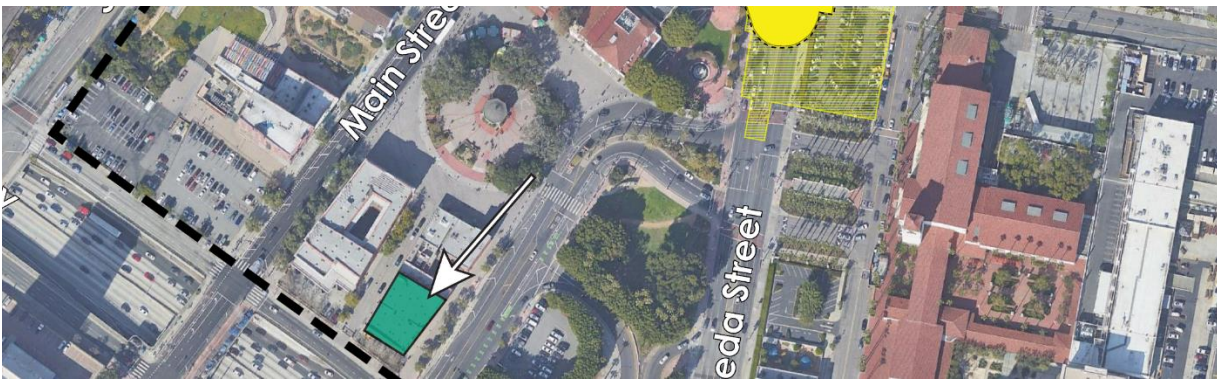


Figure 9: Garnier Building (part of Los Angeles Plaza Historic District). Base image courtesy of Google Maps.

³⁷ "The Building," Chinese American Museum, accessed August 13, 2019, <http://camla.org/the-building/>.

2B. Sanchez Building

- Address: 425 N. Los Angeles Street
- Year Built: 1898
- Status Code: 1D (2016), Within Boundary of HCM #64
- Period of Significance: 1898*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Workmanship, Feeling, Association*



The Sanchez Building is a narrow building adjacent to the Garnier Building. It was constructed in 1898 and primarily used by Chinese Americans as a commercial and residential property. The narrow, two-story building is of masonry construction with decorative brickwork and arched window and door openings.

The building houses a portion of the Chinese American Museum, which opened in 2003.³⁸

The Sanchez Building was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. The Sanchez Building is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.



Figure 10: Sanchez Building (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

³⁸ Ibid.

2C. Old Plaza Fire House

- Address: 134 E. Paseo de la Plaza
- Year Built: 1884
- Status Code: 1D (1972, 2016); 7L (1960), Within Boundary of HCM #64
- Period of Significance: 1884*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Feeling, Association*



The Old Plaza Fire House is located at the northeast corner of Los Angeles Street and Paseo de Plaza. The building, completed in 1884, was owned by a Mrs. Bigelow and leased to Chemical Company No. 1 of the Los Angeles Fire Department. The two-story brick building has a stepped parapet and tall, narrow, rectangular wood windows. On the front elevation, there is a decorative cornice along the roofline, a bell tower with a pyramidal, wood-shingled roof, a balconette, and a set of large doors at the ground level for equipment.

The building was later converted to different uses over the years, including sleeping rooms on the upper level and a restaurant and saloon on the ground floor before being restored to house exhibits of nineteenth-century fire-fighting equipment.

The Old Plaza Fire House is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources. The Old Plaza Fire House is also CHL #730; while CHL #770 and above are automatically listed on the California Register, this does not apply to earlier listings.

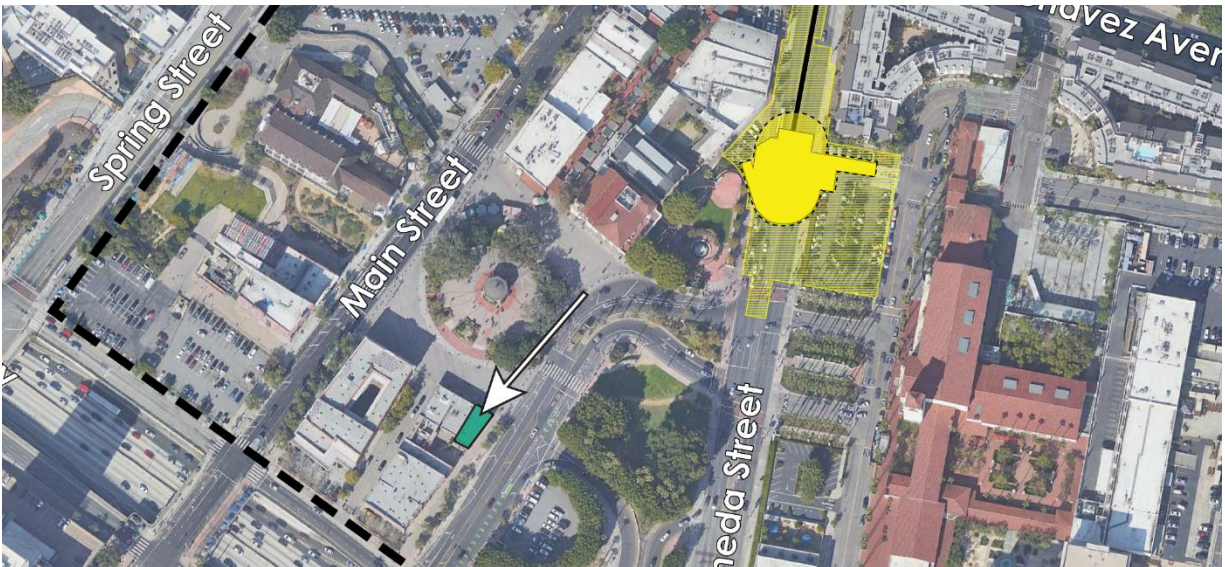


Figure 11: Old Plaza Fire House (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2D. Hellman-Quon Building (Hellman Building, Visitor's Center)

- Address: 130 E. Paseo de la Plaza
- Year Built: 1900
- Status Code: 1D (2016); 2D3 (1984), Within Boundary of HCM #64
- Period of Significance: 1900*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Feeling, Association*



The Hellman-Quon Building is located at the northeast corner of Paseo de la Plaza and Sanchez Street. The building was constructed in 1900 for Isaias Hellman, a businessman and banker, for Chinese occupancy. It was rented to a man named Quon How Shing for twenty years; when Hellman died, the building was sold to Quon How Shing in 1954. The brick building is one story in height with a flat roof, patterned cornice, with arched door and window openings. The building houses the Visitor's Center, which is owned by the California Department of Parks and Recreation.

The Hellman-Quon Building was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. It was also assigned a 2D3 Status Code in 1984, indicating that it was determined eligible as a contributor to a National Register historic district and listed in the California Register. The Hellman-Quon Building is a contributor to the Los Angeles Plaza Historic District and is included in the National, California, and local registers of historic resources. Therefore, it is a historical resource for the purposes of CEQA.

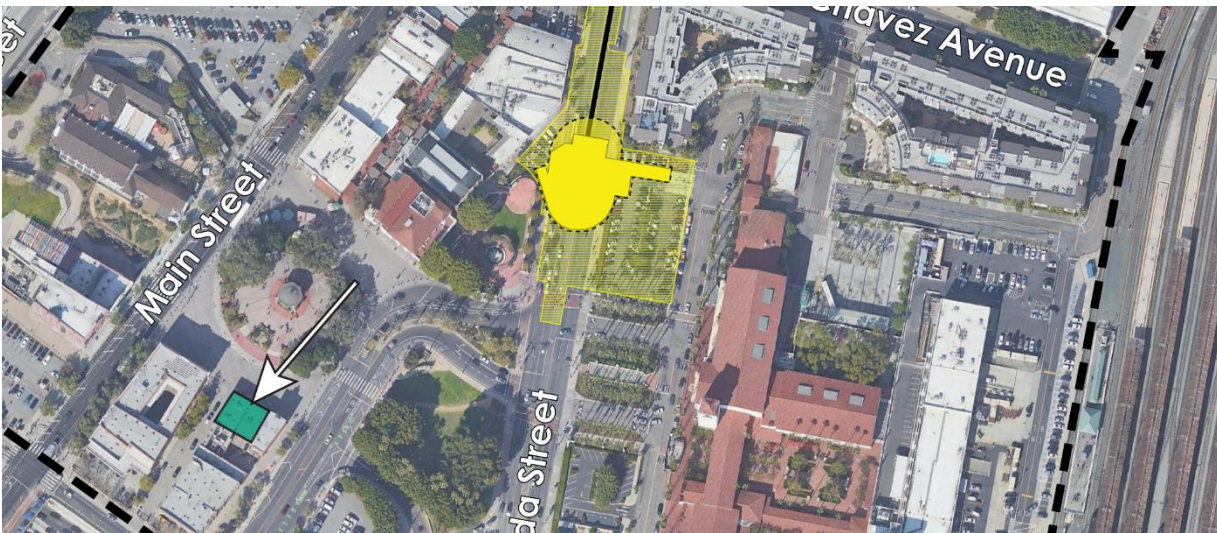


Figure 12: Hellman-Quon Building (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2E. Masonic Hall (Masonic Building)

- Address: 416 N. Main Street
- Year Built: 1858
- Status Code: 1D (1972, 2016); 2D3 (1984), Within Boundary of HCM #64
- Period of Significance: 1858*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Workmanship, Feeling, Association*



The Masonic Building is located at the northeast corner of Main Street and Arcadia Street. The building, completed in 1858, was constructed by the firm of Terry and Woodworth. It was the first lodge building in the city and the second meeting place for Los Angeles Lodge No. 42. Sources indicate that Los Angeles Lodge No. 42 was the first formal American organization in Los Angeles apart from the government, and therefore played a part in the early growth of the city.

The two-story brick building has a stuccoed façade with a decorative cornice, arched window openings, and a balconette.

The building was designed to house a store on the ground floor and a room for the Lodge on the second floor. In the 1870s, the primary elevation of the building was altered to better match the appearance of the nearby Merced Theater and Pico House. The building was still being occasionally used as a Masonic Hall in 1972.

The Masonic Building is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is included in the National, California, and local registers of historical resources.

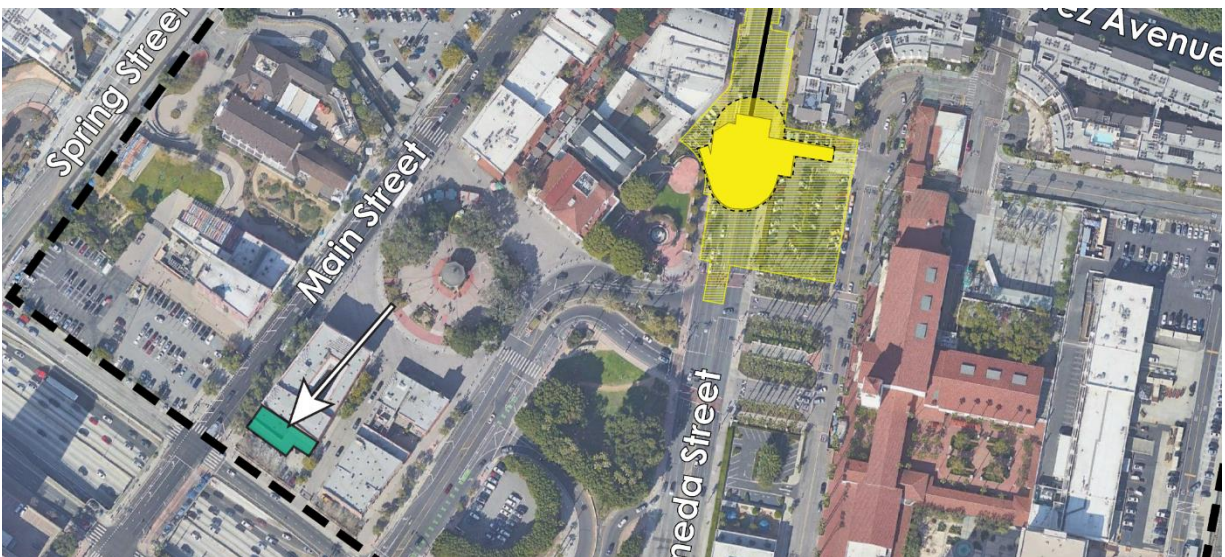


Figure 13: Masonic Building (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2F. Merced Theatre

- Address: 420 N. Main Street
- Year Built: 1870
- Status Code: 1D (1972, 2016); 2D3 (1984); 7L (1935), Within Boundary of HCM #64
- Period of Significance: 1870*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Workmanship, Feeling, Association*



The Merced Theatre is located on Main Street between Arcadia and Paseo de Plaza. The building was completed in 1870 and designed by architect Ezra F. Kysor for use as a saloon and theater. The Italianate style building has a distinctive rounded stepped parapet, a decorative cornice, rounded arched windows with decorative pilasters, and a series of balconettes with carved railing.

The building was constructed for William Abbott. The ground floor served as commercial space, the second floor housed the theater, and the third floor was living space for the Abbott family.

The Barker Bros., a notable early furniture dealer, once occupied the ground floor. By 1877, the theatre closed due to a drastic decline in ticket sales after a smallpox outbreak.³⁹ Research indicates that the building then served as a safe gathering place for members of the LGBTQ community. Masquerade balls were held at the former theatre, which also provided covert lodging for gay men.⁴⁰ The building was vacant from 1985 to at least 2014 but is undergoing restoration for use as a local television broadcast station.⁴¹

The Merced Theatre is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources. The Merced Theatre is also individually listed as CHL #171; while CHL #770 and above are automatically listed on the California Register, this does not apply to earlier listings.

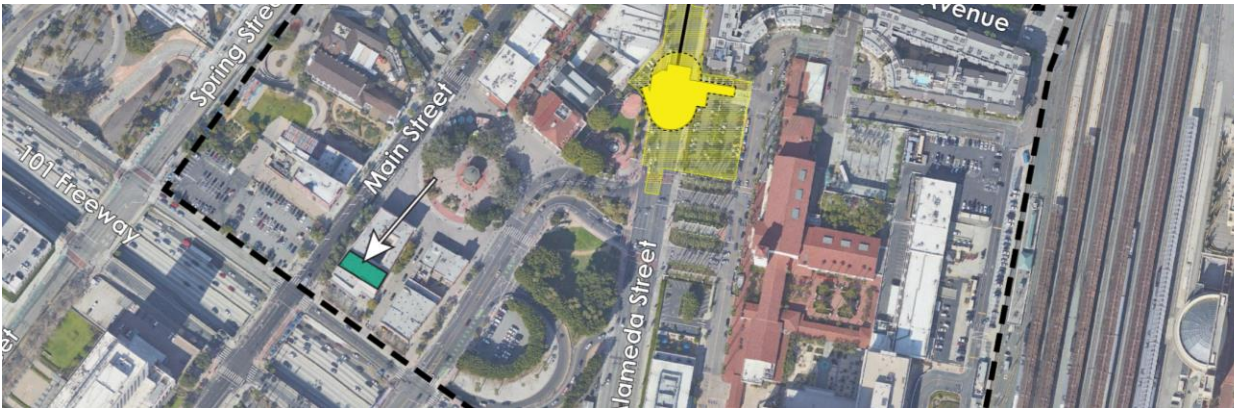


Figure 14: Merced Theatre (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

³⁹ “Merced Theater,” Los Angeles Conservancy, accessed August 13, 2019, <https://www.laconservancy.org/locations/merced-theatre>.

⁴⁰ Ibid.

⁴¹ Ibid.

2G. Pico House (Pico Hotel)

- Address: 424 N. Main Street
- Year Built: 1869-1870
- Status Code: 1D (1972, 2016); 2D3 (1984); 7L (1935), Within Boundary of HCM #64
- Period of Significance: 1870*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Materials, Workmanship, Feeling, Association*



The Pico House is located at the southeast corner of Main Street and Paseo de Plaza. Pio Pico, a wealthy politician and rancher, sold a portion of his land in the San Fernando Valley to finance the construction of the hotel. The building was designed by architect Ezra F. Kysor and completed in 1870. The Italianate-style building is three stories in height with a stuccoed exterior, symmetrical rows of arched windows and doors, a corbeled cornice, chamfered corners, and rectilinear pilasters.

The Pico House was considered to be one of the finest hotels in the region at the time. The hotel included an office, lobby, dining rooms, two stores, suites, a public parlor, and sleeping rooms. The hotel was equipped with bathtubs and gas lamps, which were especially luxurious amenities for the era.⁴² However, by 1880, the Pico House was facing competition from a number of other luxury hotels, including the Bella Union, the United States, the Lafayette, the Nadeau, and the Natick (all of which have since been demolished). Pio Pico lost possession of the hotel in the early 1880s. In 1892, its name was changed to the National Hotel. Beginning in 1897, the Pico House was leased to G. Pagliano and G. Berniatico. In 1930, Pagliano purchased the building, and it became property of the State of California by 1953.⁴³

The Pico House is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is included in the National, California, and local registers of historical resources. The Pico House is also CHL #159; while CHL #770 and above are automatically listed on the California Register, this does not apply to earlier listings.

⁴² Linda McCann, Dace Taube, Claude Zachary, and Curtis C. Roseman, *Historic Hotels of Los Angeles and Hollywood* (Charleston, SC: Arcadia Publishing, 2008), 7. Available at LA Public Library Central Library location, shelf location: 979.41 L881Hist-3.

⁴³ Colin Marshall, "Los Angeles in Buildings: The Pico House," KCET, accessed August 13, 2019, <https://www.kcet.org/shows/lost-la/californias-last-mexican-governor-built-las-first-luxury-hotel>.



Figure 15: Pico House (part of Los Angeles Plaza Historic District). Base image courtesy of Google Maps.

2H. Vickrey-Brunswig Building

- Address: 501 N. Main Street
- Year Built: 1888
- Status Code: 1D (2016); 2D (1986)
- Period of Significance: 1888*
- Criteria for Eligibility: A/1, C/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Association*



The Vickrey-Brunswig Building is located on Main Street between Arcadia Street and Paseo Luis Olivares. The building was constructed for Ofield Vickrey and designed by architect R.B. Young. It was completed in 1888. The Italianate-style building is five-stories in height with a brick exterior, paired and grouped wood windows with decorative surrounds, elaborate corbelled cornice, and triangular pediments on its south and east elevations that read: 1888 BRUNSWIG BUILDING.

Once completed, the building featured unique details including an elevator, skylight, and passageway that led to additional stores that fronted onto the side street. Initially, the building was rented by dressmakers, tailors, and similar businesses. In 1907, the building was purchased by Lucien Brunswig and used for the manufacture and storage of drugs for his company, Brunswig Drug. Most of the building's decorative details were removed in the 1970s in response to the 1971 Sylmar earthquake; however, many of these details were restored or reconstructed when the building was rehabilitated for use as part of the LA Plaza Cultura y Artes.

The Vickrey-Brunswig Building was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. It was also assigned a 2D Status Code in 1986, indicating that it was determined eligible as a contributor to a National Register historic district and listed in the California Register. The Vickrey/Brunswig Building is a contributor to the Los Angeles Plaza Historic District and is included in the National and California Registers. Therefore, it is a historical resource for the purposes of CEQA.

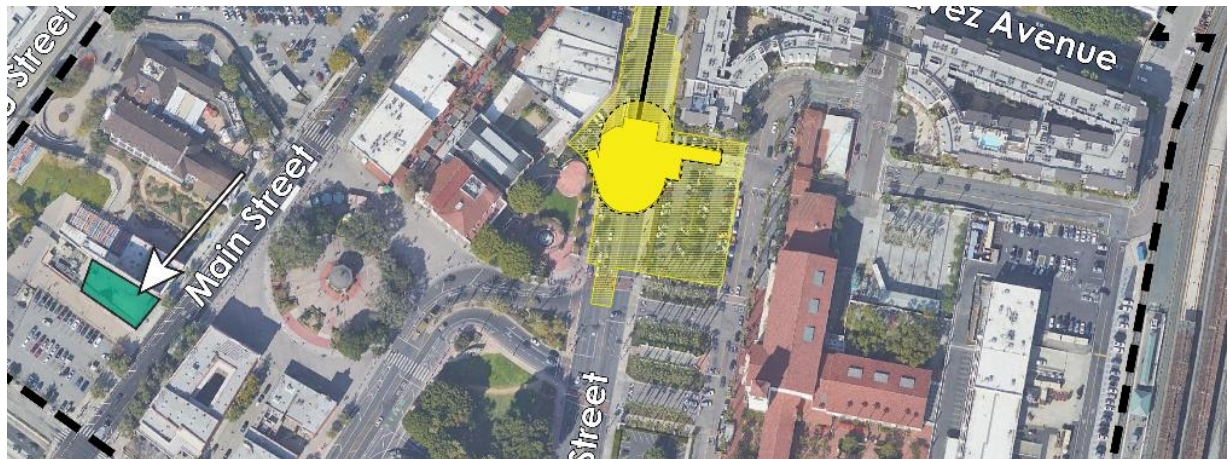


Figure 16: Vickrey-Brunswig Building (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2I. Plaza House (Garnier Block)

- Address: 507 N. Main Street
- Year Built: 1883
- Status Code: 1D (2016); 2D (1986)
- Period of Significance: 1883*
- Criteria for Eligibility: A/1, C/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Association*



The Plaza House is located on Main Street between Arcadia Street and Paseo Luis Olivares. The Plaza House was constructed in 1883 for Philippe Garnier as a hotel and commercial building. It was designed by the architecture firm of Kysor and Morgan. The Italianate-style building is two stories in height with an ornate, corbelled cornice, groups and pairs of tall, narrow wood windows separated by carved pilasters, rosettes, and a triangular pediment at the primary roofline that reads: GARNIER.

The building housed a saloon, restaurant, and sleeping rooms, and several physicians' offices. Throughout the early twentieth century, the retail spaces were occupied by bakeries, grocers, dry goods and clothing stores, and galleries. In 1948, it was purchased by Los Angeles County and used for County Sheriff's offices during the 1950s. In the 1970s, most of the building's ornament was removed in response to the 1971 Sylmar Earthquake; however, many these details were restored or reconstructed when the building was rehabilitated for use as part of the LA Plaza Cultura y Artes.

The Plaza House was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. It was also assigned a 2D Status Code in 1986, indicating that it was determined eligible for listing as a contributor to a National Register historic district and listed in the California Register. The Plaza House is a contributor to the Los Angeles Plaza Historic District and is included in the National and California Registers. Therefore, it is a historical resource for the purposes of CEQA.

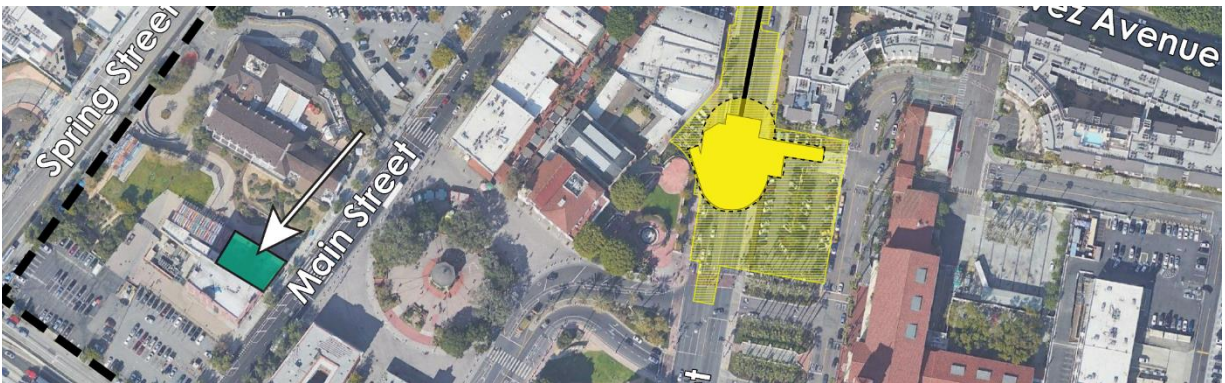


Figure 17: Plaza House (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2J. Plaza (Plaza Area, Plaza Park)

- Address: N. Main Street
- Year Built: Established 1815; brick walls constructed 1930; kiosk constructed 1962
- Status Code: 1D (1972, 2016); 7L (1935), Within Boundary of HCM #64
- Period of Significance: 1815-1930*
- Criteria for Eligibility: A/1/1
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Site: Location, Feeling, Association
- Intact Aspects of Integrity: Location, Setting (Immediate), Feeling, Association*



The Plaza is located at the center of Paseo de la Plaza between Los Angeles Street and Main Street. The original plaza, or center of the city’s early activity, was located northwest of Nuestra Señora La Reina de Los Angeles church, but its present location was selected around 1815 due to flooding. For some time, it was an open square surrounded by townhouses. Religious ceremonies and activities such as bullfights took place in the square. In 1860, a water tank was installed in the square; however, it was removed in 1871, and the plaza was reconfigured to its present circular configuration. Fig, orange, and cypress trees were planted around its perimeter in the

1870s and again in 1919. In 1930, low walls executed in patterned brick were constructed around the Plaza Area. In 1962, the circular wrought iron kiosk was installed at its center.

The Plaza is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is included in the National, California, and local registers of historical resources. The Plaza Area is also CHL #156; while CHL #770 and above are automatically listed on the California Register, this does not apply to earlier listings.



Figure 18: Plaza Area (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2K. Old Plaza Church (Nuestra Señora la Reina de Los Angeles Church [Our Lady Queen of the Angels])

- Address: 535 N. Main Street
- Year Built: 1822-1913
- Status Code: 1D (1972, 2016); 5S1 (1962); 7L (1934)
- Period of Significance: 1822-1913*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



Nuestra Señora la Reina de Los Angeles Church is located on Main Street directly south of Paseo Luis Olivares. Construction began in 1814 and was completed in 1822. The architect was Jose Antonio Ramirez. The builder, Jose Chapman, worked with a group of Native Americans to construct the church. The original building was very simple, consisting of a rectangular adobe structure with a tarred roof and earthen floor. The building suffered major damage from heavy rains in the 1860s, at which time its front wall was rebuilt with brick, the roof was shingled, and the bell tower was remodeled. A rectory was constructed in 1881, and in 1921 the church roof was tiled. The

church was enlarged in 1913, and in 1965 an entirely new church was constructed at its northwestern end in order to meet the needs of a growing congregation. The original church now serves as a chapel. The original church (now chapel) is now largely constructed of stuccoed brick. Its primary elevation is dominated by a triangular pediment and sturdy buttresses with pyramidal caps. A centralized arched entrance houses a pair of wood doors. An L-shaped *campanario* at the church's southeast corner has arched niches for four bells of varying sizes.

Nuestra Señora la Reina de Los Angeles was the first church in Los Angeles. It was the primary Catholic place of worship until 1876 when Saint Vibiana's Cathedral was completed. Nuestra Señora la Reina de Los Angeles Church is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National and California Registers and designated HCM #3. The church is also CHL #144; while CHL #770 and above are automatically listed on the California Register, this does not apply to earlier listings.

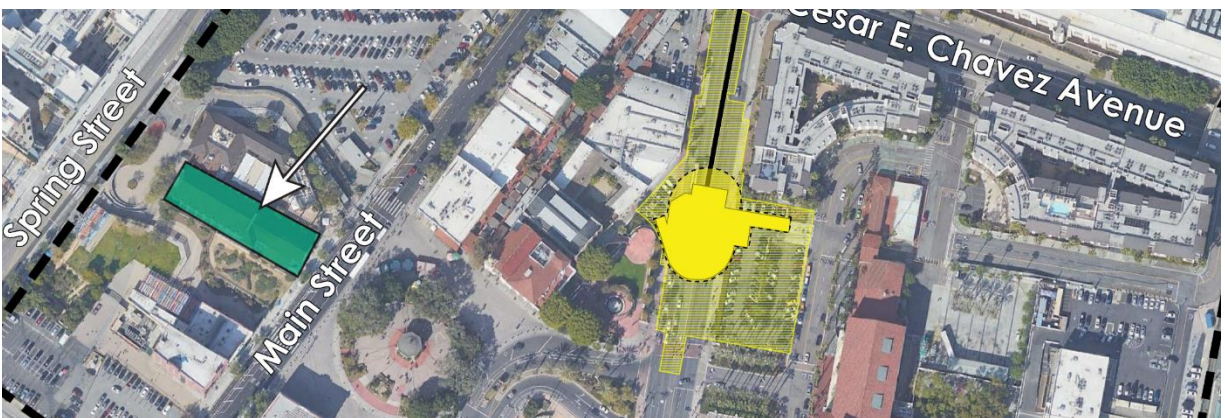


Figure 19: Old Plaza Church (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2L. Plaza Community Center (Biscailuz Building)

- Address: 125 E. Paseo de la Plaza
- Year Built: 1926
- Status Code: 1D (1972, 2016), Within Boundary of HCM #64
- Period of Significance: 1926*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Setting (Immediate), Feeling, Association*



The Plaza Community Center is located on the northwest corner of Paseo de la Plaza and Los Angeles Street. Constructed in 1926, the three-story building has a stuccoed exterior and hipped clay tile roof with carved eave brackets. An arcade surrounds the ground floor; upper story windows consist of multi-light casement windows, some with balconettes.

An early Methodist church congregation and an associated community center had been housed in an old adobe on this site that was demolished in 1916. The Plaza Community Center and La Plaza Methodist Church were constructed to replace the adobe. The architect for both buildings was the firm of Train and Williams. The Plaza Community Center served as the United Methodist Church Conference Headquarters from 1926 until 1956. In 1956, it was sold to the State of California and eventually became the headquarters for the Mexican Consulate-General. It was remodeled for this use in the 1960s by architect Burnett C. Turner. In the 1970s, the building was renamed the Biscailuz Building in honor of Sheriff Eugene Biscailuz.

The Plaza Community Center is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

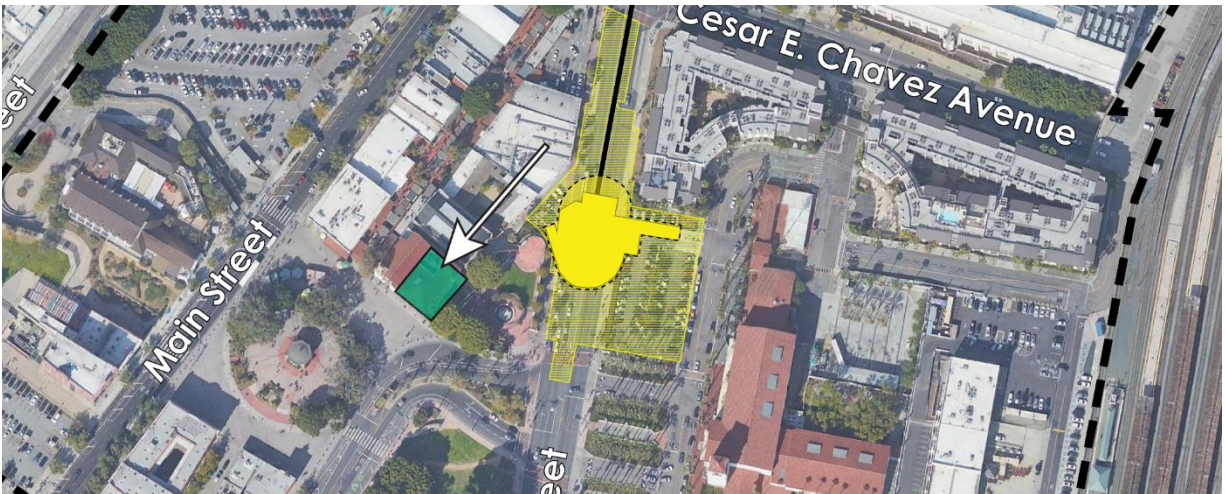


Figure 20: Biscailuz Building (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2M. Plaza Methodist Church

- Address: 115 E. Paseo de la Plaza
- Year Built: 1926
- Status Code: 1D (2016), Within Boundary of HCM #64
- Period of Significance: 1926*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Plaza Methodist Church is located northwest of the Biscailuz Building off of the Plaza. Constructed in 1926 and designed by the architectural firm of Train and Williams, the building features an elaborate Churrigueresque entryway with an arched stained-glass window, as well as an ornamented Moorish-inspired dome with gold and green tile surrounded by Churrigueresque detailing, including urn finials and Corinthian columns.

An early Methodist church congregation and an associated community center had been housed in an old adobe on this site that was demolished in 1916. The Plaza Community Center and Plaza Methodist Church were constructed to replace the adobe.

The Plaza Methodist Church was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. The Plaza Methodist Church is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

The Plaza Methodist Church was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. The Plaza Methodist Church is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

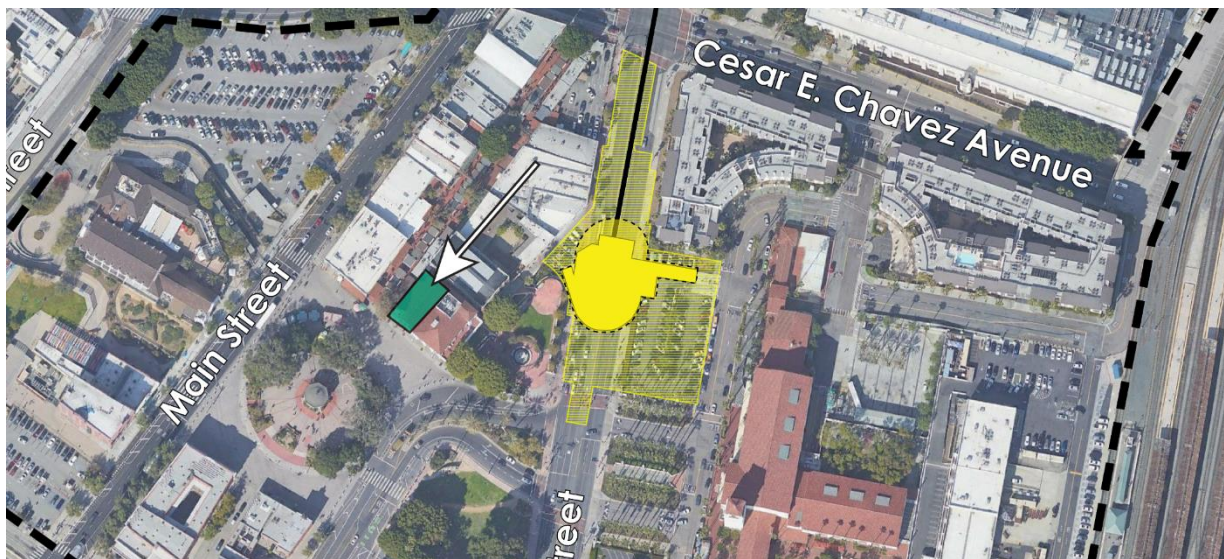


Figure 21: Plaza Methodist Church (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2N. Plaza Substation

- Address: 611 N. Placita de Dolores
- Year Built: c. 1903
- Status Code: 1S (1978); 1D (2016), Within Boundary of HCM #64
- Period of Significance: 1903*
- Criteria for Eligibility: A/1 (1978); A/1/1, C/3/3 (2016)
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Association*



The Plaza Substation is located on Olvera Street south of the Avila Adobe. The property was purchased by the Los Angeles Railway Company in 1903; while the exact construction date is not known, the building was operational as early as 1906. The three-story brick building has a stepped parapet and rounded window openings, and its elevations facing Placita de Dolores and Olvera Street are nearly identical. Vendor spaces have been installed at the ground floor of the Olvera Street elevation.

The motors installed in the building generated the power required by the streetcars in the Downtown area; the Plaza Substation was the largest of the Los Angeles Railway Company’s substations. At the time of its listing in the National Register, the substation was one of four remaining of the original fourteen substations constructed by the Los Angeles Railway Company.

The Plaza Substation is a historical resource for the purposes of CEQA as it is individually listed in the National Register for its historical significance within the context of transportation. The Plaza Substation was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. The Plaza Substation is also a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

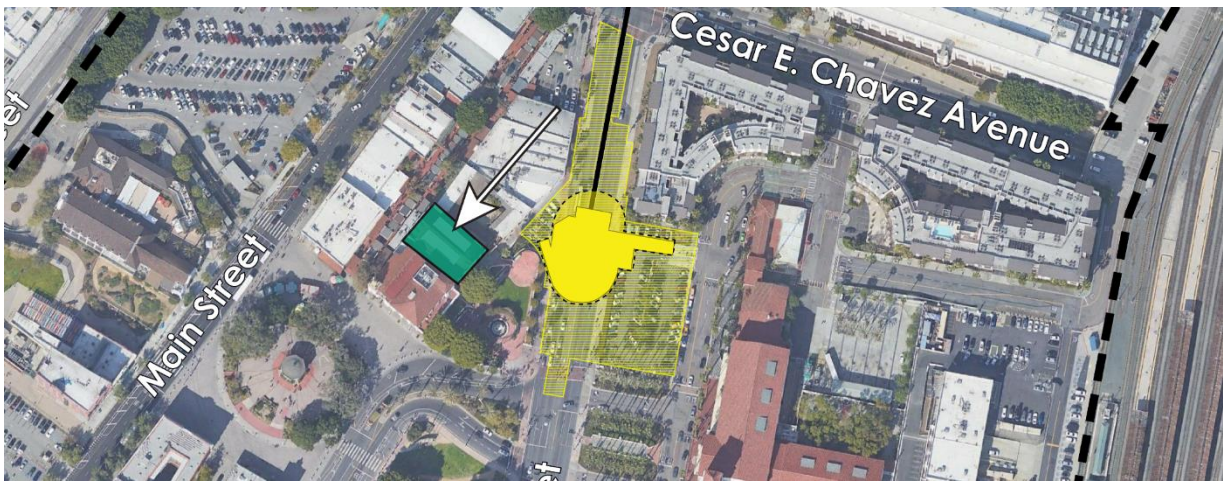


Figure 22: Plaza Substation (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

20. Avila Adobe

- Address: 10 E. Olvera Street
- Year Built: 1818
- Status Code: 1D (1972, 2016); 7L (1934), Within Boundary of HCM #64
- Period of Significance: 1818*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Avila Adobe is located on Olvera Street, directly north of the Plaza Substation. The one-story adobe home was constructed in 1818 for Don Francisco Avila. The portion that exists today is the oldest surviving residence in the City of Los Angeles. It was originally built with three-inch thick adobe walls, earthen floors, a flat roof with tar, rocks, and horsehair. Wood plank floors, doors, and windows were added later, as was the verandah seen today. After the Avila family moved out, the building was converted to a lodging house, then a restaurant. The adobe was severely damaged by the 1971 Sylmar Earthquake and was restored by 1976. An L-shaped wood-framed museum building, the Avila

Annex, was constructed to the east of the adobe. The original permit for the museum building was filed in 1975 and a modification to that permit was filed in 1977.⁴⁴

The Avila Adobe is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources. The Avila Adobe is also CHL #145; while CHL #770 and above are automatically listed on the California Register, this does not apply to early listings. The Avila Annex is a non-contributing building within the district.⁴⁵ It is not a historical resource for the purposes of CEQA.

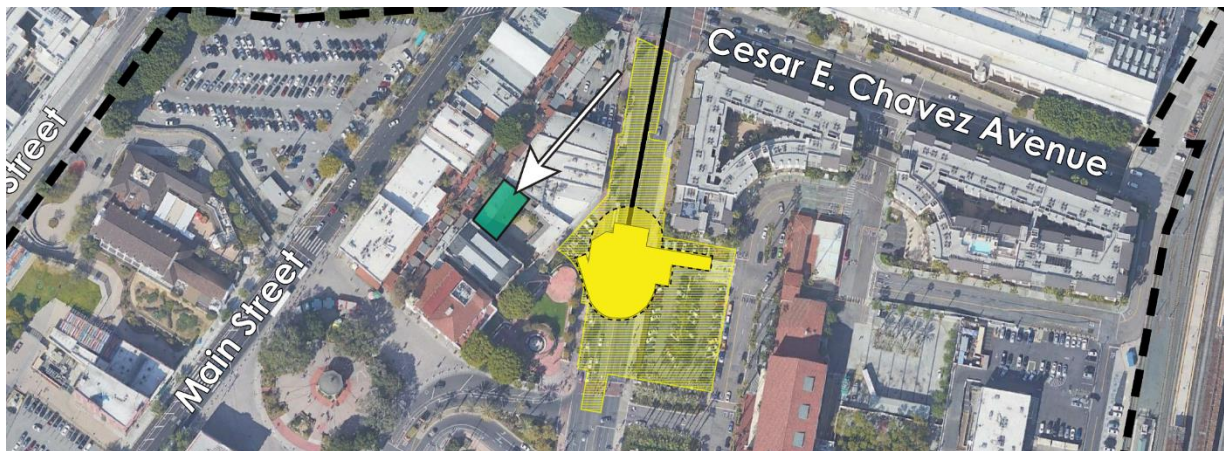


Figure 23: Avila Adobe (part of Los Angeles Plaza Historic District). Base image courtesy of Google Maps. The non-contributing Avila Annex is the L-shaped building to the east.

⁴⁴ Los Angeles Department of Building and Safety Permit No. 1975LA18463.

⁴⁵ Treffers and Howell-Ardila, 29.

2P. The Winery

- Address: 11 E. Olvera Street
- Year Built: 1870-1914
- Status Code: 1D (2016), Within Boundary of HCM #64
- Period of Significance: 1870-1914*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Winery is located at the northeast end of Olvera Street. The irregularly shaped one-story building was built in phases between 1870 and 1914 and historically housed one of many wineries that were operated by Italian Americans in the pueblo area during the late nineteenth and early twentieth centuries. The building is of masonry construction and features a flat roof with arched openings and projecting patios with clay tile roofing. The building was subdivided in the 1930s and currently serves as shops, offices, a restaurant, and gallery space; the restaurant fronts onto Olvera Street, but historically the building had an Alameda Street address.

The Winery was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. The Winery is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

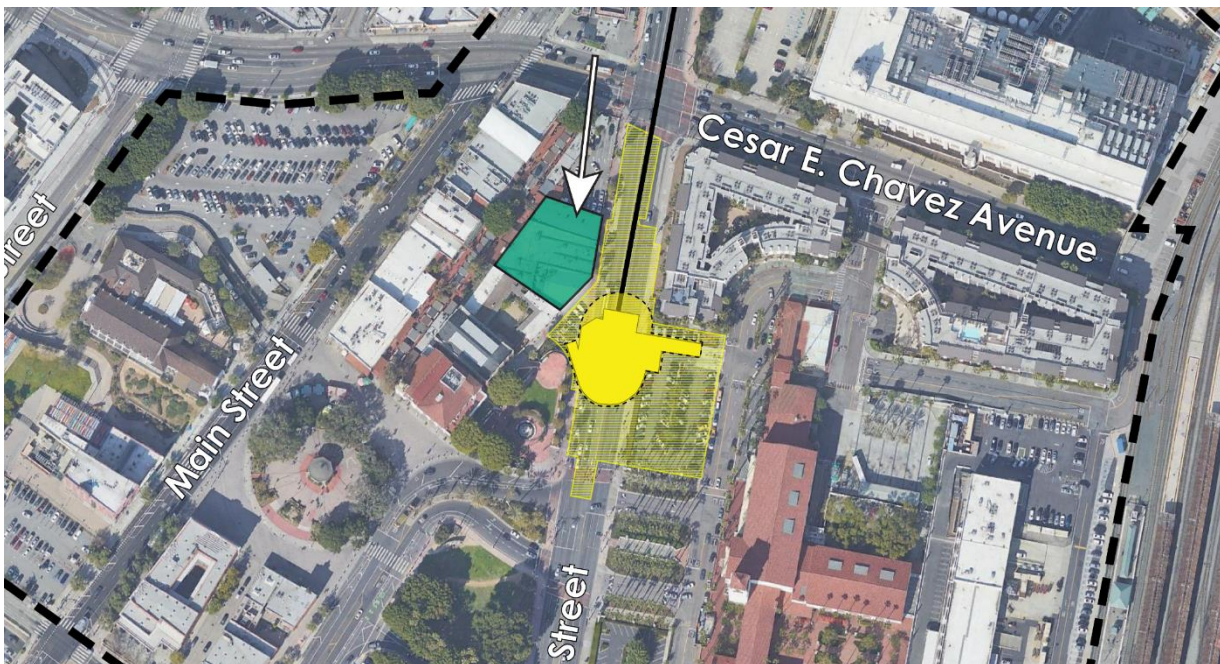


Figure 24: The Winery (part of Los Angeles Plaza Historic District). Base image courtesy of Google Maps.

2Q. The Machine Shop

- Address: 10 W. Olvera Street
- Year Built: 1910
- Status Code: 1D (2016), Within Boundary of HCM #64
- Period of Significance: 1910*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Setting (Immediate), Feeling, Materials, Workmanship, Association



The Machine Shop is located south of the Sepulveda House. The one-story building is of masonry construction and has openings on the Main Street and Olvera Street sides. The building has segmental arched door and window openings and a stepped parapet on the Olvera Street side; two of three openings on the Main Street side have been infilled.

The building was constructed for use as a light industrial machine shop for tinsmithing, machining, and electroplating. In the 1930s, the building was converted to the Leo Carrillo Theatre and the main entrance was shifted from Main Street to Olvera Street. It

currently houses a commercial space.

The Machine Shop was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. The Machine Shop is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

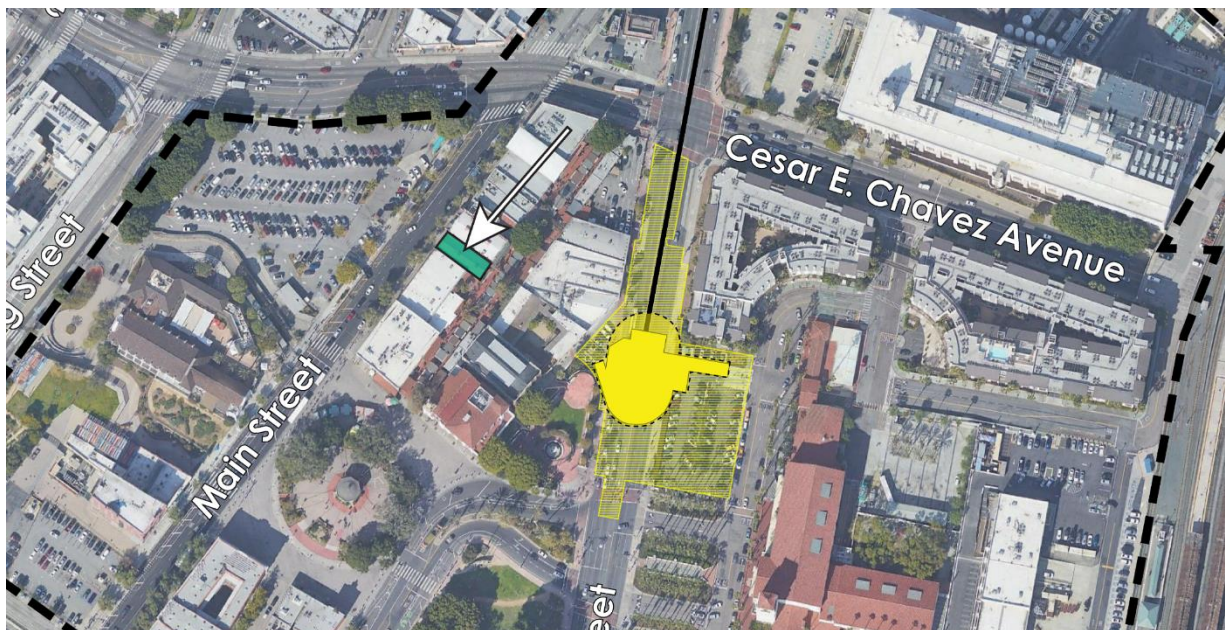


Figure 25: The Machine Shop (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2R. Sepulveda House

- Address: 622-624 N. Main Street
- Year Built: 1887
- Status Code: 1D (1972, 2016), Within Boundary of HCM #64
- Period of Significance: 1887*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Sepulveda House is located on Main Street between Cesar E. Chavez Avenue and Paseo de Plaza. Its primary elevation faces Main Street, and its rear elevation faces Olvera Street. The Sepulveda House was completed in 1887 for Eloisa Martinez de Sepulveda and designed by George F. Costerisan and William O. Merithew. The building was intended for commercial and residential uses.

The two-story brick building has a centralized arched window and two projecting bay windows with mansard roofs, eave brackets, and elaborate wrought cresting, a central arched window. At the center of the Main Street elevation roofline, there is a triangular pediment that reads: THE SEPULVEDA. During World War II, the Sepulveda House was used as a USO canteen. The building was damaged by the 1971 Sylmar Earthquake and restored in the 1980s.

The Sepulveda House is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

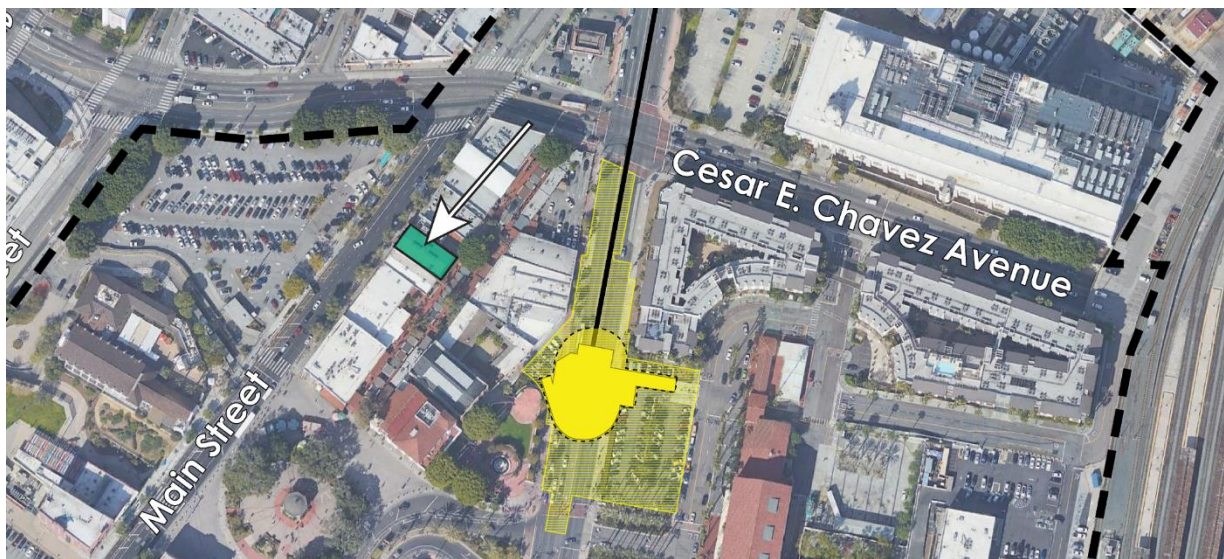


Figure 26: Sepulveda House (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2S. Pelanconi House and Warehouse

- Address: 17 E. Olvera Street
- Year Built: c. 1855, 1910
- Status Code: 1D (1972, 2016), Within Boundary of HCM #64
- Period of Significance: 1885, 1910*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Pelanconi House is located on Olvera Street north of the Sepulveda House and south of the Italian Hall. The building was constructed around 1855; Guiseppe Covaccichi, who may have been Italian or Dalmatian, is believed to have been the original owner/builder. The two-story building was one of the first to be constructed of brick in Los Angeles. The ground floor, which was an exposed basement, served as a wine cellar. The building has a flat roof with a tiled overhang and arched and rectangular openings for doors and windows.

Mayor Jose Mascarel owned the house while he was in office during the 1860s, and the house was purchased by Antonio Pelanconi in 1871 to store wine from his nearby winery. An adjacent warehouse was constructed in 1910, and the rear wall was removed in 1930 in order to connect the two buildings. The ground floor of the Pelanconi House has been La Golondrina Mexican Restaurant since the 1930s.

The Pelanconi House is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

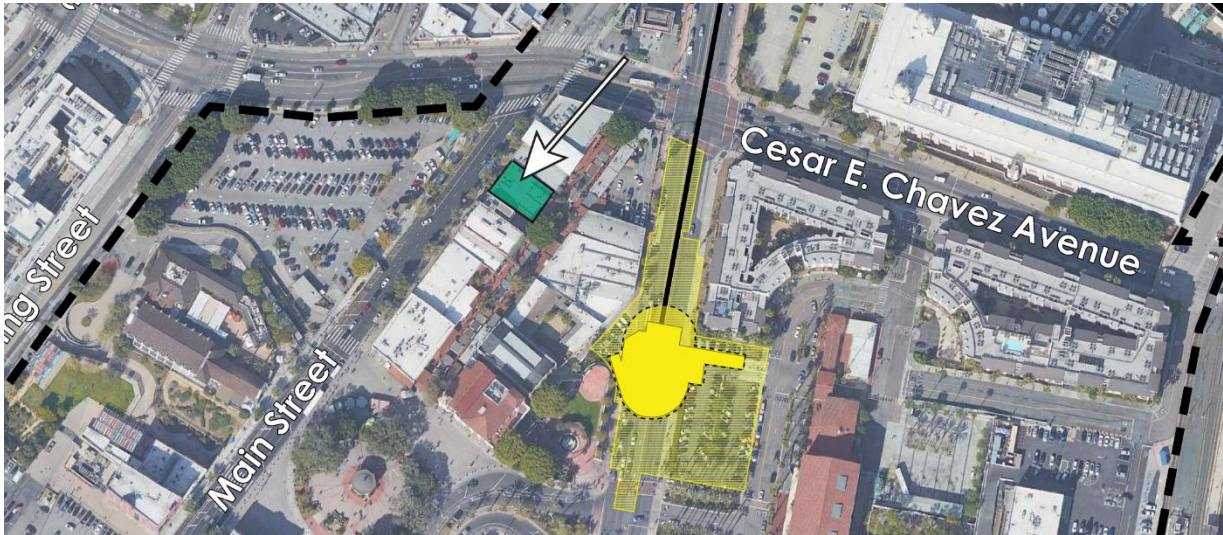


Figure 27: Pelanconi House (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2T. Hammel Building

- Address: 634-642 N. Main Street
- Year Built: 1909
- Status Code: 1D (2016), Within Boundary of HCM #64
- Period of Significance: 1909*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Hammel Building is located on Olvera Street north of the Pelanconi House. The one-story building was constructed in 1909 for developer Marie Hammel. The building is of masonry construction with segmental arched window openings and a flat roof. It has four entrances on the Olvera Street side, one of which is partially below grade, and four entrances on the Main Street side. The building originally housed four spaces for light-industrial use and a partial basement for storage along Olvera Street. Sometime in the 1930s, staircases were added along Olvera Street to provide access to the building from the other side and during the 1940s, the basement was further excavated

to create more commercial space. In 2012, a steel-framed canopy with side panels was constructed on the north side of the building to protect the mural *América Tropical*, which was painted on the second story of the adjacent Italian Hall in 1932.

The Hammel Building was not described in the 1972 National Register nomination of the Los Angeles Plaza Historic District; however, it was included in the 2016 update. The Hammel Building is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

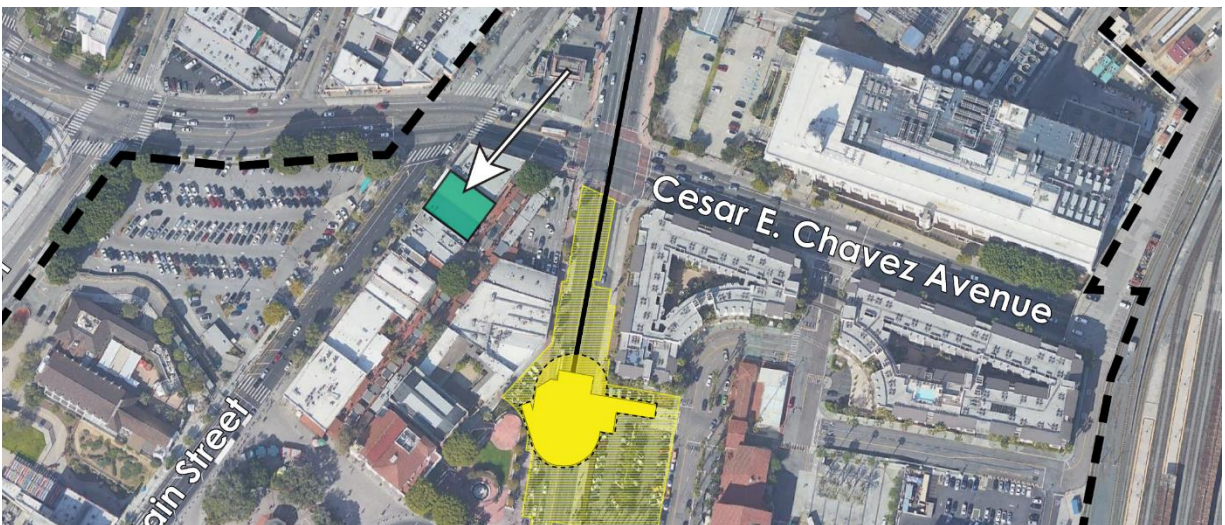


Figure 28: Hammel Building (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

2U. Italian Hall

- Address: 644-650 N. Main Street
- Year Built: 1908
- Status Code: 1D (2016); 3 (1984); 3B (no date), Within Boundary of HCM #64
- Period of Significance: 1908*
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Italian Hall is located at the southeast corner of Cesar E. Chavez Avenue and Main Street. Developer Marie Hammel had the building designed by Julius W. Krause. Completed in 1908, the building served as the social hub for Los Angeles' Italian community and was used for events such as dances, banquets, and weddings.

The two-story brick building has a flat roof, bas relief panels, arched and rectangular window openings, and a balconette on the primary (Main Street) elevation. There is a 1932 mural painted by Mexican artist and activist David Alfaro Siqueiros on

the second story of the building's south elevation: *América Tropical*. The mural depicts the crucified figure of an indigenous Mexican below an American eagle and two gunmen taking aim at the eagle. The mural, controversial at the time of its completion, was censored with white paint for decades. A full restoration was completed in 2012.

The Italian Hall was not described in the 1972 National Register nomination; however, it was included in the 2016 update. It was also assigned a 3B Status Code at an unknown date, indicating that it appears eligible for listing in the National Register both individually and as a contributor to a National Register historic district through survey evaluation. The Italian Hall is a contributor to the Los Angeles Plaza Historic District and is a historical resource for the purposes of CEQA as it is listed in the National, California, and local registers of historical resources.

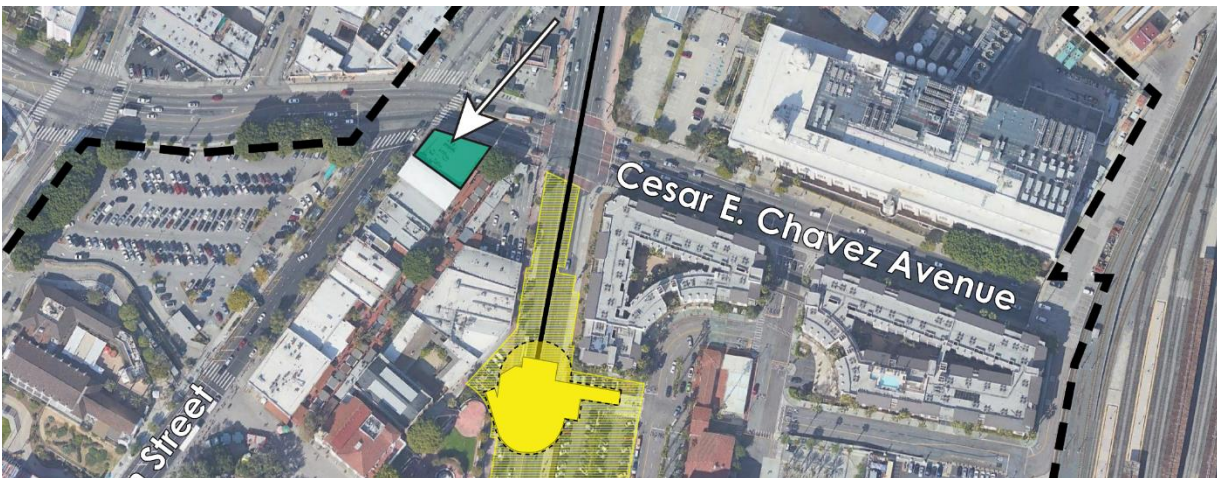


Figure 29: Italian Hall (part of Los Angeles Plaza Historic District).
Base image courtesy of Google Maps.

3. *El Grito (The Cry)* Mural

- Address: 815 N. Alameda Street
- Year Built: 1977-1979
- Status Code: 3S, 3CS, 5S3 (2020)
- Period of Significance: 1979
- Criteria for Eligibility: C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion C/3/3 – Object: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association



El Grito (The Cry) mural by artist Eduardo Carrillo is located within the Placita de Dolores at the northwest corner of Alameda and Los Angeles Streets. It was commissioned by the Los Angeles Department of Public Works in 1977 and completed in 1979. The mural is installed on a curved concrete wall at the north end of the plaza. It is composed of 300 ceramic clay tiles that depict Miguel Hidalgo y Costilla, commonly known as Father Hidalgo, and his Grito de Dolores or “Cry of Dolores,” a rallying call for the Mexican Independence movement that took place on September 16, 1810. Its composition reflects the artistic qualities of the Chicano/a mural

movement of the 1970s in its use of colors, steep receding perspective, and symbols influenced by indigenous Pre-Columbian art, traditional European figurative art, the Works Progress Administration, and Mexican muralists of the 1930s. It is individually significant as an exceptionally important mural of high artistic value by master artist Eduardo Carrillo.

El Grito is a historical resource for the purposes of CEQA as it was evaluated as eligible for listing in national, state, and local registers in the historic resources survey conducted for this report.

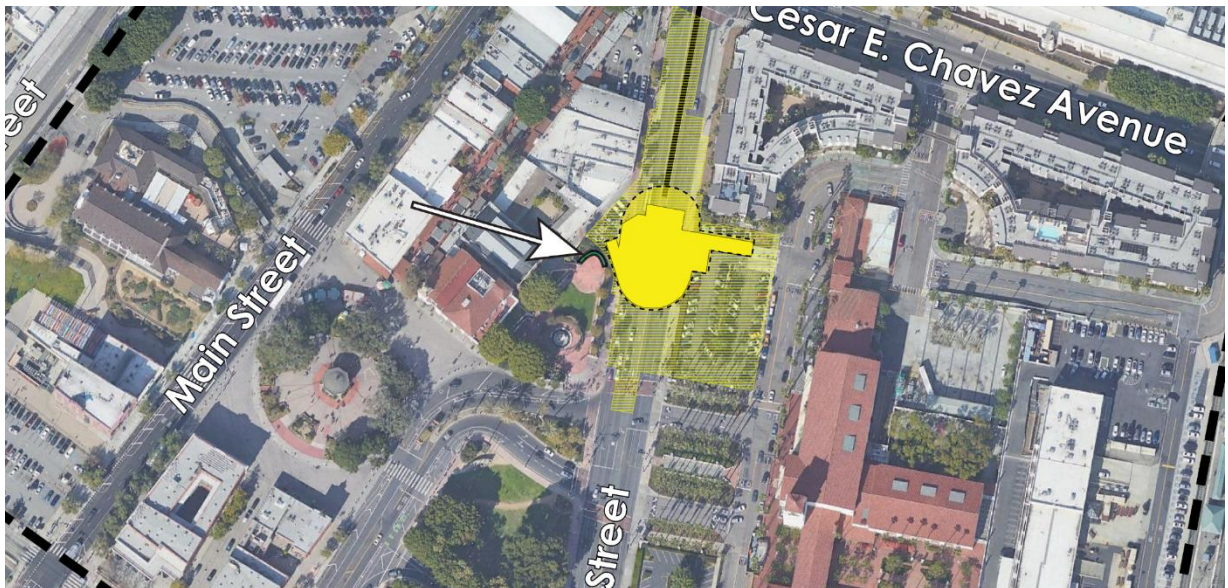


Figure 30: *El Grito (The Cry)* Mural. Base image courtesy of Google Maps.

4. Los Angeles Terminal Annex Post Office

- Address: 900 N. Alameda Street
- Year Built: 1938
- Status Code: 1S (1985); 2S2 (1983)
- Period of Significance: 1938-1943*
- Criteria for Eligibility: A/1, C/3*
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



The Post Office Terminal Annex is located on the northeast corner of Alameda Street and Cesar E. Chavez Avenue. The building was constructed in 1938 and served as Los Angeles' primary mail distribution hub until 1994.⁴⁶ The large three-story building is an eclectic blend of the Spanish Colonial Revival, Moorish Revival, and Streamline Moderne styles, designed by architect Gilbert Stanley Underwood. The building is executed in board-formed concrete. There are two rounded towers on the roof with patterned, domed roofs. Large, full-height arched windows line the first story of the primary elevations; the remainder of the windows are rectangular. Other decorative elements include decorative

screens, light fixtures, and scuppers. On the interior, there are Depression-era public works murals painted by artist Boris Deutsch that were completed in 1943, depicting scenes of science, art, and industry as well as indigenous people of North and South America.⁴⁷

The Los Angeles Terminal Annex Post Office is a historical resource for the purposes of CEQA as it is listed in the National and California registers for its historical significance within the context of community planning and art.



Figure 31: Los Angeles Terminal Annex Post Office; boundaries are approximate, as parcels and street configuration on which original National Register boundaries were based have since been changed.

Base image courtesy of Google Maps.

⁴⁶ "Los Angeles Post Office Terminal Annex – Los Angeles CA," Living New Deal, accessed August 15, 2019, <https://livingnewdeal.org/projects/los-angeles-post-office-terminal-annex-los-angeles-ca/>.

⁴⁷ "Los Angeles Post Office Terminal Annex Murals – Los Angeles CA," Living New Deal, accessed August 15, 2019, <https://livingnewdeal.org/projects/los-angeles-post-office-terminal-annex-murals-los-angeles-ca/>.

5. Philippe the Original

- Address: 1001 N. Alameda Street
- Year Built: 1925
- Status Code: 3S, 3CS, 5S3 (2016)
- Period of Significance: 1951
- Criteria for Eligibility: A/1/1
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association



Philippe the Original is located at the northwest corner of Alameda and Ord Streets. The two-story building was constructed in 1925. Previously a machine shop with a hotel on the second floor, the building has served as the longtime location of Philippe the Original, or Philippe's restaurant, since 1951. The building has a chamfered corner that contains the entrance to the restaurant. The building has a neon roof sign, blade sign, and sign above the entrance, which is sheltered by a canvas awning.

The restaurant was founded in 1908 by a man named Philippe Mathieu, who claimed to be the inventor of the French dip sandwich. By the 1920s, the restaurant was located on Aliso Street, but was relocated due to construction of the 101 Freeway. It has been in continuous operation at this location since 1951.

Philippe the Original is a historical resource for the purposes of CEQA as it was identified as eligible for listing in national, state, and local registers in a historic resources survey.

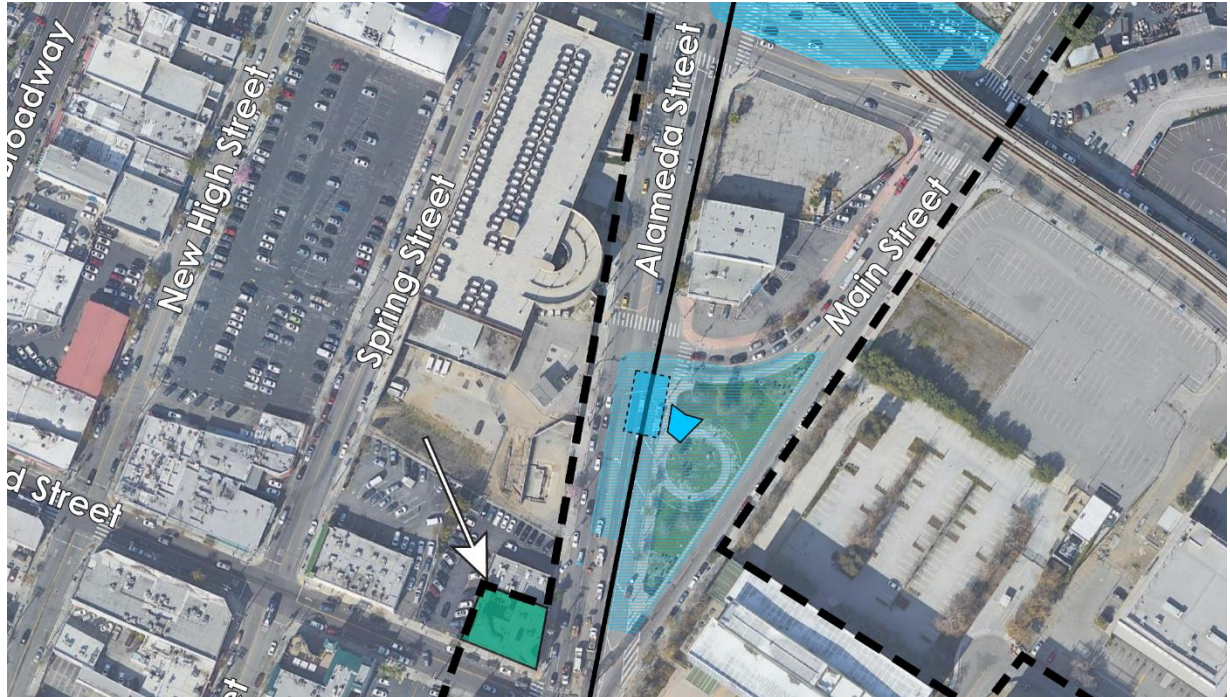


Figure 32: Philippe the Original. Base image courtesy of Google Maps.

6. Granite Block Paving

- Address: Bruno Street between Spring Street and Main Street
- Year Built: c. 1800s
- Status Code: 5S1
- Period of Significance: 1800s*
- Criteria for Eligibility: 3*
- Essential Aspects of Integrity for the Criteria:
 - Criterion 3 – Structure: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Feeling, Materials, Workmanship, Association*



The Granite Block Paving between Alameda and Main Streets on Bruno Street was designated as HCM #211 in 1979. The hand-hewn granite is a rare, extant example of the type of paving that was typically used in nineteenth-century Los Angeles.

The Granite Block Paving is a historical resource for the purposes of CEQA as it is included in the local register of historical resources.

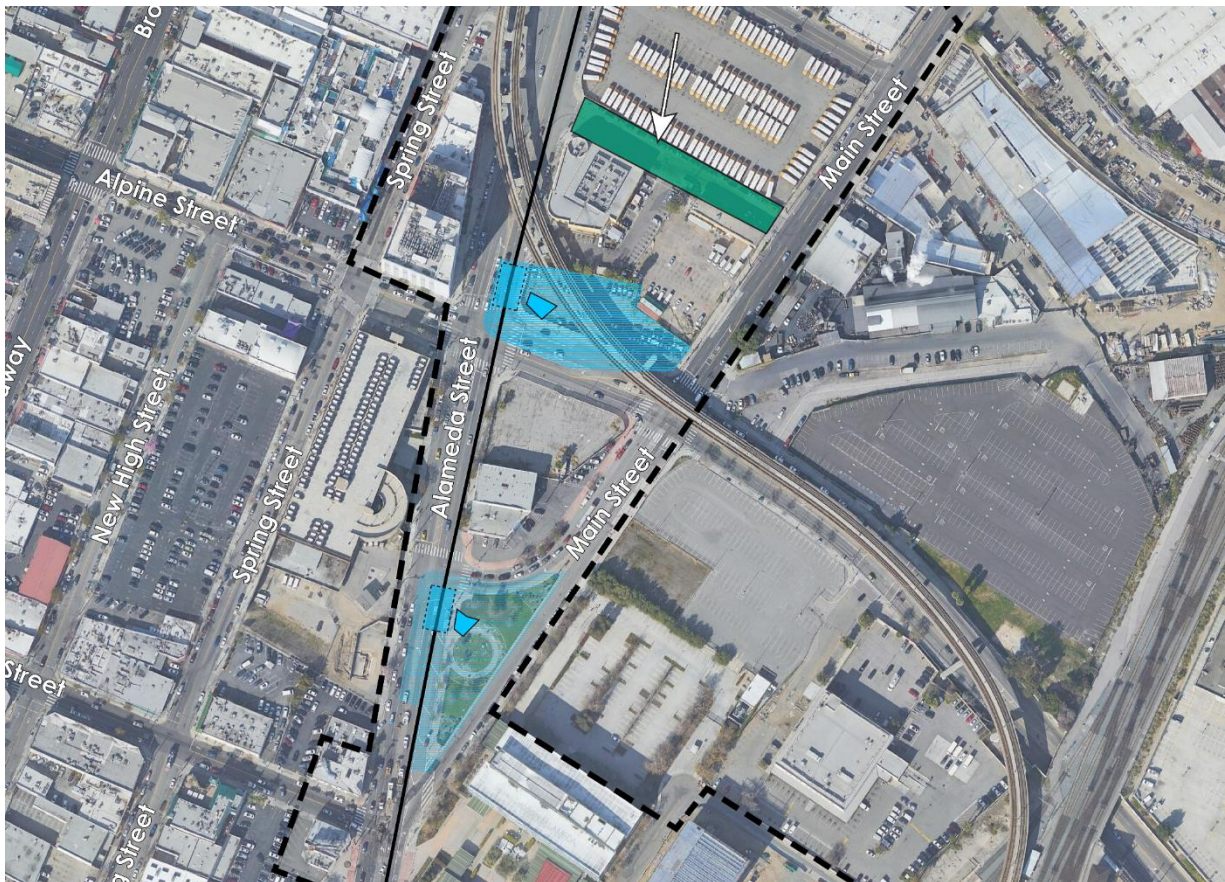


Figure 33: Granite Block Paving. Base image courtesy of Google Maps.

7. Capitol Milling Company

- Address: 1231 N. Spring Street
- Year Built: 1855-1889
- Status Code: 2S2 (1986)
- Period of Significance: 1855-1889*
- Criteria for Eligibility: A/1, C/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Feeling, Materials, Association*



The Capitol Milling Company buildings are located on Spring Street north of College Street.

The site on which the buildings are constructed was obtained by Don Abel Stearns in 1831 and a flour mill, known as Stearns' Mill, was constructed on the site shortly thereafter. Around 1855, the mill became Eagle Mills. Eagle Mills was sold in 1876, and again in 1883 to new owners who formed the Capitol Milling Company. In 1884, the owners of the Capitol Milling Company retained architectural firm Kysor and Morgan to design alterations to the site, including additions to the existing buildings and adapting the

existing mill from water power to steam power.

As of 1982, brick walls from 1855 were still extant, and the mill retained its general 1884 appearance. The property was rehabilitated for adaptive reuse as creative office and restaurant space between 2019 and 2020.

The Capitol Milling Company is a historical resource for the purposes of CEQA as it was formally determined eligible for listing in the National Register through the Section 106 process and as a result listed in the California Register.

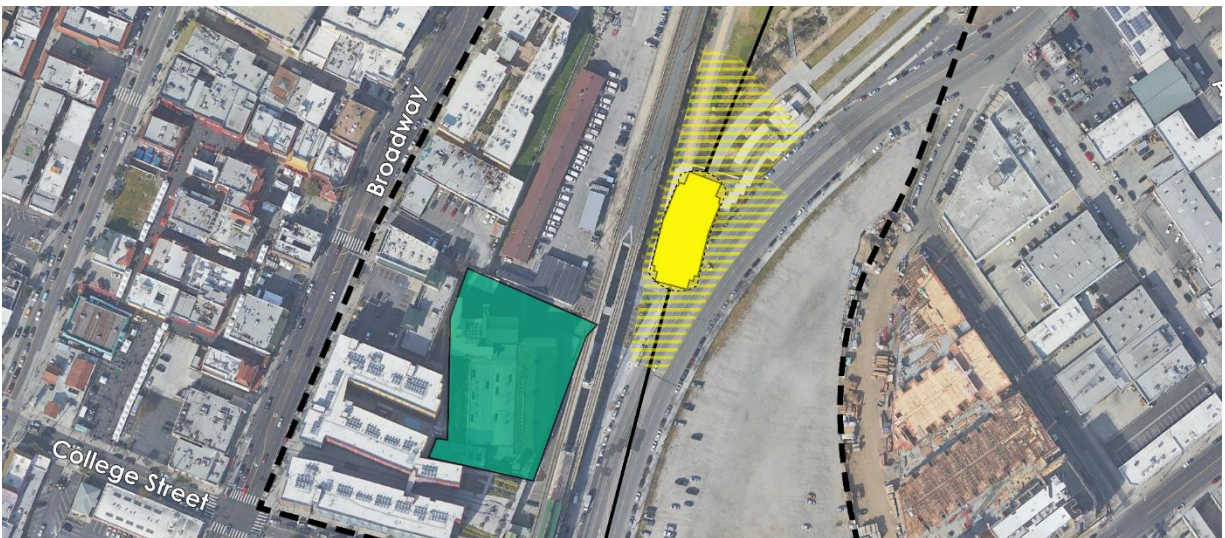


Figure 34: Capitol Milling Company. Base image courtesy of Google Maps.

8. 1035 N. Broadway

- Address: 1035 N. Broadway
- Year Built: 1890
- Status Code: 3S, 3CS, 5S3 (2016)
- Period of Significance: 1890
- Criteria for Eligibility: A/1/1, C/3/3
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Workmanship, Association



1035 N. Broadway is located on Broadway, east of Cottage Home Street. The two-story mixed-use building was constructed in 1890. The building is ornamented with two different colors of brick and an emblem that reads “A.B.” at the roofline of the primary elevation. The building represents a rare remaining example of a nineteenth century property type that provided commercial and residential space convenient to nearby streetcar lines.

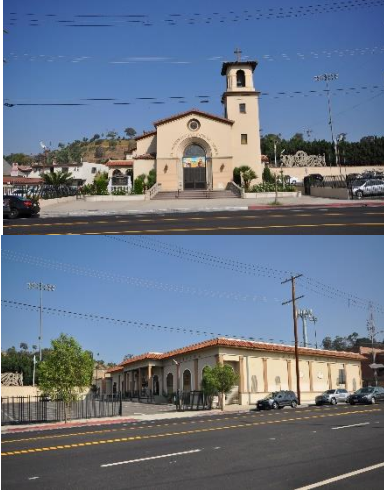
1035 N. Broadway is a historical resource for the purposes of CEQA as it was identified as eligible for listing in national, state, and local registers as part of SurveyLA.



Figure 35: 1035 N. Broadway. Base image courtesy of Google Maps.

9. St. Peter's Italian Catholic Church

- Address: 1041 N. Broadway
- Year Built: 1946, 1972
- Status Code: 2S2 (1994) 5S1 (1984) 3CS, 5S3 (2016)
- Period of Significance: 1946, 1972
- Criteria for Eligibility: 1/1
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association



St. Peter's Italian Catholic Church is located on N. Broadway between Cottage Home Street and Bishops Road. The church was constructed in 1946 and the adjoining parish hall was constructed in 1972. The Mediterranean Revival-style church has a stucco exterior, clay tile roof, large arched entrance with mural, and bell tower. The parish hall, called "Casa Italiana," has a flat roof with a clay tile overhang, a projecting porch, and a series of arched windows.

The church congregation was established as early as 1904 to serve the Italian community of Los Angeles; the community grew from the influx of Italian migrants around the turn of the century. The church served as a place of worship as well as a gathering place for Little Italy and Italian Americans residing throughout Los Angeles, while the parish hall created a social and cultural center for this community. In 1971, a sculpture by Italian artist Alberto Biasi was added to the space in conjunction with the new cultural center and parish hall. The sculpture, representing Italian

immigration, depicts figures expressing gratitude and protest.

St. Peter's Italian Catholic Church is a historical resource for the purposes of CEQA as it was identified as eligible as part of SurveyLA. It also appears to be included within the boundary of the Cathedral High School (see below), which is listed in state and local registers.

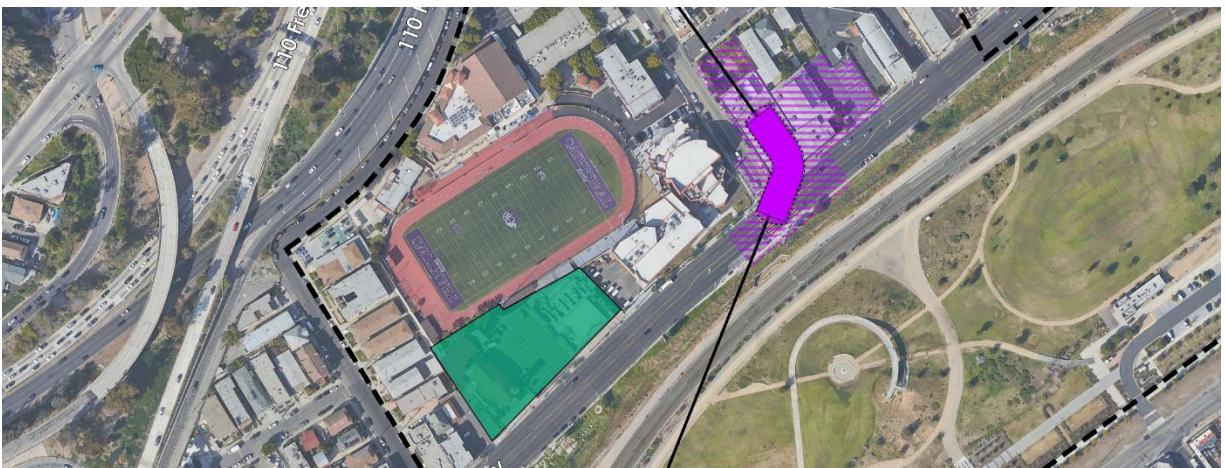


Figure 36: St. Peter's Italian Catholic Church. Base image courtesy of Google Maps.

10. Cathedral High School

- Address: 1253-1263 Bishops Road and 520 Cottage Home Street
- Year Built: Various
- Status Code: 2S2 (1994); 5S1 (1984)
- Period of Significance: 1925-1950*
- Criteria for Eligibility: 1/1*
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – District: Location, Setting, Feeling, Association
- Intact Aspects of Integrity: Location, Setting (Immediate), Feeling, Materials, Workmanship, Association*



Cathedral High School is located on the northwest corner of Bishops Road and N. Broadway. The school was founded in 1925 by Archbishop John J. Cantwell and was the first Los Angeles Archdiocesan high school for boys. The school served parishes throughout the Southern California area, including Pasadena, Glendale, Lincoln Heights, Echo Park, and South Central. The school consists of early campus buildings with Mediterranean Revival influences, buildings from the 1960s, and more contemporary structures including a large football field.

Cathedral High School is a historical resource for the purposes of CEQA as it was designated HCM #281 for its association with the educational history of Los Angeles. Additionally, it was formally determined eligible for listing in the National Register through the Section 106 process, and as a result, is listed in the California Register.



Figure 37: Cathedral High School. Base image courtesy of Google Maps.

11. 451 E. Savoy Street

- Address: 451 E. Savoy Street
- Year Built: 1896
- Status Code: 3S, 3CS, 5S3 (2016)
- Period of Significance: 1896
- Criteria for Eligibility: A/1/1
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – Building: Location, Materials, Feeling, Association
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association



451 E. Savoy Street is located on Savoy Street northeast of its intersection with Bishops Road. The single-family residence has a pyramidal hipped roof, a projecting wing with a bay window, and horizontal wood clapboard and shingle siding. The house is a rare remaining example of early residential development in Central City North that predates many of the surrounding buildings by at least a decade.

451 E. Savoy Street is a historical resource for the purposes of CEQA as it was identified as eligible for listing in national, state, and local registers as part of SurveyLA.

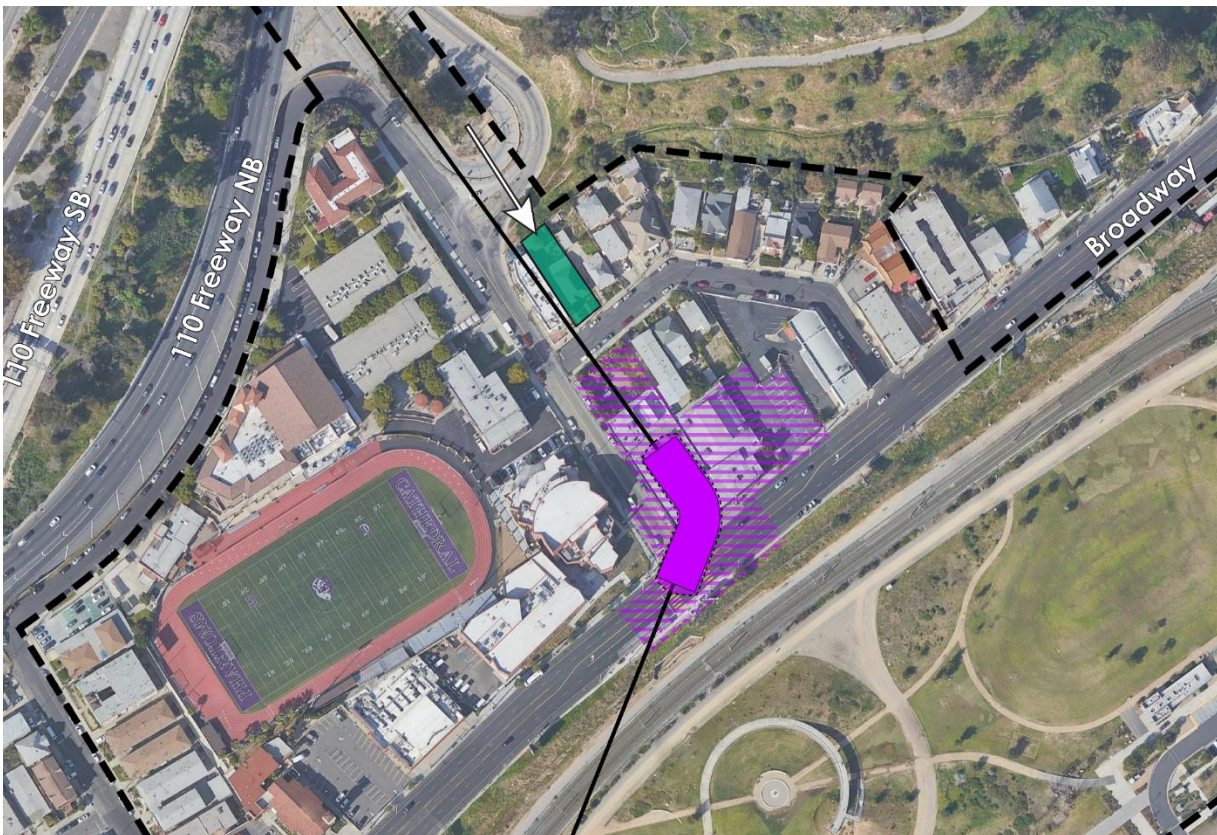


Figure 38: 451 E. Savoy Street. Base image courtesy of Google Maps.

12. Charles B. Wellman Residence

- Address: 437 E. Savoy Street
- Year Built: 1894
- Status Code: 2S2 (1986)
- Period of Significance: 1894*
- Criteria for Eligibility: 3
- Essential Aspects of Integrity for the Criteria:
 - Criterion C/3/3 – Building: Design, Workmanship, Materials, Feeling
- Intact Aspects of Integrity: Location, Design, Setting (Immediate), Feeling, Materials, Workmanship, Association*



437 Savoy Street is located on Savoy Street northeast of its intersection with Bishops Road. The single-family residence is situated to the rear of its lot behind a two-story multi-family residence. The house has a pyramidal gable-on-hipped roof, a projecting wing with a bay window, horizontal wood cladding and wood shingles, and a fan or sunburst shaped decoration in its main gable-end.

The house was constructed for Eva A. Wellman around 1894. She lived there with a male relative, Charles B. Wellman, who worked as a firefighter. The house is a rare remaining example

of early residential development in the area.

The Charles B. Wellman Residence is a historical resource for the purposes of CEQA as it was formally determined eligible for listing in the National Register through the Section 106 process, and as a result, is listed in the California Register.



Figure 39: Charles B. Wellman Residence. Base image courtesy of Google Maps.

13. Arroyo Seco Parkway Historic District

- Address: N/A
- Year Built: 1938-1953
- Status Code: 1S (2011)
- Period of Significance: 1938-1953
- Criteria for Eligibility: A, B, C
- Essential Aspects of Integrity for the Criteria:
 - Criterion A/1/1 – District: Location, Setting, Feeling, Association
 - Criterion B/2/2 – District: Location, Setting, Feeling, Association
 - Criterion C/3/3 – District: Setting, Design, Materials, Feeling
- Intact Aspects of Integrity: (Phase I) Location, Design, Setting (Immediate), Feeling, Workmanship, Association*



The Arroyo Seco Parkway Historic District spans from the Four-Level Interchange in Los Angeles to Glenarm Street in Pasadena, passing through South Pasadena. The linear resource crosses the API near Stadium Way.

The first 6.2-mile section (Phase I) was constructed in 1938 between Glenarm Street to Avenue 22 in Los Angeles. Between 1940 and 1943, a southerly extension was constructed from Avenue 22 to Adobe Street in Los Angeles. The third phase of construction took place between 1948 and 1953 and consisted of five bridges connecting the route with the Four-Level

Interchange. The Arroyo Seco Parkway was the first grade-separated, limited-access, high-speed divided road in the western United States, and was the catalyst for freeway network in metropolitan Los Angeles.

The Arroyo Seco Parkway is a historical resource for the purposes of CEQA as it is listed in the National Register and California Register. However, the two bridges that intersect with the API, the Stadium Way UC (Bridge No. 53-0540L) and the Stadium Way OC (Bridge No. 53-0540R) are both non-contributing structures in the Historic District.

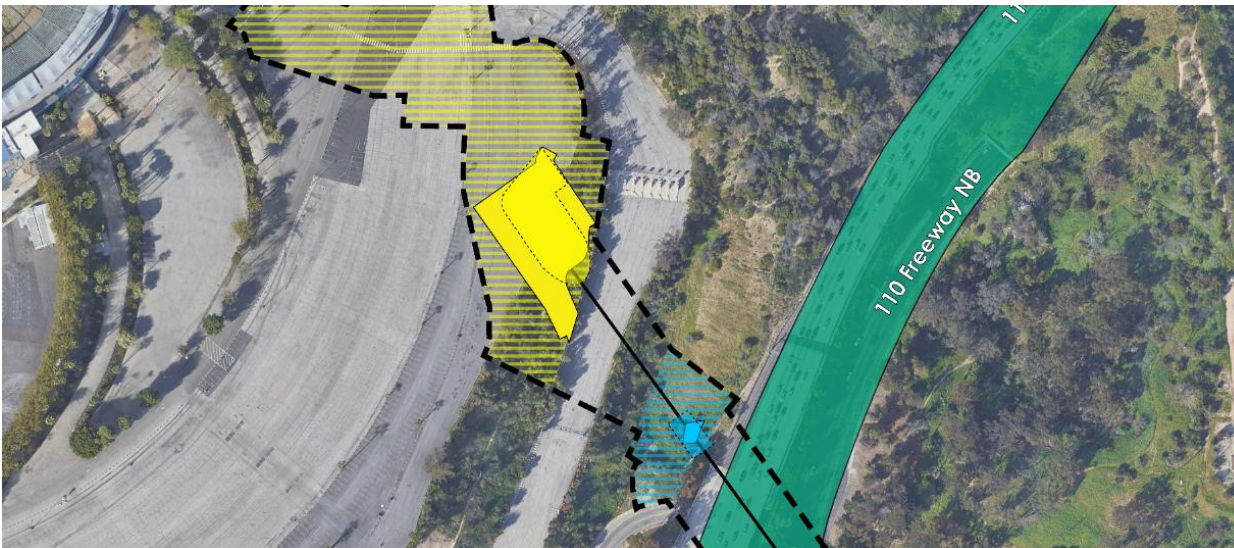


Figure 40: General alignment of Arroyo Seco Parkway near API. Base image courtesy of Google Maps.

3.3 Additional Properties Identified

The following properties were also identified through records provided by SCCIC; however, impacts to these properties were not evaluated. A brief description of each of these properties and an explanation as to why impacts were not analyzed is included below.

A. Chavez Ravine

Address: 1000 Elysian Park Avenue
Year Built: N/A

The former site of the community of Chavez Ravine is currently occupied by Dodger Stadium. The Project area itself was a steep slope that was not developed.

Chavez Ravine was documented on a DPR 523 form in 1980. However, the record was completed after the demolition of Chavez Ravine, and no archaeological or built environment resources are documented in the site record. Furthermore, it has not been identified or evaluated as eligible in subsequent historic resources surveys of the area including SurveyLA. As there are no extant built resources associated with Chavez Ravine, this property is further discussed in the Archaeological and Paleontological Resources Assessment for the proposed Project.

B. Lugo Adobe

Address: Southeast corner of Los Angeles and Alameda Streets
Year Built: circa 1840

The Lugo Adobe was a two-story adobe house originally located within the Los Angeles Plaza Historic District. It was reportedly built by Don Vicente Lugo sometime before 1840, and later donated to the St. Vincent School in 1867. From the 1880s until 1951, the building was used for commercial retail. The Lugo Adobe was subsequently demolished in 1951.

The building was registered as California Historical Landmark #301 on July 12, 1939, prior to its demolition.⁴⁸ The built resource is no longer extant or visible on the surface.

C. Mojave Road

Address: N/A
Year Built: N/A

The Mojave Road originated as a network of major transportation routes for Native Americans. Later, this route would be used by non-Native American trappers such as Jedediah Smith, and eventually was incorporated into a military wagon road extending between Los Angeles and Fort Mojave by 1859. The route continued to serve as an important link between Los Angeles and areas to the east until the completion of the first transcontinental railroad.

There are no extant built features associated with the Mojave Road within the API.

D. Plaza Church Cemetery (First Los Angeles Cemetery)

Address: N. Main Street
Year Built: c. 1823

⁴⁸ "CHL No. 301 Lugo Adobe," California Historical Landmarks, accessed September 17, 2020, <https://www.californiahistoricalandmarks.com/landmarks/chl-301>.

The Plaza Church Cemetery was established around 1823 and in use until 1844. At that time, the markers were removed, and an orange grove was planted on the site. In 1905, a commercial building was constructed on the site. This building was subsequently demolished around 1950 and paved for a surface parking lot. The surface parking lot remained until 2001. In 2010, construction related to the LA Plaza de Cultura y Artes (a Mexican American museum and cultural center that occupies the Vickrey-Brunswig Building and Plaza House) resulted in the discovery of historic graves and an archaeological excavation of the cemetery.

The cemetery was identified as a contributing resource to the Los Angeles Plaza Historic District. However, the site has been redeveloped multiple times and there are no extant markers from the nineteenth-century cemetery or early buildings remaining.

E. River Station Area (Los Angeles State Historical Park)

Address: 1231 N. Spring Street (Crescent-shaped area roughly bounded by North Broadway to the north, Spring Street and Baker Street to the south, and the Capitol Milling Company to the south)

Year Built: 1875

The River Station Area was a Southern Pacific railyard established in the 1870s. It attracted workers, prompted immigration from Europe and China, and served as a major industrial and commercial center for Los Angeles. It provided a crucial connection between Los Angeles and other major cities to the east and was a catalyst for the early growth of the City. The River Station Area was designated HCM #82 in 1971.

The nineteenth century buildings and structures associated with the railyard were demolished and other features were covered with fill in the early twentieth century and replaced with a new railroad complex. The twentieth century railroad complex was in turn replaced by the Los Angeles State Historical Park in 2001. As there are no extant built resources associated with the railyard visible on the surface, with the exception of stone pavers, this property is further discussed in the Archaeological and Paleontological Resources Assessment for the proposed Project.

F. Union Pacific Railroad

Address: N/A

Year Built: 1869 through 1905

Large portions of the Union Pacific Railroad (originally a network of smaller rail lines, including Southern Pacific and Los Angeles and Santa Fe) were recorded in 1999 and evaluated as eligible for listing in the National Register for their association with the history of transportation. The segment within the API, near the historic location of Naud Junction, is no longer extant. Historic aerials indicate it may have been removed in the early 2000s.

As the previously recorded railroad line is no longer visible on the surface within the API, this property is further discussed in the Archaeological and Paleontological Resources Assessment for the proposed Project.

G. Zanja Madre

Address: N/A

Year Built: 1781, c. 1884-1888

The Zanja Madre (“Mother Ditch” or “Mother Trench”) was an early water system used for agricultural irrigation and industrial purposes. It was established in 1781 as an open-air ditch that conveyed water from the Los Angeles River and terminated south of El Pueblo. However, the ditch was vulnerable to flooding and contamination, and a circular brick pipe was constructed between 1884 and 1888. The system was abandoned in 1904 when the lease given to the private water company expired and the City regained control of Los Angeles River water.

Over time, portions of the Zanja Madre were destroyed by subsequent development, including construction for Southern Pacific. A 75-foot portion of the brick-lined pipe was unearthed in 2005 and nominated to the National Register; however, the nomination was later withdrawn. Zanja Madre was discussed in the 2016 nomination update to Los Angeles Plaza Historic District. As part of this update, the Zanja Madre was included as a non-contributing structure, due to the lack of documentation and evidence of its present level of integrity.

The remnants of the Zanja Madre, where they exist, are generally underground and are more archaeological in nature. As such, the Zanja Madre is further discussed in the Archaeological and Paleontological Resources Assessment for the proposed Project.

4. PROJECT IMPACTS

4.1 Determining the Significance of Impacts on Historical Resources

The State CEQA Guidelines set the standard for determining the significance of impacts to historical resources in Title 14 California Code of Regulations Section 15064.5(b), which states:

A project with an effect that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment.

Title 14 California Code of Regulations Section 15064.5(b)(1) further clarifies “substantial adverse change” as follows:

Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.

Title 14 California Code of Regulations Section 15064.5(b)(2) in turn explains that a historical resource is “materially impaired” when a project:

Demolishes or materially alters in an adverse manner those physical characteristics that convey its significance and that justify its inclusion in or eligibility for inclusion in the California Register, local register, or its identification in a historic resources survey.

As a property conveys its significance as a historical resource through its physical characteristics, the test for determining whether or not a proposed project will have a significant impact on an identified historical resource is whether or not the project will alter in an adverse manner the integrity of the



historical resource such that it would no longer be eligible for listing in the National or California Registers or other landmark programs such as the register of HCMs.

This report considers direct, indirect, and cumulative impacts to historical resources using the following definitions of each:

- Direct or primary impacts are caused by the project and occur at the same time and place [Title 14 California Code of Regulations Section 15358 (a)(1)].
- Indirect impacts, or secondary effects, are reasonably foreseeable and caused by a project but occur at a different time or place [Title 14 California Code of Regulations Section (a)(2)].
- Cumulative impacts refer to two or more individual effects that are considerable when taken together, or that compound or increase other environmental impacts (CEQA Guidelines Section 15355). Development of related projects can affect historical resources if such projects adversely alter and/or demolish historical resources that may be interrelated, such as historical resources that are part of a historic district.

4.2 Project Description

4.2.1 Overview of the Project

The proposed Los Angeles Aerial Rapid Transit Project (proposed Project) would connect Los Angeles Union Station (LAUS) to the Dodger Stadium property via an aerial gondola system. The proposed Project would include an intermediate station at the southernmost entrance of the Los Angeles State Historic Park. The proposed Project would provide an aerial rapid transit (ART) option for visitors to Dodger Stadium, while also providing access between the Dodger Stadium property, the surrounding communities, including Chinatown, Mission Junction, the Los Angeles State Historic Park, Elysian Park, and Solano Canyon, to the regional transit system accessible at LAUS. The aerial gondola system would be approximately 1.2 miles and consist of cables, three passenger stations, a non-passenger junction, towers, and gondola cabins. When complete, the proposed Project would have a maximum capacity of approximately 5,000 people per hour per direction, and the travel time from LAUS to Dodger Stadium would be approximately 7 minutes. The proposed Project would provide amenities at the Los Angeles State Historic Park and would provide pedestrian improvements, including hardscape and landscape improvements. The ART system has the ability to overcome grade and elevation issues between LAUS and Dodger Stadium and provide safe, zero emission, environmentally friendly, and high-capacity transit connectivity in the Project area that would reduce greenhouse gas (GHG) emissions as a result of reduced vehicular congestion in and around Dodger Stadium and on neighborhood streets, arterial roadways, and freeways. The proposed Project would operate daily to serve existing residents, workers, park users, and visitors to Los Angeles.

Established aerial gondola transit systems worldwide, such as in La Paz, Bolivia, and Mexico City, Mexico, are being used as rapid transit for the urban population that they serve. The proposed Project would employ a Tricable Detachable Gondola system (also known as “3S”).⁴⁹ 3S Gondola system

⁴⁹ The naming convention for this system is derived from the German word “seil”, which translates in English to “rope”. Hence, Tricable Detachable Gondola systems are known as a “3S” systems due to the use of three ropes, or cables.

cabins carry approximately 30 to 40 passengers. Similar systems are used in Koblenz, Germany, Phu Quoc, Vietnam, and Toulouse, France.

4.2.2 Project Location

The proposed Project is located in the City of Los Angeles, situated northeast of downtown Los Angeles. **Figure 1**, above, shows the regional location of the proposed Project. The proposed Project would commence adjacent to LAUS and El Pueblo de Los Angeles (El Pueblo) and terminate at Dodger Stadium, with an intermediate station at the southernmost entrance of the Los Angeles State Historic Park. The proposed Project would include three stations, a non-passenger junction, and three cable-supporting towers at various locations along the alignment. As shown in **Figure 2**, above, the proposed Project location would generally be located within public ROW, or on publicly owned property, following Alameda Street and then continuing along Spring Street in a northeast direction through the community of Chinatown to the southernmost corner of the Los Angeles State Historic Park. The alignment would then continue northeast over the western edge of the Los Angeles State Historic Park and the Los Angeles County Metropolitan Transportation Authority (Metro) L Line (Gold) to the intersection of North Broadway and Bishops Road. At this intersection, the proposed Project alignment would turn and continue northwest following Bishops Road toward its terminus at Dodger Stadium, located in the Elysian Park community. Figure 2-2 provides an overview of the proposed Project location.

4.2.3 Proposed Project Alignment and Components

The proposed Project “alignment” includes the suspended above-grade cables and cabins following the position of the Project components along the proposed alignment from Alameda Station to Dodger Stadium Station.

4.2.3.1 Proposed Project Alignment

The proposed Project alignment would extend approximately 1.2 miles beginning near El Pueblo and LAUS on Alameda Street. The proposed Alameda Station would be constructed over Alameda Street between Los Angeles Street and Cesar E. Chavez Avenue, adjacent to the Placita de Dolores and planned Forecourt.

From Alameda Station, the proposed Project alignment would remain primarily above the City ROW with portions above private property, and travel north along Alameda Street to the proposed Alameda Tower, which would be constructed on the Alameda Triangle, a portion of City ROW between Alameda Street, North Main Street, and Alhambra Street.

From Alameda Tower, the proposed Project alignment would continue north along Alameda Street and cross Alpine Street. The Alpine Tower would be located on a City-owned parcel, currently being used as non-public parking storage for City vehicles, at the northeast corner of Alameda Street and Alpine Street, adjacent to the elevated Metro L Line (Gold).

From Alpine Tower, the proposed Project alignment would follow the City ROW and continue over the elevated Metro L Line (Gold). North of College Street, Alameda Street becomes Spring Street, and the proposed alignment would generally follow Spring Street in a northeast trajectory until it reaches the southernmost point of Los Angeles State Historic Park, where the proposed Chinatown/State Park Station would be constructed partially on City ROW and partially within the boundaries of the Los Angeles State Historic Park.



The alignment then crosses over the western edge of the Los Angeles State Historic Park and the Metro L Line (Gold) tracks.

The proposed Project alignment would continue traveling north towards the intersection of North Broadway and Bishops Road. Broadway Junction would be located at the northern corner of the intersection of North Broadway and Bishops Road (1201 North Broadway). From Broadway Junction, the proposed Project alignment would travel northwest primarily along Bishops Road, with portions above private property, crossing over SR-110 towards Dodger Stadium. The proposed Stadium Tower would be located on hillside private property north of Stadium Way between the Downtown Gate entrance road to Dodger Stadium and SR-110. The northern terminus of the system would be located in a parking lot at the Dodger Stadium property, where the proposed Dodger Stadium Station would be constructed.

Alameda Station:

Alameda Station would be located on Alameda Street adjacent to the planned Forecourt and Placita de Dolores between Los Angeles Street and Cesar E. Chavez Avenue. The station would be approximately 173 feet long, 109 feet wide, and 78 feet high at its tallest point, with the passenger loading platform approximately 31 feet above Alameda Street. Vertical circulation elements (i.e. elevators, escalators, stairs) for pedestrian access, which would also serve as queuing areas to the station, would be introduced at-grade north of the Placita de Dolores in a proposed new pedestrian plaza at El Pueblo on the west in an area currently used as a parking and loading area for El Pueblo. On the east, vertical circulation elements would be introduced at-grade from the planned Forecourt. Installation of the vertical circulation elements may include removal and replacement of trees, removal of parking and loading for El Pueblo, and installation of landscaping and hardscape.

Alameda Tower:

Alameda Tower would be located on the Alameda Triangle, a City ROW between Alameda Street, North Main Street, and Alhambra Avenue consisting of a small green space flanked on all sides by roadways. Alameda Tower would be 195 feet tall with the cable suspended 175 feet above-ground. Implementation of Alameda Tower would include reuse and integration of the existing pavers located at the Alameda Triangle, as well as landscape and hardscape updates to the Alameda Triangle.

Alpine Tower:

Alpine Tower would be located on a City-owned parcel, currently being used as non-public parking storage for City vehicles, at the northeast corner of Alameda Street and Alpine Street, adjacent to the Metro L Line (Gold). Alpine Tower would be 195 feet tall at its tallest point, with the cable suspended 175 feet above ground. Alpine Tower would also include the installation of landscaping and hardscaping near the base of the tower.

Chinatown/State Park Station:

Chinatown/State Park Station would be located adjacent to Spring Street in the southernmost portion of the Los Angeles State Historic Park. The southern portion of the station would be located on City ROW, while the northern portion of the station would be integrated into the

southern boundary of the Los Angeles State Historic Park. The station would be approximately 200 feet long, 80 feet wide, and 98 feet tall at its tallest point, with the passenger boarding platform approximately 50 feet above-grade. Access to the boarding platform would be from the mezzanine via elevators and stairs. Comprised of three levels, elevators and stairs from the ground level would lead up to a mezzanine, 27 feet above-grade, and ramps for the queuing area would lead up to the boarding platform, which is 50 feet above-ground.

Chinatown/State Park Station would also include Park amenities, including approximately 740 square feet of concessions, 770 square feet of restrooms, and a 220 square foot covered breezeway connecting the concessions and restrooms. Additionally, Chinatown/State Park Station would include a mobility hub where passengers would be able to access a suite of first and last mile multi-modal options, such as a bike share program. Pedestrian access enhancements could include pedestrian improvements between Metro's L Line (Gold) Station and Chinatown/State Park Station consistent with the Connect US Action Plan, including hardscape and landscape improvements, shade structures, and potential seating, as well as support for the future Los Angeles State Historic Park bike and pedestrian bridge. Chinatown/State Park Station would require the removal of trees and vegetation; however, it would include the installation of landscaping and hardscaping, including integration of the granite pavers. Chinatown/State Park Station would provide passenger access to Chinatown, the Los Angeles State Historic Park, and to nearby neighborhoods and land uses, including the Mission Junction neighborhood, which includes the William Mead Homes public housing complex.

Broadway Junction:

Broadway Junction is a non-passenger junction that would be located at the intersection of North Broadway and Bishops Road. The junction would primarily be located on privately-owned property with a portion of the junction and overhead cable infrastructure cantilevered and elevated above the City ROW. The existing commercial building located at 1201 N. Broadway would be demolished. Broadway Junction would be approximately 227 feet long, 60 feet wide, and 98 feet high at its tallest point, with the platform approximately 50 feet above the ground. Vertical circulation elements (i.e. elevators and stairs) would be installed on the northwest side of the junction for staff and maintenance access to the platform.

Stadium Tower:

Stadium Tower would be located on hillside private property north of Stadium Way between the Downtown Gate and SR-110 and would stand 179 feet tall with the cable suspended 159 feet above-ground. Stadium Tower would also include the installation of landscaping near the base of the tower.

Dodger Stadium Station:

Dodger Stadium Station would be located in the southeast portion of the Dodger Stadium property near the Downtown Gate. This station would be approximately 194 feet long, 80 feet wide, and 74 feet high at its tallest point. Cabins at this station would arrive and depart from an at-grade boarding platform, with the passenger queuing area also at-grade. Dodger Stadium Station would include a subterranean area below the platform for storage and maintenance of cabins, as well as staff break rooms, lockers, and parts storage areas. The cabins would be transferred between the station platform and the subterranean area by way of a cabin elevator. Automated parking and controls would manage the process of storing

cabins or returning them to service. Cabins would be returned to and stored at Dodger Stadium Station when the system is not in use.

Restrooms for passenger use would be located at the station. Dodger Stadium Station would also include a pedestrian connection to Dodger Stadium, including hardscape and landscape improvements and potential seating.

Dodger Stadium Station is located adjacent to Dodger Stadium, which is operated as an MLB Stadium. The Project Sponsor will request consideration by the Los Angeles Dodgers of the potential for Dodger Stadium Station to include a potential mobility hub where outside of game day periods, passengers would be able to access a suite of first and last mile multi-modal options, such as a bike share program and individual bike lockers, to access Elysian Park and other nearby neighborhoods, including Solano Canyon. Issues to be addressed in connection with such consideration as to the potential mobility hub include maintaining security for Dodger Stadium and the surrounding surface parking areas

The proposed Dodger Stadium Station would be located on an existing parking lot and partially located over the existing vegetative slope. Implementation of Dodger Stadium Station would require the removal of parking spaces, as well as removal and replacement of landscaping.

4.2.4 System Operations

4.2.4.1 Typical Operating Logistics

During operations, the cabins would travel on a continuous loop between Alameda Station and Dodger Stadium Station. Cabins would pass through passenger stations at roughly one foot per second (less than one mile per hour) to allow for unloading and loading. If needed, a cabin could be stopped to accommodate passenger boarding. After the cabins pass through the unload/load zones, the doors would close and the cabins would accelerate to match the line speed of the haul rope before reattaching to the haul rope.

At Alameda Station, arriving cabins (southbound) would decelerate, doors would open, and passengers would unload. The cabins would execute a U-turn in the station before passing through the load zone (for northbound passengers), load passengers (if any), close doors, then accelerate to be reattached to the haul rope.

At Chinatown/State Park Station, cabins would detach from the rope and decelerate to the station speed. Since passenger access would be provided at this station, the cabins would decelerate to about one foot per second (less than one mile per hour) and the doors would open. After traveling through the unload and load zones, the cabin doors would close, and the cabins would accelerate to line speed and then reattach to the haul rope.

At Broadway Junction, where passenger unloading or loading is not proposed, the cabins would detach from the haul rope, decelerate to a speed of approximately 6 mph, execute a slight turn to follow the alignment, and then re-accelerate and reattach to the haul rope. As described in Section 2.5.2, Alameda Station to Broadway Junction and Broadway Junction to Dodger Stadium Station systems come together at Broadway Junction. When the cabins detach from the haul rope in the Junction, their move from one haul rope to the other haul rope would not be perceptible by passengers.

At Dodger Stadium Station, the cabins would decelerate, doors would open, and passengers would unload. Since Dodger Stadium Station would be an end station, the cabins would execute a U-turn in the station before passing through the load zone (for southbound passengers), load passengers (if any), close doors, then accelerate and reattach to the haul rope. As described above, gondola cabins would enter, traverse, and depart stations under fully automated control. Operation of the proposed Project would require approximately 20 personnel. Station attendants would be located within each station to assure safe boarding or to execute stops, if necessary. Attendants would also provide customer interaction and observation; if a passenger needs special assistance, an attendant may either further slow or stop a cabin. A separate operator may sit in a booth adjacent to the boarding area and monitor screens, which would show activities in each cabin and station, as well as the system controls.

4.2.4.2 Queuing and Ticketing/Fare Checking

Queueing areas would be built into and as necessary, adjacent to, each of the stations to provide a gathering place for passengers waiting to enter the stations, thereby preventing crowding of sidewalks and walkways by passengers around stations. Queueing for Alameda Station would occur in the planned Forecourt area on the east side of Alameda Street, and north of the Placita de Dolores in a proposed new pedestrian plaza at El Pueblo on the west side of Alameda Street. At Chinatown/State Park Station, queueing would occur on the mezzanine and boarding platform levels. At Dodger Stadium Station, the queueing area would be located on the north side of the station in a designated queueing area adjacent to the station.

Ticketing for the proposed Project would use either a chip-based card system or electronic ticketing that could be purchased and saved on a personal mobile device. Using these types of technologies would allow for contactless fare checking at the stations. Riders would pre-purchase their ticket prior to entering the boarding platform and fares would be checked using a card reader/scanner.

4.2.4.3 Signage

Similar to other transit projects that incorporate signage, the proposed Project would include signage to support wayfinding for transit patrons including information about transit connections and other important information to facilitate transit usage. Private funding for the proposed Project is anticipated to be supported by naming rights and sponsorship revenues, and such sponsors would be recognized in Project signage, which would be designed consistent with applicable Metro, City, and State approval requirements. Such signage may include identification and other static signs, electronic digital displays and/or changeable message light-emitting diode (LED) boards that include both transit information and other content, which may include off-site advertising that generates proceeds to support transit system costs and operations. Signage would be architecturally integrated into the design of the ART system including its stations, the junction, towers, and cabins. In addition, directional and pedestrian signage would be placed adjacent to and throughout the proposed Project as necessary to facilitate access and safety, including along the pedestrian improvements between Metro's L Line (Gold) Station and the pedestrian connection between Dodger Stadium Station and Dodger Stadium. Project signage would be illuminated by means of low-level external lighting, internal lighting, or ambient light. Exterior lights would be directed onto signs to minimize off-site glare. Signage would be in conformance with all applicable requirements of the Los Angeles Municipal Code (LAMC), and in accordance with LAMC, lighting intensity will be minimized in order to avoid negative impacts to adjacent residential properties.

4.2.4.4 Lighting

Project lighting would include low-level lighting for security and wayfinding purposes adjacent to and within the stations, junction, and towers, within cabins, at the vertical circulation, and areas for ticketing, fare checking, and queueing. In addition, low-level lighting to accent signage, architectural features, landscaping, adjacent pedestrian plazas, Chinatown/State Park Station mobility hub, and potential Dodger Stadium Station potential mobility hub would be installed at the stations, junction, and towers. Lighting would also be provided underneath the elevated stations and junction. Lighting for the pedestrian access enhancements, including the pedestrian improvements between Metro's L Line (Gold) Station and the pedestrian connection between Dodger Stadium Station and Dodger Stadium would include new pole lights for security and wayfinding purposes, as well as low-level lighting to accent signage and landscaping.

Lighting would be low-level and primarily integrated within the architectural features. Exterior lighting would be shielded or directed toward the areas to be lit to limit spillover onto adjacent properties and off-site uses, and would meet all applicable LAMC lighting standards.

4.2.4.5 Maintenance

The proposed Project would require routine maintenance that would be performed by the system operator. The overall system would be observed on a daily basis as part of the startup routine.

Routine maintenance activities would generally take place during overnight periods or other scheduled down time. Cabins and their associated grips and hangers would be maintained in the shop at Dodger Stadium Station. A work carrier cabin would be provided to facilitate work at tower equipment. Annual maintenance activities may require crane access at tower locations, including the potential to require the temporary closing of traffic lanes.

Rope maintenance schedules would be determined through a combination of system design and periodic monitoring. The haul rope would need replacement approximately every 5 to 10 years. This would require pulling a new haul rope, which would take up to two weeks to complete.

On a periodic basis, the system would undergo formal testing as prescribed by Cal/OSHA and appropriate ropeway standards. This formal testing is required by standards to occur at least every 7 years. It is anticipated that the system would be closed to riders for up to two days during the formal testing events.

Backup power would be provided by battery storage located at each station and tower and the non-passenger junction. The battery storage system would be tested on a regular basis, and would provide backup power to allow unloading of the system in the event of a power grid failure.

4.2.4.6 Power Requirements

Operational power requirements can be separated into two categories: normal operations and emergency operations. Power requirements for one hundred percent of the power for the proposed Project would be provided by the City of Los Angeles Department of Water and Power's (LADWP) Green Power Program, through a connection to their power grid, and would include the power to operate the gondola system and the non-gondola system components (i.e. lights, ventilation, escalators, elevators). When operating at capacity, normal operations are estimated to require a total of approximately 2.5 megawatts of power.

Power requirements for emergency operations consist of the energy needed for operations in the event of a power grid failure. The proposed Project would include the installation of backup battery storage at each station, tower, and junction to provide backup power to allow unloading of the system in the event of a power grid failure. The total backup power required to allow unloading of the system is 1.4 megawatts.

4.2.4.7 Sustainability Features

The proposed Project would provide a sustainable, high-capacity zero emission ART option for visitors to Dodger Stadium, while also providing access between Dodger Stadium, the surrounding communities, and the regional transit system accessible at LAUS. ART technology is quiet, and the proposed Project would reduce VMT and congestion, leading to reduced GHG emissions and improved air quality.

The proposed Project's stations, junction, towers, and gondola cabins would incorporate energy efficient, sustainable, water and waste efficient, and resilient features, as feasible. The proposed stations and junction are designed to be open-air buildings, allowing for passive ventilation strategies and providing direct access to outdoor air and natural daylight, while also providing adequate shade protection from heat. The cabins would be ventilated to enhance air quality for passengers.

The design intent and structural strategy for the stations and towers also provides an efficiency of materials. The steel plate tower forms have been designed as "Monocoque" structures, where structure, form, and finish are unified. Materials for the stations, junction, and towers would be locally sourced where possible, and would include recycled content where possible. Light-toned finish materials will also serve to minimize heat island concerns.

The proposed Project would be designed to comply with all applicable state and local codes, including the City of Los Angeles Green Building and Low-Impact Development (LID) Ordinances.

4.2.5 Construction

Construction of the proposed Project is anticipated to begin as early as 2024 and take approximately 25 months, including construction, cable installation, and system testing. The detailed construction procedures informing the environmental impact analyses are included in Appendix B to this Draft EIR. A summary of the construction activities is provided below. Construction of the Project components may partially overlap in schedule, especially since construction would occur at several physically separated sites.

Utility relocations would occur prior to construction of the proposed Project components and would be coordinated directly with the utility providers. Following utility relocations, construction would commence. Detailed information on utilities relocations is included in Appendix B to this Draft EIR.

During construction, some parking spaces at Dodger Stadium would be temporarily closed for construction of Dodger Stadium Station and for overall Project construction, trailers, laydown and staging areas, and construction worker parking.

Construction of more than one Project component would occur at the same time, with consideration of available materials, work crew availability, and coordination of roadway closures. **Table 1** below includes the estimated duration to complete construction of each of the proposed Project components, the maximum depths of drilled piles, the maximum depth of excavation, the amount of



excavation, and the amount of materials (soils and demolition debris) to be exported for each component of the proposed Project.

Component	Construction Duration	Maximum Depth of Drilled Piles	Maximum Depth of Excavation	Amount of Excavation	Amount of Materials Exported
Alameda Station	17 months	125 feet	10 feet	2,728 cubic yards	2,295 cubic yards
Alameda Tower	12 months	120 feet	10 feet	2,850 cubic yards	2,292 cubic yards
Alpine Tower	11 months	120 feet	10 feet	3,606 cubic yards	2,887 cubic yards
Chinatown/State Park Station	19 months	80 feet	10 feet	6,267 cubic yards	4,567 cubic yards
Broadway Junction	19 months	120 feet	7 feet	6,407 cubic yards	5,379 cubic yards
Stadium Tower	12 months	120 feet	7 feet	1,286 cubic yards	1,202 cubic yards
Dodger Stadium Station	20 months	55 feet	42 feet	44,313 cubic yards	44,001 cubic yards

Following completion of construction, the gondola cables would be installed, followed by system testing and inspections.

Working hours would vary to meet special circumstances and restrictions, but are anticipated to be consistent with the City’s allowable construction hours of Monday through Friday between 7:00 a.m. to 9:00 p.m. and Saturdays and National Holidays between 8:00 a.m. to 6:00 p.m. While not anticipated, approval would be required from the City of Los Angeles Board of Police Commissioners for any extended construction hours and possible construction on Sundays.

Anticipated closures would include lane closures in which lanes would be closed 24-hours a day during certain phases of construction, or alternating closures during certain phases of construction, in which closures would occur during construction hours for approximately 10 hours a day, and roads would reopen during non construction hours for approximately 14 hours a day. For alternating closures, during non-construction hours, steel plates would be placed over construction sites to the extent feasible in order to allow for vehicular and pedestrian circulation. The closures and hours would vary between location and phase of construction. The proposed Project would implement a Construction Traffic Management Plan that would include detours and ensure that emergency access is maintained throughout all construction activities.

4.3 Analysis of Project Impacts

Due to its size and the location of its proposed features, the Project has the potential to cause direct, indirect, and cumulative impacts to historical resources in its vicinity. Impacts on each historical resource are analyzed in detail in this section. See

Table 2: Impacts Findings for Proposed Project per Historical Resource within API

, following the written analysis, for a summary of the findings of the impacts analysis.

1. Los Angeles Union Station Passenger Terminal and Grounds

The Project has the potential to result in direct, indirect, and cumulative impacts to Union Station. The Project proposes a passenger station (Alameda Station) over Alameda Street northwest of the Union Station terminal building.

Direct Impacts

Alameda Station would provide access to the planned Forecourt via stairs, escalators, and elevators located within the physical boundary of the historical resource, which extends to Alameda Street, yielding the potential for direct impacts. Construction would occur within its boundary and the vertical circulation would become permanent new features of the historical resource.

The proposed location of the new vertical circulation on the Union Station property is located in current Parking Lot B, the location of the planned Forecourt, and south of the Mozaic Apartments building along the property's west side. The proposed location is within both the National Register and HCM boundaries of the historical resource (see **Figure 4** and **Figure 5**). There would be three escalators and one set of stairs. They would ascend from east to west to the station platform's height of 31 feet and would be covered with perforated metal canopies designed for weather protection and shade. One bank of two elevators and one mechanical room would be located southwest of the stairs and escalators. Utilities for the Project will also be required. The new vertical circulation would be designed to accommodate the future development of the planned Forecourt as proposed by Metro (see Cumulative Impacts discussion below).

The addition of the vertical circulation elements to the Union Station property would require physical construction on its grounds. Extant paving and landscaping in the proposed construction locations in Parking Lot B would be removed and the ground would be excavated for utility relocations and concrete foundations. The Project would, therefore, have a direct impact on the Union Station property; however, the impact would be less than significant. The paving and landscaping in Parking Lot B is not original, nor is it character-defining. Limited demolition of the non-original features in this location would not impact the physical integrity of any of the features that convey the historical resource's significance. Its existing physical integrity and character-defining features would remain intact.

Indirect Impacts

Alameda Station has the potential to cause indirect impacts to Union Station, specifically to its setting, due to its location adjacent to and partially within (see Direct Impacts discussion above) the historical resource's boundary. The proposed station location is elevated over Alameda Street. It is offset to the northwest and separated by access roads and a parking lot from the Union Station terminal building. The design of the proposed station would consist of a concrete structure and platform with a barrel-arched canopy made of custom-perforated metal. The proposed station's tallest point would be 78 feet above street grade; its platform would be approximately 31 feet above street grade.

Alameda Station would become a dominant visual feature of Alameda Street due to its size, design, and location elevated over the street. Views of the Union Station terminal building, which are already obscured by the Mozaic Apartments, would further be obscured when driving from north to south along Alameda Street until motorists and pedestrians emerge on the south side of the station. When traveling north, views of the Union Station terminal building would not be obstructed, but Alameda Station would be a highly visible change to the overall setting of the historical resource (see **Figure 41**).



Figure 41: View of Alameda Station looking north on Alameda Street. RIOS, 2021.



Figure 42: View of Alameda Station looking northwest from LAUS. RIOS, 2021.

Union Station is designated for both its architectural and historical significance. The changes to Union Station’s setting resulting from the addition of Alameda Station would not impact its architectural significance or its ability to convey this significance. The terminal building and its design and materials would not be physically impacted at all. It would retain all character-defining features related to its architectural significance.

Setting is typically considered a more important aspect of integrity for conveying historic associations than for conveying architectural significance. The setting of Union Station, however, has already been substantially altered over time. There are more recent buildings to the north, south, and east of the terminal building. These include the Mozaic Apartments on the north, First 5 LA on the south, Metropolitan Water District on the south and east, Budget Rental car on the east, and the LA Metro Headquarters to the east of the tracks. As a result, the larger setting along Alameda Street is not a character-defining feature of the historical resource; it is not a physical feature that conveys the historical significance of Union Station. In addition, the Mozaic Apartments building already blocks views of terminal building from the north and the First 5 LA building already blocks views of terminal building from the south.

Union Station was designed in response to its location and proximity to El Pueblo de Los Angeles. As such, one aspect of Union Station’s setting that is important is its axial connection and visual relationship with the Los Angeles Plaza Historic District. The proposed Alameda Station would be located over 100 feet north of the main axis—at the intersection of Los Angeles Street and Alameda Street— between Union Station and the historic district. The location is sufficiently offset so it would not interrupt the physical and visual relationship between the two historical resources. This important aspect of Union Station’s setting would be maintained.



Figure 43: View of Alameda Station looking south on Alameda Street from just north of Cesar E. Chavez Avenue. RIOS, 2021.

Alameda Station would add another new structure to the setting and would obstruct views of Union Station from the north. It would, therefore, have an impact on the historical resource's setting. However, the impact would be less than significant. Union Station would continue to convey its architectural and historical significance at the conclusion of the Project. Its existing physical integrity and character-defining features would remain intact, and its important axial connection and visual relationship with the Los Angeles Plaza Historic District would remain.

Cumulative Impacts

Five related projects are located within the vicinity of the historical resource: Link Union Station; California High-Speed-Rail; Forecourt; Cesar E. Chavez Ave Bus Stop Improvement Project; and West Santa Ana Branch Transit Corridor Project. The Project and five related projects have the potential to contribute to cumulative impacts to Union Station due to their location both within and immediately adjacent to the historical resource's boundary.

The Link Union Station Project involves the conversion of Union Station from a "stub-end track station" into a "run-through tracks station" and includes the construction of a new at-grade passenger concourse to the east of the existing terminal building. The project involves the demolition and/or substantial alteration of character-defining features that qualify the historical resource for inclusion in

the National Register and California Register. These character-defining features include: the train platforms; butterfly shed canopies; pedestrian passageway, passenger ramps, platform railings, and balustrades; Terminal Tower; Car Supply Building; Macy Street Grade Separation; Vignes Street Undercrossing; and south retaining wall. The Certified Final Environmental Impact Report (FEIR) for the project, dated June 2019, notes that the project would cause a significant direct impact to the historical resource: “The physical removal of these features would be a substantial change in significance of the historical resource, even though LAUS would retain enough integrity to remain listed in the [National Register/California Register], due to the preservation of the historic main building.”⁵⁰

The FEIR also notes that the Link Union Station project would cause significant indirect and cumulative impacts to the historical resource. In regard to indirect impacts, it states that “the above-grade passenger concourse with the new expanded passageway is incompatible with [Union Station] as a historical resource, resulting in indirect visual impacts.”⁵¹ The indirect impact analysis therefore concludes that “these indirect impacts on [Union Station] are considered significant.”⁵²

The cumulative impact analysis in the FEIR considered the collective changes resulting from the Link Union Station project and planned Forecourt (for more information regarding this project see below). The FEIR noted that the two projects would result in a substantial adverse change to the setting of Union Station, most notably the setting to the west, east, and south. The analysis conservatively concluded that “when considered together, the past, current, and proposed cumulative projects would result in a cumulatively considerable impact on the historical features of [Union Station].”⁵³

The California High-Speed Rail (HSR) Build Alternative would modify improvements constructed as part of the Link Union Station project, including new railroad tracks and platforms. In reference to Union Station, the Burbank to Los Angeles Project Section Draft EIR/EIS dated May 2020 notes that the project “would not cause physical destruction of or damage to this historic property, nor would it make alterations that are not consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.”⁵⁴ The HSR Build Alternative would not result in an impact on Union Station.

The planned Forecourt involves the installation of multi-modal improvements to the west of Union Station within the existing forecourt area as well as along Alameda, Los Angeles, and Arcadia Streets. Improvements within the boundary of the historical resource include the construction of a new pedestrian plaza and pavilion at the location of the existing northwest surface parking lot, the construction of a new bike storage facility, as well as the conversion of one of the central driveways from Alameda Street into a pedestrian walkway. Improvements immediately outside the historical resource boundary are located within the public right-of-way on Alameda Street and include widening

⁵⁰ *Final Environmental Impact Report: Link Union Station* (Los Angeles County Metropolitan Transit Authority (Metro), June 2019), 3.12-53.

⁵¹ *Ibid.*, 3.12-71.

⁵² *Ibid.*, 3.12-73.

⁵³ *Ibid.*, 4-33. The FEIR reached a conservative conclusion that the projects would result in a cumulatively considerable impact on Union Station’s historical features, given that the LAUS Forecourt Project on its own would not result in an impact. LA ART does not result in a cumulatively considerable contribution to cumulative impacts on Union Station’s historical features, because as discussed below, LA ART would not independently result in a significant impact to Union Station.

⁵⁴ *Draft Environmental Impact Report/Environmental Impact Statement: Burbank to Los Angeles Project Section*, (California High-Speed Rail Authority, May 2020), 3.17-71.

the existing sidewalks, constructing a raised crosswalk, replacing street lighting, constructing a new median, and road restriping. The DEIR dated August 2017 noted that the project would not result in a significant direct, indirect, or cumulative impact because “project elements have been designed to comply with the Secretary of the Interior’s Standards, thereby avoiding impacts to historical resources.”⁵⁵ The Addendum #2 to the FEIR for the project, dated September 2020, reiterated that the modified project would not result in a significant direct or indirect impact to Union Station; however, the report does not specifically discuss cumulative impacts to historical resources.⁵⁶

The Cesar E. Chavez Ave Bus Stop Improvement Project would add new bus shelters, paving, landscaping, and small-streetscape features, such as benches, to the northeast and southeast corners of the Cesar E. Chavez Avenue and Alameda Street intersection. CEQA documentation could not be located for the project.

The West Santa Ana Branch Transit Corridor Project involves the construction of a new light rail transit line between Downtown Los Angeles and Artesia. Two alternatives for the northern termination of the light rail line are currently being evaluated in a DEIR with one alternative terminating at Union Station (Alternative E) and the other at 8th and Flower Streets (Alternative G). Under both alternatives, the new light rail line would operate underground within the boundaries of Downtown Los Angeles. For Alternative E, there are also two station termini under consideration, one at the location of the planned Forecourt to the west of Union Station and the other at the Metropolitan Water District. The DEIR was released for public comment in July 2021.]

Although the Project would introduce additional modern features into Union Station’s substantially diminished setting along Alameda Street, it would not further diminish the integrity of Union Station to the degree it would no longer convey its significance or would no longer be eligible for listing as a historic resource defined by CEQA. The historic terminal building on the Union Station property would remain eligible for listing under applicable landmark designation programs, despite the substantial adverse change resulting from the Link Union Station project. State CEQA Guidelines note that “the mere existence of significant cumulative impacts caused by other projects alone shall not constitute substantial evidence that the proposed project’s incremental effects are cumulatively considerable.”⁵⁷ Therefore, while the Project would constitute an additional change in setting, the cumulative impact of the Project would be less than significant, and the incremental effects would not be cumulatively considerable regardless of the direct, indirect, or cumulative impacts caused by the Link Union Station project.

Contributing Features

The Macy Street Grade Separation (Historical Resource No. 1A in Section 3.2) is a contributing feature of Union Station and partially located within the Project API. The Project would have no impact on the Macy Street Grade Separation. The Project components are located at least 600 feet away from the historical resource, avoiding any direct impact to its physical features, indirect impact to its setting,

⁵⁵ *Los Angeles Union Station Forecourt and Esplanade Improvement Project: Draft Environmental Impact Report* (Los Angeles County Metropolitan Transit Authority (Metro), August 2017), 3.6-31.

⁵⁶ *Los Angeles Union Station Forecourt and Esplanade Improvement Project: Addendum No. 2 to the Environmental Impact Report* (Los Angeles County Metropolitan Transit Authority (Metro), September 9, 2020), 3.6-27.

⁵⁷ 14 CCR Section 15064(h).

and cumulative impact when considered in conjunction with other reasonably foreseeable projects in the area.

2. Los Angeles Plaza Historic District (Including Contributors 2A – 2U)

The Project has the potential to result in direct, indirect, and cumulative impacts to the Los Angeles Plaza Historic District. The Project proposes a passenger station (Alameda Station) over Alameda Street to the east of the north end of the historic district.

Direct Impacts to the Historic District and Contributing Features

Alameda Station would connect to the historical resource via one set of stairs, two escalators, and one elevator located within the historical resource's physical boundary. The stairs and escalators would be covered with perforated metal canopies designed for weather protection and shade. The proposed location of the new vertical circulation would be introduced at-grade north of the Placita de Dolores in a proposed new pedestrian plaza at El Pueblo. This location is within the HCM boundary but not within the National Register boundary of the historical resource (see **Figure 7** and **Figure 8**). The stairs and escalators would ascend on a northwest-southeast diagonal to the station platform's height of 31 feet. The elevator would be located to the north of the stairs and escalators.

The only location within the HCM boundary that would be demolished or altered by physical construction of Alameda Station includes existing utilities, a planter, and existing surface parking lot with four stalls north of Placita de Dolores. Placita de Dolores was constructed in 1979. Historic aerials suggest that the parking stalls and planter were added some time after this date. The historic district was designated an HCM in 1970. Thus, Placita de Dolores and the surrounding infrastructure postdates the designation and are not contributing features of the HCM.⁵⁸ Reconfiguring this area would have a direct impact on the HCM, because it is within the official HCM boundary; however, the direct impact would be limited to a non-contributing feature. The impact, therefore, would be less than significant. The historical resource would continue to convey its significance as a designated HCM. It would likewise continue to convey its significance as a National Register historic district as the work would be located outside its National Register boundary. For direct impacts specific to *El Grito* mural, please see the detailed analysis under Item 3 below.

Vibration impacts from the construction of Alameda Station were analyzed in the LA ART Noise and Vibration Technical Report. The study identified two contributing buildings in the historic district warranting evaluation for potential vibration impacts due to adjacent construction activities and building construction type: the Plaza Substation (2N) and the Winery (2P). The Plaza Substation is also an individual historical resource due to its individual listing in the National Register.

The study concluded that the Plaza Substation would not be physically impacted by the nearby construction. Per the findings in the study, the Plaza Substation has a non-engineered masonry structure, but it is more than 25 feet from proposed construction activities and therefore would not be subject to damage caused by vibration.

⁵⁸ In addition, Placita de Dolores was evaluated as a potential cultural landscape as part of this report and found to be ineligible for listing in the National or California Registers or as an HCM in its own right. See DPR forms in Appendix B.

The study also concluded that the Winery could be subject to damage from the use of ground compaction equipment such as vibratory rollers or plate compactors during construction of the vertical circulation elements of the proposed Alameda Station. The direct impacts to the Winery related to potential damage during construction activities can be reduced to a less than significant level with the implementation of mitigation measures, including the use of vibration monitoring equipment (VIB-A) and force adjustable ground compaction devices (VIB-B). Mitigation measures VIB-A and VIB-B are included in the LA ART Noise and Vibration Technical Report. Due to the proximity of construction to the building, GPA recommends the implementation of additional PDFs, including pre- and post-construction conditions assessment (CUL-PDF-A and CUL-PDF-B). The PDFs are detailed in Section 5.

Because the direct impacts to the Winery, a contributor to the Los Angeles Plaza Historic District, would be mitigated to less than significant, they would not result in a significant impact to the either the individual historical resource or the historic district as a whole. The Los Angeles Plaza Historic District would retain all of the character-defining and contributing features that convey its significance as both an HCM and a National Register historic district.

Indirect Impacts to the Historic District

Alameda Station has the potential to cause indirect impacts to the Los Angeles Plaza Historic District, specifically to its setting, due to its location adjacent to and partially within (see Direct Impacts discussion above) the historical resource's boundary. The proposed station location is elevated over Alameda Street at the northeast end of the historic district. The design of the station would consist of a concrete structure and platform with a barrel-arched canopy made of custom-perforated metal. The station's tallest point would be 78 feet above street grade; its platform would be 31 feet above street grade.

Alameda Station would be located at the northeast end of the district, near the end of Olvera Street, away from the central Plaza. Olvera Street is a narrow pedestrian street with numerous retail kiosks. It slopes down from the central Plaza to the northeast and ends at the intersection of Alameda Street and Cesar E. Chavez Avenue. The low- and mid-rise contributing buildings along Olvera Street face inward, toward each other, rather than outward toward Alameda Street and the proposed station location. This configuration dates to the late 1920s restoration of the area, completed in 1930, that created a marketplace along Olvera Street with stalls and storefronts to attract visitors and pedestrian traffic. Except at the far northeast corner of the historic district near The Winery (No. 2P), the station would not be visible along Olvera Street due to the density along Olvera Street and the ascending topography (see **Figure 44**).

Alameda Station would not be visible from the central Plaza, nor along most streets and circulation elements within the historic district. It would be visible from the Alameda Street-facing elevations of contributing buildings that line the east side of Olvera Street. These include the Plaza Community Center (No. 2L), Plaza Substation (No. 2N), Avila Adobe (No. 2O), and the Winery (No. 2P). When looking northwest at these buildings from points south on Alameda Street or from Los Angeles Street, as well as from the alley that runs immediately behind them and from Placita de Dolores, the station would be in the line of sight. The station would also become a visually dominant feature when looking at the historic district from points north along Alameda Street due to its size, design, and location elevated over the street. Additionally, the station would be visible from the courtyard of the Avila Adobe when standing in the courtyard and looking southeast. Thus, the Project would introduce a new visual

feature to the larger setting of the historic district, visible from both outside and within the boundary in the limited areas of the alley, Avila Adobe courtyard, and Placita de Dolores.



Figure 44: View of Alameda Station looking southeast from Olvera Street. RIOS, 2022.



Figure 45: View of Alameda Station looking east from Placita de Dolores. RIOS, 2021.

Within the HCM boundary, Alameda Station would be most visible from Placita de Dolores (see **Figure 45**). As explained above, Placita de Dolores was constructed in 1979, nine years after the district was designated an HCM. Thus, it postdates the designation and is not a contributing feature of the HCM.

Placita de Dolores is not part of the National Register historic district as it falls outside of its official boundary.

Within the National Register boundary, Alameda Station would be most visible from the courtyard formed between the Avila Adobe and the 1970s Avila Annex (see **Figures 46 a and b**). This vantage point from the courtyard currently includes views of the L-shaped annex, a portion of the Mozaic Apartments building, a portion of Los Angeles Union Station, a portion of the First 5 LA building, and a portion of the Los Angeles County Metropolitan Transportation Authority tower (LA Metro Headquarters). None of the buildings in the view from the courtyard existed at the end of the district's period of significance in 1932. The one building in the viewshed that has an important visual connection to the Los Angeles Plaza Historic District in general is the Union Station terminal building, which was designed in response to its proximity to El Pueblo. That important visual relationship occurs along Los Angeles Street, which stretches between the Plaza and the Union Station terminal building, not within the limited, coincidental view from the Avila Adobe courtyard; however, the view of the Union Station terminal building from the courtyard would remain intact. The proposed station would obstruct views of the Mozaic Apartments building and LA Metro Headquarters only.



Figures 46 a and b: Before and after views looking east from courtyard of Avila Adobe. RIOS, 2022.

Setting is an important aspect of integrity for historic districts as it is typically a key factor in conveying cohesiveness and unifying contributors. It is particularly important that setting remains intact within the boundary of a historic district, but not necessarily outside of the boundary. *National Register Bulletin #15* defines a historic district as “a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.”⁵⁹ It goes on to clarify the meaning of “concentration, linkage, and continuity of features” as follows:

“A district derives its importance from being a unified entity, even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties.”⁶⁰

As quoted, it is the interrelationship of a historic district's resources which convey its visual sense as a historic environment or arrangement of related properties, not the interrelationship of a historic district and its external environment.

⁵⁹ *National Register Bulletin #15*, 5.

⁶⁰ *Ibid.*

Regarding the integrity of historic districts, *National Register Bulletin #15* states:

“For a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.”⁶¹

Again, the focus is on the components that make up the district – those within its boundary – and the relationships among them. While connections, either physical or visual, with features outside of a historic district's boundary may certainly strengthen the historic character of a particular area, they are not essential to the integrity of setting within a historic district. The axial connection between the Los Angeles Plaza Historic District and Los Angeles Union Station Passenger Terminal is a good example of this. Thus, when determining if new construction adjacent to a historic district would impact the district's integrity of setting, the key question is whether or not the new construction would impair or destroy the interrelationship of resources within the district such that it would no longer exist as a unified entity or be able to convey its historic identity. In other words, the new construction would have to impact the cohesiveness of the district inside the defined district boundary. Mere visibility of a new building, structure, or feature from certain vantage points alone would not result in such an impact.

The Project would introduce a highly visible new feature to the historic district's setting, but the station, with the exception of the vertical circulation and associated alterations to the non-contributing plaza space within the HCM boundary, would be located outside of the historical resource's boundary. It would be visible from some vantage points when looking toward the Alameda Street-facing elevations of some contributing buildings from outside its boundary of the historic district, from the courtyard of the Avila Adobe within its National Register and HCM boundaries, and from Placita de Dolores within its HCM boundary, but it would not disrupt or interfere with important view corridors, nor would it disrupt the cohesiveness of the setting inside the National Register or HCM boundaries. Contributing buildings would retain their visual and physical relationships with one another.

Alameda Station would introduce new features to the historical resource's setting, including vertical circulation and alterations to a non-contributing plaza space within its boundary and the proposed station immediately outside its boundary. It would, therefore, have an impact on the historical resource's setting. However, the impact would be less than significant as the Los Angeles Plaza Historic District would continue to convey its historic significance. Its existing physical integrity and character-defining features would remain intact, and its important internal cohesiveness would remain undisturbed. Furthermore, as discussed above in the analysis for the Los Angeles Union Station Passenger Terminal, the important axial connection and visual relationship with the Union Station terminal building would remain. For indirect impacts specific to *El Grito* mural, please see the detailed analysis under Item 3 below.

Indirect Impacts to Contributing Buildings

Alameda Station has the potential to cause indirect impacts on four contributing buildings to the Los Angeles Plaza Historic District due to their proximity to the vertical circulation elements and passenger station over Alameda Street. The four contributors include: Plaza Community Center (No. 2L), Plaza

⁶¹ *Ibid.*, 46.

Substation (No. 2N), Avila Adobe (No. 2O), and the Winery (No. 2P). The Plaza Substation is also an individual historical resource due to its listing in the National Register.

For all four contributors, Alameda Station would be visible along their Alameda Street-facing elevations when looking at the historic district from outside the National Register boundary or from Placita de Dolores within the HCM boundary. The station would introduce new features to the setting of these historical resources. It would, therefore, have an impact on each historical resource's setting. However, the impact would be less than significant. The contributing buildings would retain their visual and physical relationships to each other, and all would continue to convey the significance of the historic district. Furthermore, the Plaza Substation would continue to convey its individual significance within the context of transportation. The existing physical integrity and character-defining features of the historical resources would remain intact.

Alameda Station would not be visible from the grounds of the Plaza Community Center, Plaza Substation, or the Winery because these three buildings are constructed to their east property lines. However, the station would be visible from the Avila Adobe when looking southeast from the courtyard formed between the house and the 1970s Avila Annex. The station would introduce a new feature to the setting of the Avila Adobe. It would, therefore, have an impact on the historical resource's setting. However, the impact would be less than significant. The vantage point from the courtyard currently includes views of the non-contributing Avila Annex, a portion of the Mozaic Apartments building, a portion of Los Angeles Union Station, a portion of the First 5 LA building, and a portion of the LA Metro Headquarters. However, the original part of the Avila Adobe was constructed in 1818. None of the buildings visible from the courtyard existed at the time of its construction, so none were part of its original setting. Furthermore, the broader setting has changed since the end date for the period of significance for the historic district, 1932. The proposed Alameda Station would add another modern structure to the historical resource's broader setting. It would block views of the Mozaic Apartments building and LA Metro Headquarters; however, views of these buildings post-date the period of significance for the historic district and do not contribute to the historical resource's significance or integrity of setting. The view of the First 5 LA building, though a contemporary aspect of the existing setting, would remain intact. Although the proposed station would add another contemporary element to the broader setting, the visual relationship between the Avila Adobe and Union Station would still exist. The historical resource would retain its visual and physical relationships to the other contributors in the Los Angeles Plaza Historic District and would continue to convey its significance. The existing physical integrity and character-defining features of the historical resource would remain intact. The indirect impact of the Project on the Plaza Community Center (No. 2L), Plaza Substation (No. 2N), Avila Adobe (No. 2O), and the Winery (No. 2P) would be less than significant.

Cumulative Impacts to the Historic District

Four related projects are located within the vicinity of the historical resource: Link Union Station; planned Forecourt; Cesar E. Chavez Ave Bus Stop Improvement Project; and 643-655 N. Spring Street Mixed-Use project. Inclusive of the Project, the five projects have the potential to contribute to cumulative impacts to the Los Angeles Plaza Historic District due to their location both within and immediately adjacent to the historical resource's boundary.

The Link Union Station project involves the conversion of Los Angeles Union Station from a "stub-end track station" into a "run-through tracks station" and includes the construction of a new at-grade passenger concourse to the east of the existing terminal building. The FEIR for the project, dated June

2019, noted that the project would have no direct impact on the Los Angeles Plaza Historic District and the indirect impacts would be less than significant. “The elevated portion of the above-grade passenger concourse would be a maximum height of 90 feet above existing grade, and the appearance of this infrastructure element may result in an indirect visual impact, as it may be visible from portions of the plaza area. However, none of the characteristics that qualify Los Angeles Plaza Historic District for the [California Register] would have their integrity diminished because the views east from the plaza have changed substantially since the end of the period of significance (1932).”⁶²

The planned Forecourt involves the installation of multi-modal improvements to the west of Union Station within the existing forecourt area as well as along Alameda, Los Angeles, and Arcadia Streets. Improvements immediately adjacent to the Los Angeles Plaza Historic District are located within the public right-of-way. They include the installation of new pavers at what is currently a turn lane on Los Angeles Street, addition of a raised crosswalk across Alameda Street, widened sidewalks on the east side of Alameda Street, installation of new bollards to demarcate a bike lane on Los Angeles Street, addition of ADA sidewalk ramps at pedestrian crosswalks, construction of a new median on Alameda Street, and road restriping on Alameda and Los Angeles Street. The northernmost travel lane on Arcadia Street would also be converted into a surface parking area for tour buses. In reference to the Los Angeles Plaza Historic District, the addendum to the FEIR for the project, dated September 2020, noted that the project would not impact the Los Angeles Plaza Historic District’s ability to convey its historic significance, nor would it physically affect the character-defining features of the historical resource. The analysis further states that “all of the proposed modifications would remain compliant with the Secretary of the Interior’s Standards.”⁶³

The Cesar E. Chavez Ave Bus Stop Improvement Project would add new bus shelters, paving, landscaping, and small-streetscape features, such as benches, to the northeast and southeast corners of the Cesar E. Chavez Avenue and Alameda Street intersection. CEQA documentation could not be located for the project.

The 643-655 N. Spring Street Mixed-Use project would include the construction of a new 26-story mixed use tower at 643-655 N. Spring Street between Cesar E. Chavez Avenue and Ord Street. Although this project is located farther away from the Los Angeles Plaza Historic District than the other related projects noted above, it was included in the list of related projects in order to provide a conservative analysis due to the height of the proposed new building. CEQA documentation could not be located for the project.

As noted above, the Project would add new visual features within the broader setting of the Los Angeles Plaza Historic District, but the impact would be less than significant. The Project and four related projects would add new visual features to the surroundings of the historical resource; however, the setting beyond the boundaries of the Los Angeles Plaza Historic District does not contribute to the significance of the historical resource. Furthermore, while the new features might be visible from certain vantage within the district boundaries, the existing physical integrity and character-defining features of the district would remain intact, and its important internal cohesiveness would remain undisturbed. Therefore, the Los Angeles Plaza Historic District would continue to convey its historic significance. While the Project would contribute to changes in setting, the cumulative impact on the

⁶² *Link Union Station*, 3.12-73.

⁶³ *Forecourt and Esplanade Improvement Project*, 3.6-27.

historical resource would be less than significant. For cumulative impacts specific to *El Grito* mural, please see the detailed analysis under Item 3 below.

3. *El Grito* (The Cry) Mural

The Project has the potential to result in direct, indirect, and cumulative impacts to *El Grito* mural. The Project includes a passenger station (Alameda Station) over Alameda Street with new vertical circulation elements directly north of the Placita de Dolores, which is the location of the mural.

Direct Impacts

The new vertical circulation elements for the proposed Alameda Station would be introduced at-grade north of the Placita de Dolores in a proposed new pedestrian plaza at El Pueblo, near the location of *El Grito* mural, yielding the potential for direct impacts. The stairs and escalators would ascend from the plaza on a northwest-southeast diagonal to the station platform's height of 31 feet. They would be covered with perforated metal canopies designed for weather protection and shade. An elevator would be located to the north of the stairs and escalators. A reconfigured planter would be constructed west of the stair and escalator landing.

Direct impacts to *El Grito* related to potential vibratory damage during construction activities can be reduced to a less than significant level with recommended mitigation measures. The LA Art Noise and Vibration Technical Report identified *El Grito* as warranting evaluation for potential vibration impacts due to the adjacent construction of Alameda Station and the construction type of the wall on which *El Grito* is located. The potential vibration impacts were analyzed and two recommended mitigation measures, the use of vibration monitoring equipment (VIB-A) and force adjustable ground compaction devices (VIB-B), are included in the LA ART Noise and Vibration Report.

In addition to the mitigation measures discussed above, GPA recommends implementation of additional PDFs, including pre-construction documentation (CUL-PDF-C), protection during adjacent construction (CUL-PDF-D), and construction monitoring (CUL-PDF-E). The mitigation measures and PDFs would ensure the integrity of the resource would be retained. The PDFs are detailed in Section 5.

Because direct impacts to the *El Grito* mural would be mitigated to a less than significant level, the Project would not result in a significant impact to the historical resource. The character-defining features that convey the mural's significance would be retained. Its physical integrity, namely its integrity of location, design, materials, workmanship, feeling, and association would remain intact. The mural's integrity of setting has already been substantially compromised by numerous changes to Placita de Dolores over time, especially those completed in 2005 and 2012 (for details on the park's alterations history, see the DPR forms for Placita de Dolores in **Appendix A**). For example, the mural once had a visual, axial relationship with the replica Bell of Dolores, but with the Bell's relocation in 2005, the relationship was lost. The mural's existing setting would be further altered by proposed changes in the vicinity of Placita de Dolores included in the Project; however, it would remain highly visible and continue to convey its individual significance as an exceptionally important mural of high artistic value by master artist Eduardo Carrillo. *El Grito* would therefore remain eligible as a potential historical resource as defined by CEQA.

Indirect Impacts

The proposed Alameda Station has the potential to cause indirect impacts to *El Grito* mural due to its location adjacent to the historical resource. The mural's integrity of setting would be diminished by the introduction of new features, addressed above under Direct Impacts. However, these additional changes to setting caused by related Project features in the vicinity would not constitute a significant impact on the historical resource. The indirect impact to *El Grito* would be less than significant.

Cumulative Impacts

Two related projects are located within the vicinity of the historical resource: Link Union Station and Union Station Forecourt and Esplanade Improvements Project. These two projects would not contribute to cumulative impacts to *El Grito* mural due to their distance from the historical resource.⁶⁴ The projects involve improvements to Union Station on the opposite side of Alameda Street, as well as the Esplanade Improvements along Alameda, Los Angeles, and Arcadia Streets. Located outside Placita de Dolores and the boundary of the Los Angeles Park Plaza HCM, the two projects would not contribute to changes in the setting of *El Grito* mural. Additionally, they do not involve resources with the same historical context as *El Grito* mural. Therefore, the cumulative impact on the historical resource would be less than significant.

4. Los Angeles Terminal Annex Post Office

The Project has the potential to result in indirect impacts to the Los Angeles Terminal Annex Post Office. The Project includes cables and cabins traveling over Alameda Street in front of the historical resource (see **Figure 47**.) As a result, the Project would introduce new visual features to the historical resource's setting. There are also five related projects located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of features of the Project from the subject property; the southwest corner of the building is nearly 400 feet from the north edge of the proposed Alameda Station.

Indirect Impacts

The post office annex is located on the east side of Alameda Street between Bauchet Street and Cesar Chavez E. Avenue. Across Alameda Street to the west is a gas station from 1984; across Bauchet Street to the north is an office complex from 2005; and across Cesar E. Chavez Avenue to the south is an apartment complex from 2006. Thus, the larger setting in the vicinity of the historical resource is substantially modern and characterized by recent construction. In addition, the post office annex is set back over 200 feet from the east edge of Alameda Street by the sidewalk, a large parking lot, and landscaping, so it is physically distant from its larger urban setting and from the features of the Project.

Introducing additional modern features in the form of cables and cabins would result in a change to the existing setting in the vicinity of the historical resource; however, the change would not constitute a significant impact on the historical resource. Due to its existing modern surroundings and substantial setback from both the street and Project, the impact to the post office annex would be less than significant. The historical resource would continue to convey its individual significance within the

⁶⁴ The FEIRs for these two projects did not identify *El Grito* mural as a historical resource in the vicinity; therefore, the historical resource technical reports did not analyze potential direct, indirect, and cumulative impacts to the historical resource.

contexts of community planning and art; and its existing physical integrity and character-defining features would remain intact.

Cumulative Impacts

Five related projects are located within the vicinity of the historical resource: Data Center Project (900 N. Alameda Street); Link Union Station; California High-Speed Rail; Union Station Forecourt and Esplanade Improvements Project; and Cesar E. Chavez Ave Bus Stop Improvement Project. Inclusive of the Project, the six projects have the potential to contribute to cumulative impacts to the Los Angeles Terminal Annex Post Office due to their location both within and immediately adjacent to the historical resource's boundary.

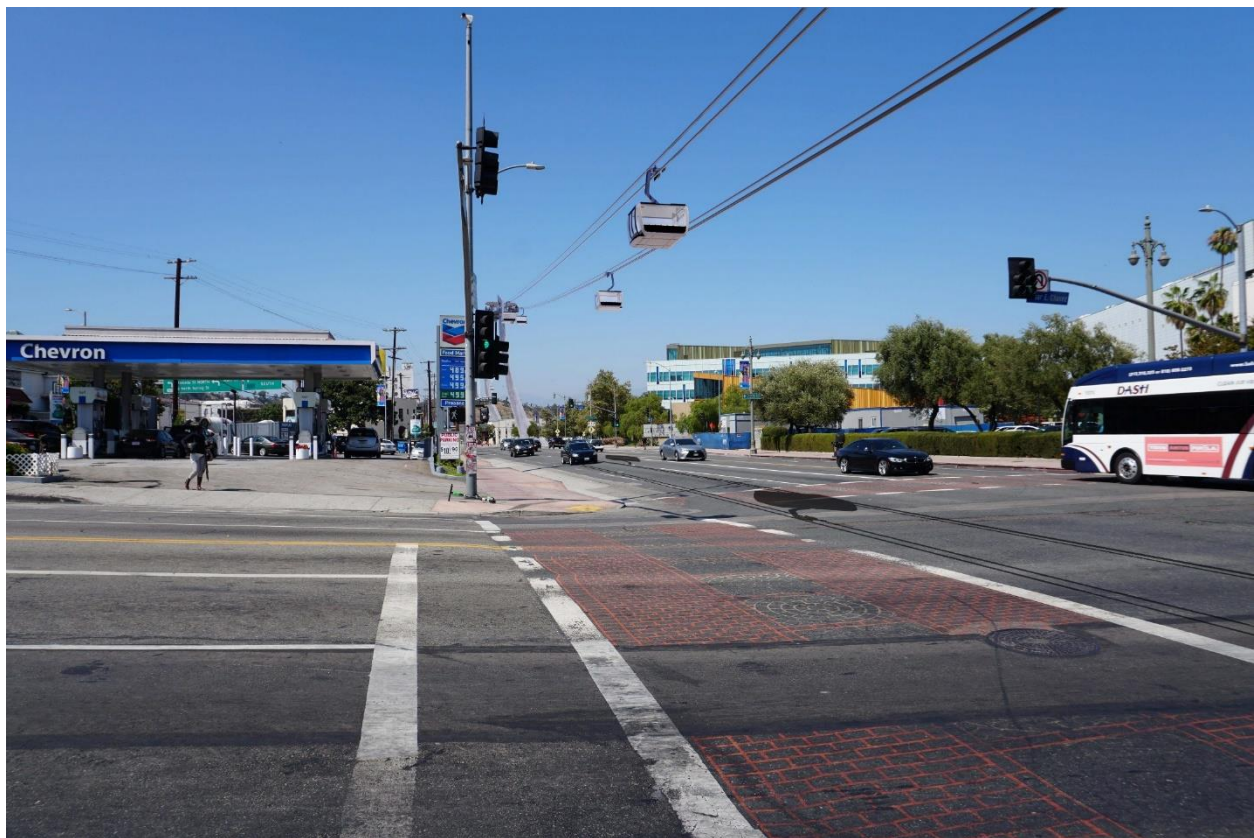


Figure 47: View of Project looking north on Alameda Street adjacent to Los Angeles Terminal Annex Post Office. RIOS, 2021.

The Data Center Project involves the adaptive reuse of the Los Angeles Terminal Annex Post Office, changing the use of the historical resource from a post office into a data center. The project also involves the construction of a new four-story building and parking garage to the north of the existing historical resource. A new covered walkway would connect the historical resource to the new building. The parking lot to the west of the post office annex would be reconfigured and new landscaping and

small-scale features added. The addendum to the FEIR, dated July 2018, noted that the project's impacts to the post office annex "were determined to be less than significant."⁶⁵

The Link Union Station project involves the demolition of the Macy Street Grade Separation and the construction of a new railroad bridge. The existing bridge is located immediately adjacent to the post office annex's west elevation. The FEIR for the project, dated June 2019, noted that the project's impacts to the post office annex "are considered less than significant."⁶⁶

The California High-Speed Rail (HSR) Build Alternative would add new Overhead Contact Lines (OCS) 70 feet to the east of the post office annex. The new OCS would be located above railroad tracks that would be constructed as part of the Link Union Station project. The Draft EIR/EIS notes that the project "would not change the character of the historic property's use or physical setting in a manner that would diminish its integrity."⁶⁷

The planned Forecourt would add new streetscape features along the eastside of Alameda Street, including wider sidewalks, pedestrian/bike path, street trees, and road restriping. The DEIR, dated August 2017, does not analyze potential project impacts to the post office annex. The report notes that the post office annex "would not be affected by the proposed project because it is already not visible from the portion of Alameda Street within the project site due to the presence of the approximately 50-foot-high Mozaic Apartment complex in the foreground."⁶⁸ Therefore, the Union Station Forecourt and Esplanade Improvements Project would have no direct or indirect impact on the historical resource.

The Cesar E. Chavez Ave Bus Stop Improvement Project would add new bus shelters, paving, landscaping, and small-streetscape features, such as benches, to the northeast and southeast corners of the Cesar E. Chavez Avenue and Alameda Street intersection. CEQA documentation could not be located for the project.

As noted above, the Project would add new visual features within the setting of the Los Angeles Terminal Annex Post Office, but the impact would be less than significant. The Project and five related projects would add new visual features to the historical resource's setting; however, the broad setting in the vicinity of the historical resource has noticeably changed and does not contribute to the significance of the historical resource. Therefore, because the integrity of setting has been substantially diminished by changes over time, the introduction of additional modern features would not diminish the integrity of the Los Angeles Terminal Annex Post Office to the degree that it would no longer convey its significance. The Los Angeles Terminal Annex Post Office would remain a prominent feature in the area. While the Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

5. Philippe the Original

The Project has the potential to result in indirect impacts to the Philippe the Original restaurant building. The Project includes cables and cabins elevated over Alameda Street where it passes in front

⁶⁵ Circlepoint, *Final Environmental Impact Report: Alameda District Specific Plan Addendum No. 1* (City of Los Angeles Department of City Planning, July 2018), 41-42.

⁶⁶ *Link Union Station*, 3.12-73.

⁶⁷ *Burbank to Los Angeles*, 3.17-71.

⁶⁸ *Forecourt and Esplanade Improvement Project*, 3.1-22.

of the historical resource, as well as the proposed Alameda Tower located in the Alameda Triangle to the northeast of the historical resource (see **Figure 48**). Implementation of the Alameda Tower would require the removal and replacement of landscaping and hardscaping. The existing pavers located at the Alameda Triangle would be reused and integrated into the updates to the Alameda Triangle. As a result, the Project would introduce new visual features to the historical resource's setting. There is also one related project located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of the components of the Project from the subject property; the northeast corner of the Philippe the Original building is over 200 feet from the southwest corner of the proposed Alameda Tower.



Figure 48: View of Alameda Tower and Alpine Tower looking northeast toward Alameda Street intersection with Main Street. RIOS, 2021.

Indirect Impacts

Philippe the Original is located on the west side of Alameda Street, at the northwest corner of its intersection with Ord Street. Its immediate surroundings include parking lots and low-rise commercial buildings ranging in age from over 100 years to less than 20. Thus, the setting in the vicinity of the historical resource lacks a distinct or cohesive character. The setting is not a character-defining feature of Philippe the Original. In addition, the nearest corner of the restaurant building to the proposed Alameda Tower location is over 200 feet from the nearest corner of the tower base.

Introducing additional modern features in the form of cables, cabins, a tower would result in a change to the existing setting in the vicinity of the historical resource; however, the change would not constitute a significant impact on the historical resource. Due to the existing mixed character of its surroundings and over 200-foot distance from the proposed tower location, the impact to the restaurant building would be less than significant. The historical resource would continue to convey

its individual significance within the context of commercial development and its existing physical integrity and character-defining features would remain intact.

Cumulative Impacts

There is one related project located within the vicinity of the historical resource, the 643-655 N. Spring Street Mixed-Use Project. The project would include the construction of a new 26-story mixed use tower at 643-655 N. Spring Street between Cesar E. Chavez Avenue and Ord Street. Although this project is located within approximately 400 feet of the historical resource, it was included in order to provide a conservative analysis due to the height of the proposed new building. CEQA documentation could not be located for the project. Inclusive of the proposed Project, the two projects have the potential to contribute to cumulative impacts to Philippe the Original due to their location adjacent to the historical resource's boundary.

As noted above, the Project would add new visual features within the setting of Philippe the Original, but the impact would be less than significant. The Project and related project would add new visual features to the historical resource's setting; however, the broad setting in the vicinity of the historical resource has noticeably changed and does not contribute to the significance of the historical resource. Therefore, because the integrity of setting has been substantially diminished by changes over time, the introduction of additional modern features would not diminish the integrity of Philippe the Original to the degree that it would no longer convey its significance. Philippe the Original would continue to remain visible and thus would remain a prominent feature in the area. While the Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

6. Granite Block Paving

The Project has the potential to result in indirect impacts to the Granite Block Paving along Bruno Street. The Project includes cables and cabins traveling over Alameda Street in front of the historical resource, as well as the proposed Alpine Tower, located to the southwest of the historical resource. As a result, the Project would introduce new visual features to the historical resource's setting. There is no potential for direct impacts to the historical resource due to the physical separation of the components of the Project from the subject property; the north edge of the proposed Alpine Tower is over 250 feet from the southwest corner of the Granite Block Paving. A two-story building at 130 Bruno Street is also located between the subject property and the Project components. There are no related projects located within the vicinity; therefore, there is no potential for cumulative impacts to the historical resource.

The Granite Block Paving is located within Bruno Street and begins approximately 110 feet east of the Bruno and Alameda Street intersection. Its immediate surroundings include a low-rise commercial building from 2007 to the south, a low-rise commercial building from 1905 to the southeast, and a bus parking lot to the north. Thus, the setting in the vicinity of the historical resource lacks a distinct or cohesive character. It is not a character-defining feature of the paving. In addition, Alpine Tower would be located around the corner to the southwest of the paving at a distance of at least 250 feet.

Introducing additional modern features in the form of cables, cabins, and a tower would result in a change to the existing setting in the vicinity of the historical resource; however, the change would not constitute a significant impact on the historical resource. Due to the existing mixed character of its surroundings and at least 250-foot distance from the proposed tower location, the impact on the



Granite Block Paving would be less than significant. While Alpine Tower would be visible beyond the bus parking lot when looking west at the paving from points east, they would be substantially in the background and would not detract from the existing setting of the historical resource. The paving would continue to convey its individual significance within the contexts of transportation and public works and its existing physical integrity and character-defining features would remain intact.

7. Capitol Milling Company

The Project has the potential to result in indirect impacts to the Capitol Milling Company buildings. The Project includes cables and cabins traveling over Spring Street in front of the historical resource, as well as the proposed Chinatown/State Park Station to the northeast (see **Figure 49**). As a result, the Project would introduce new visual features to the historical resource's setting. There are also two related projects located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of the components of the Project from the subject property; the southwest corner of the proposed Chinatown/Park Station platform is over 150 feet from the northeast corner of the Capitol Milling Company building. The Metro L Line (Gold) is also located between the subject property and the Project components.



Figure 49: View of Chinatown/State Park Station, looking north on Spring Street adjacent to Metro L Line (Gold) Chinatown Station. RIOS, 2022.



Figure 50: View of Chinatown/Park Station, view looking northeast adjacent to Metro L Line (Gold) Chinatown Station stairs. RIOS, 2022.

The Metro L Line (Gold) separates the buildings from Spring Street to the east. The area immediately surrounding the Capitol Milling Company to the north, west, and south is densely developed with buildings dating from the late 1940s through the 2010s. Thus, the setting of the historical resource along Broadway and College Street lacks a distinct or cohesive character. The setting along Spring Street is dominated by the Metro Chinatown Station due to its size and elevation. As a result, the setting does not contribute to the significance of the Capitol Milling Company. In addition, the proposed Chinatown/State Park Station would be located at least 150 feet from the historical resource and on the opposite side of the Metro L Line (Gold) tracks, creating physical separation between the proposed station and the historical resource.

Introducing additional modern features in the form of cables, cabins, and a station would result in a change to the existing setting in the vicinity of the historical resource; however, the change would not constitute a significant impact on the historical resource. Due to the existing mixed character of its surroundings, at least 150-foot distance from the proposed passenger station, and physical separation created by the Metro L Line (Gold) structure, the impact to the Capitol Milling Company buildings would be less than significant. While the station would be visible within the same line of sight as the buildings when looking west from points east, they would be off to the side and would not detract from the existing setting of the historical resource. The components of the Project would not alter the current condition. The Capitol Milling Company would continue to convey its individual significance within the context of industrial development and its existing physical integrity and character-defining features would remain intact.

Cumulative Impacts

There are four related projects located within the vicinity of the historical resource: the College Station project, 843 N. Spring Street project, Harmony project, and Elysian Park Lofts project. Inclusive of the Project, the five projects have the potential to contribute to cumulative impacts to the Capitol Milling Company due to their location immediately adjacent to the historical resource's boundary.

The College Station project is located at 129 West College Street on the east side of Spring Street opposite from the Capitol Milling Company buildings. It involves the construction of a new mixed-use development on a vacant parcel. The new building is composed of a two-story podium structure with six five-story residential towers. The DEIR, dated March 2018, noted that an analysis of the project's impact on Cultural Resources was scoped out of the EIR analysis.⁶⁹ Therefore, because the College Station project does not have a direct or indirect impact on the historical resource, there is no potential to contribute to cumulative impacts.

The 843 N. Spring Street project is located on the south side of College Street at the intersection with Spring Street. It involves the construction of a new four-story commercial retail and office building. CEQA documentation could not be located for the project.

The Harmony project is located at 942 N. Broadway immediately to the west of the Capitol Milling Company buildings. The project involves the construction of a new 27-story building with 178 residential condominiums. It qualified as a Sustainable Communities Project and received a Notice of Exemption on November 27, 2019. The project was designed to avoid impacts on the Zanja Madre and potential impacts on other historical resources in the vicinity were not identified.

The Elysian Park Lofts project is located at 1030-1380 N. Broadway and 1251 N. Spring Street immediately to the north of the Capitol Milling Company buildings. The project involves the construction of seven new buildings with approximately 920 residential units and 17,941 square feet of neighborhood-serving retail uses. The new building closest to the historical resource would be approximately 13 stories above grade. A Notice of Preparation (NOP) to prepare a DEIR was published on November 6, 2017; however, the DEIR has not yet been released.

As noted above, the Project would add new visual features within the setting of the Capitol Milling Company, but the impact would be less than significant. The Project and four related projects would add new visual features to the historical resource's setting; however, the broad setting in the vicinity of the historical resource has noticeably changed and does not contribute to the significance of the historical resource. Therefore, because the integrity of setting has been substantially diminished by changes over time, the introduction of additional modern features would not diminish the integrity of the Capitol Milling Company buildings to the degree that they would no longer convey its significance. The Capitol Milling Company resource would retain its existing level of visibility from Spring Street. While the proposed Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

⁶⁹ ESA, *Draft Environmental Impact Report: College Station Project* (City of Los Angeles Planning Department, March 2018), ES-11.

8. 1035 N. Broadway

The Project has the potential to result in indirect impacts to 1035 N. Broadway. The Project includes cables and cabins traveling over North Broadway at its intersection with Bishops Road to the northeast of the historical resource, as well as the proposed Junction at the intersection of Bishops Road and North Broadway. As a result, the Project would introduce new visual features in the general vicinity of the historical resource. There are also two related projects located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of the components of the Project from the subject property; the northwest corner of Chinatown/Park Station is over 700 feet from the southwest corner of the subject building, and the southwest corner of the proposed Broadway Junction is over 650 feet from the southeast corner of the subject building.

Indirect Effects

The commercial building is located on the north side of North Broadway, approximately 750 feet south of the intersection of Bishops Road and North Broadway. This distance is substantial. The components of the Project and the historical resource would not interact visually or physically. The features of the Project would not impact the historical resource's setting, nor any of its material features. As a result, the Project would have no impact on the historical resource.

Cumulative Effects

There are two related projects located within the vicinity of the historical resource: the Harmony project, and Elysian Park Lofts project. Inclusive of the Project, the three projects have the potential to contribute to cumulative impacts to 1035 N. Broadway due to their location adjacent to the historical resource's boundary.

The Harmony project is located at 942 N. Broadway, south of 1035 N. Broadway. The project involves the construction of a new 27-story building with 178 residential condominiums. It qualified as a Sustainable Communities Project and received a Notice of Exemption on November 27, 2019. The project was designed to avoid impacts on the Zanja Madre and potential impacts on other historical resources in the vicinity were not identified.

The Elysian Park Lofts project is located at 1030-1380 N. Broadway and 1251 N. Spring Street immediately to the east of 1035 N. Broadway. The project involves the construction of seven new buildings with approximately 920 residential units and 17,941 square feet of neighborhood-serving retail uses. The new building closest to the historical resource would be approximately 13 stories above grade. A Notice of Preparation (NOP) to prepare a DEIR was published on November 6, 2017; however, the DEIR has not yet been released.

As noted above, the Project would add new visual features within the setting of 1035 N. Broadway, but the impact would be less than significant. The Project and two related projects would add new visual features to the historical resource's setting; however, the broad setting in the vicinity of the historical resource does not contribute to its significance. Therefore, the introduction of additional modern features would not diminish the integrity of 1035 N. Broadway to the degree that it would no longer convey its significance. While the proposed Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

9. St. Peter's Italian Catholic Church

The Project has the potential to result in indirect impacts to St. Peter's Italian Catholic Church and the adjacent parish hall. The Project includes cables and cabins traveling over North Broadway at its intersection with Bishops Road to the northeast of the historical resource, as well as the proposed Broadway Junction at the intersection of Bishops Road and North Broadway. As a result, the Project would introduce new visual features in the general vicinity of the historical resource. There are also two related projects located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of the components of the Project from the subject property; the southwest corner of the proposed Broadway Junction is over 300 feet from the southeast corner of the parish hall.

Indirect Effects

The church building is located on the north side of North Broadway, over 500 feet south of the intersection of Bishops Road and North Broadway. The parish hall is located east of the church and over 300 feet south of the intersection. The area immediately surrounding the buildings to the north and east consist of the Cathedral High School campus with buildings dating from the 1920s through 2019. There is one building between the parish hall and the components of the Project, the Performing Arts Center, completed in 2019. Thus, there is already a highly visible modern building adjacent to the historical resource. The setting along North Broadway in this area includes a wide variety of building types and periods of construction. As a result, the setting in the vicinity of the historical resource along North Broadway does not contribute to its significance. In addition, the nearly 500 feet distance between the components of the Project and the historical resource creates substantial physical separation between the alignment and the buildings.

Introducing additional modern features in the form of cables, cabins, and junction would result in a change to the existing setting in the vicinity of the historical resource; however, the change would not constitute a significant impact on the historical resource. Due to the existing modern building between the historical resource and the components of the Project, mix of building types and ages along North Broadway, and nearly 500-foot distance from Broadway Junction, the impact to St. Peter's Italian Catholic Church would be less than significant. The historical resource would continue to convey its individual significance within the context of institutional development and its existing physical integrity and character-defining features would remain intact.

Cumulative Impacts

There are two related projects located within the vicinity of the historical resource: the Elysian Park Lofts project and the 1201 N. Broadway project. Inclusive of the Project, the three projects have the potential to contribute to cumulative impacts to St. Peter's Italian Catholic Church due to their location adjacent to the historical resource's boundary.

The Elysian Park Lofts project is located at 1030-1380 N. Broadway and 1251 N. Spring Street immediately to the east of St. Peter's Italian Catholic Church. The project involves the construction of seven new buildings with approximately 920 residential units and 17,941 square feet of neighborhood-serving retail uses. The new building closest to the historical resource would be approximately 13 stories above grade. A Notice of Preparation (NOP) to prepare a DEIR was published on November 6, 2017; however, the DEIR has not yet been released.

The 1201 N. Broadway project involves the construction of a new seven-story mixed use building on the corner of North Broadway and Bishops Road. The Mitigated Negative Declaration for the project dated May 2017 noted that “the proposed project would result in less than significant impacts to historical resources,” including Cathedral High School, of which St. Peter’s Catholic Church is a part.⁷⁰

As noted above, the Project would add new visual features within the setting of St. Peter’s Italian Catholic Church, but the impact would be less than significant. The Project and two related projects would add new visual features to the historical resource’s setting; however, the broad setting in the vicinity of the historical resource has already been diminished over time and does not contribute to the resource’s significance. Therefore, the introduction of additional modern features would not diminish the integrity of St. Peter’s Italian Catholic Church to the degree that it would no longer convey its significance. While the proposed Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

10. Cathedral High School

The Project has the potential to result in indirect impacts to Cathedral High School. The Project includes cables and cabins traveling adjacent to the high school campus, and the proposed Broadway Junction is located at the intersection of Bishops Road and North Broadway (see **Figure 51**). As a result, the Project would introduce new visual features to the historical resource’s setting. There is also one related project located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of the components of the Project created by contemporary buildings dating from 2019 concentrated at the southwest end of the campus.



Figure 51: Broadway Junction, view looking southeast at intersection of Bishops Street and Savoy Street. RIOS 2022.

⁷⁰ ESA PCR, *1201 N. Broadway Proposed Mitigated Negative Declaration* (City of Los Angeles Planning Department, May 2017), B-36.

Indirect Impacts

Cathedral High School is located on the north side of North Broadway and the west side of Bishops Road. To the east and west of the campus, there are primarily small-scale single- and multi-family residential buildings from the early 1900s through the 1970s. A commercial building is located at 1201 N. Broadway east of the campus across Bishops Road. To the north is SR-110; to the south, across North Broadway is the Los Angeles State Historic Park. Thus, the setting in the vicinity of the historical resource lacks a distinct or cohesive character. As a result, the setting outside the campus grounds does not contribute to the significance of Cathedral High School. In addition, Broadway Junction would be located at 1201 N. Broadway at the northeast corner of the intersection of North Broadway and Bishops Road. The nearest campus buildings to the proposed junction are part of the Performing Arts Center, completed in 2019, which do not contribute to the significance of the historical resource. The new buildings lend physical and visual separation between the proposed Broadway Junction and the older parts of the campus to the north and west. The only Project components in close proximity to the 1920s and both pre- and post-WWII buildings further north along Bishops Road would be the adjacent cables and moving cabins.

Introducing additional modern features in the form of cables, cabins, and a junction would result in a change to the existing setting in the vicinity of the historical resource; however, the change would not constitute a significant impact on the historical resource. The existing character of the built environment in the immediate vicinity is not cohesive. Furthermore, views from within the campus boundary already include modern buildings and structures. The location of the components of the Project would not interrupt the views from the campus, nor would they impact any other important features of the historical resource's larger setting. The setting within the campus would remain unchanged as the cables and cabins would be located adjacent to the campus. For all these reasons, the impact to the Cathedral High School campus would be less than significant. The historical resource would continue to convey its significance and its existing physical integrity and character-defining features would remain intact.

Cumulative Impacts

There are two related projects located within the vicinity of the historical resource: the Elysian Park Lofts project and the 1201 N. Broadway project. Inclusive of the Project, the three projects have the potential to contribute to cumulative impacts to Cathedral High School due to their location adjacent to the historical resource's boundary.

The Elysian Park Lofts project is located at 1030-1380 N. Broadway and 1251 N. Spring Street immediately to the east of Cathedral High School. The project involves the construction of seven new buildings with approximately 920 residential units and 17,941 square feet of neighborhood-serving retail uses. The new building closest to the historical resource would be approximately 13 stories above grade. A Notice of Preparation (NOP) to prepare a DEIR was published on November 6, 2017; however, the DEIR has not yet been released.

The 1201 N. Broadway project involves the construction of a new seven-story mixed use building on the corner of Broadway and Bishops Road. The Mitigated Negative Declaration for the project dated

May 2017 noted that “the proposed project would result in less than significant impacts to historical resources,” including Cathedral High School.⁷¹

As noted above, the Project would add new visual features within the setting of the Cathedral High School campus, but the impact would be less than significant. The Project and related project would add new visual features to the historical resource’s setting; however, the broad setting in the vicinity of the historical resource has noticeably changed and does not contribute to the significance of the historical resource. Therefore, because the integrity of setting has been substantially diminished by changes over time, the introduction of additional modern features would not diminish the integrity of the Cathedral High School campus to the degree that it would no longer convey its significance. Cathedral High School would remain a prominent feature in the area. While the Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

11. 451 E. Savoy Street

The Project includes cables and cabins that may travel over 451 E. Savoy Street. It also includes Broadway Junction across E. Savoy Street to the south. The Project has the potential to cause direct and indirect impacts to the historical resource. There is also one related project located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource.

Direct Impacts

The LA ART Noise and Vibration Technical Report identified the historical resource as warranting evaluation for impacts caused by the construction activities associated with Broadway Junction. The report found that there would be no impacts from vibration associated with construction at this location. The Project would have no direct impact on 451 E. Savoy Street.

Indirect Impacts

The Project would introduce new visual features to the larger setting of the historical resource. It would thus have the potential to cause indirect impacts to the historical resource. The house at 451 E. Savoy Street is located on the north side of Savoy Street, one parcel in from its intersection with Bishops Road. The house has a modest setback from the sidewalk. The built environment along Savoy Street is characterized by single- and multi-family residences from the late 1800s through the 1980s. Though the ages of the buildings are not consistent, their scale is.

The historical resource is separated from Broadway Junction by Savoy Street. Despite the proximity of the proposed junction, views of the house in its current setting would not be obscured or affected by it. As the alignment may travel over 451 E. Savoy Street, the cables and cabins would be visible in the background when looking at the historical resource from the southeast. However, these changes in setting would not constitute a significant impact on the historical resource. Its setting is already highly disturbed and does not resemble what would have been present at the building’s late 1800s construction. Though additional modern features would be added to its setting, the historical resource would continue to convey its individual significance within the context of early residential development as it would remain one of the few remaining examples of its time period in the area, and its existing

⁷¹ Ibid.

physical integrity and character-defining features would remain intact. Therefore, the indirect impact of the Project on the historical resource would be less than significant.

Cumulative Impacts

There is one related project in the vicinity of the historical resource, the 1201 N. Broadway project. The Mitigated Negative Declaration for the project dated May 2017 does not specifically address 451 E. Savoy Street in the analysis of project impacts, although the report ultimately concludes that “the proposed project would result in less than significant impacts to historical resources.”⁷² Inclusive of the Project, the two projects have the potential to contribute to cumulative impacts to 451 E. Savoy Street due to their location immediately adjacent to the historical resource’s boundary.

As noted above, the Project would add new visual features within the setting of the historical resource, but the impact would be less than significant. The Project and related project would add new visual features to the historical resource’s setting; however, the broad setting in the vicinity of the historical resource has noticeably changed. Therefore, because the integrity of setting has been substantially diminished by changes over time, the introduction of additional modern features would not diminish the integrity of 451 E. Savoy Street to the degree it would no longer convey its significance. 451 E. Savoy Street would continue to remain visible and thus would remain a prominent feature in the area. While the Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

12. Charles B. Wellman Residence

The Project has the potential to result in indirect impacts to the Charles B. Wellman Residence located at 437 E. Savoy Street. The Project includes cables and cabins traveling west of the historical resource. It also includes Broadway Junction located southwest of the historical resource. As a result, the Project would introduce new visual features to the larger setting of the historical resource. There is also one related project located within the vicinity; therefore, there is the potential for cumulative impacts to the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of the components of the Project from the subject property; the southwest corner of the Charles B. Wellman Residence is nearly 325 feet from the northeast corner of the proposed Broadway Junction in addition to the physical separation created by its unique siting, deep setback on its lot, and two single-family residences.

Indirect Impacts

The Charles B. Wellman Residence is located on the north side of E. Savoy Street where the street turns to the southeast. The house is deeply set back from the road behind a multi-family building on the same parcel. Due to the steep topography of the area, the house is elevated several feet above street grade. The built environment along E. Savoy Street is characterized by single- and multi-family residences from the late 1800s through the 1960s. Though the ages of the buildings are not consistent, their scale is.

The historical resource is separated from the proposed cables and cabins by two parcels occupied by small single-family residences. It is separated from Broadway Junction by Savoy Street. Though relatively close (within 200 feet) to the proposed components of the Project, the Charles B. Wellman

⁷² ESA PCR, B-36.

Residence's unique siting, set back from and elevated above the street, provides substantial visual separation. Views of the house are almost exclusively from the southwest. As a result, the components of the Project would rarely be within the same view as the historical resource. While one would see the components of the Project when looking outward from the house, one would not see the components of the Project when looking toward the house.

Introducing additional modern features in the form of cables, cabins, and a junction would result in a change to the existing setting in the vicinity of the historical resource; however, the change would not constitute a significant impact on the historical resource. Due to its substantial setback from both the street and components of the Project, the impact to the Charles B. Wellman Residence would be less than significant. The relationship between the historical resource and its immediate setting would be unchanged. The historical resource would continue to convey its individual significance within the context of early residential development and its existing physical integrity and character-defining features would remain intact.

Cumulative Impacts

There is one related project in the vicinity of the historical resource, the 1201 N. Broadway project. The Mitigated Negative Declaration for the project dated May 2017 notes that "the proposed project would result in less than significant impacts to historical resources," including the Charles B. Wellman Residence.⁷³ Inclusive of the Project, the two projects have the potential to contribute to cumulative impacts to the Charles B. Wellman Residence due to their location immediately adjacent to the historical resource's boundary.

As noted above, the Project would add new visual features within the setting of the Charles B. Wellman Residence, but the impact would be less than significant. The Project and related project would add new visual features to the historical resource's setting. However, the Charles B. Wellman Residence features a substantial setback from the street and therefore, new visual features in the vicinity are geographically and visually separated from the historical resource by this intervening space. The introduction of new visual features would not impact the historical resource's relationship to its immediate setting. While the Project would contribute to changes in setting, the cumulative impact on the historical resource would be less than significant.

13. Arroyo Seco Parkway Historic District

The Project has the potential to result in indirect impacts to the Arroyo Seco Parkway Historic District. The Project includes cables and cabins traveling over the freeway near the Stadium Way exit, as well as the proposed Stadium Tower north of Stadium Way between the Downtown Gate entrance road to Dodger Stadium and SR-110 (see **Figure 52**). The cables and cabins would travel over both the northbound (NB) and southbound (SB) lanes of SR-110. As a result, the Project would introduce new visual features to the setting of the historical resource. There is no potential for direct impacts to the historical resource due to the physical separation of components of the Project from the historic district. There are no related projects located within the vicinity; therefore, there is no potential for cumulative impacts to the historical resource.

⁷³ Ibid.



Figure 52: View of Project from Arroyo Seco Parkway looking south. RIOS, 2021.

The nearest corner of the proposed Stadium Tower is at least 30 feet from the outermost northbound lane of SR-110. The NB and SB lanes of SR-110 are separated by both a significant change in elevation and a landscaped center divider. The NB lanes are at a much lower elevation than the SB lanes. The setting of the historic district in this location consists of the elevation difference, steep topography, retaining and sound walls, landscaped areas of grass, shrubs, and trees, the Stadium Way overcrossing and undercrossing, chain link fencing, and above-ground utilities. When traveling on the NB side, the only visible features of the Project would be the cables and cabins overhead. On the SB side, cables and cabins overhead, as well as the proposed Stadium Tower would also be visible on the righthand side. The tower would be 179 feet tall with the cable suspended 159 feet above the ground.

Introducing modern features in the form of cables, cabins, and a tower would result in a change to the existing setting at one location along the linear historical resource; however, the change would not constitute a significant impact on the historical resource. The setting of the historic district overall has been altered over time by numerous improvements to the freeway itself, as well as adjacent new construction. The Project would add visible features of a new linear transportation network to an existing linear transportation resource. The impact of this addition would be less than significant. Views within the historic district would remain unobstructed and relationships among contributing features would remain unaltered. The historic district would continue to convey its significance within the context of transportation planning and its existing physical integrity and character-defining features would remain intact.

5. RECOMMENDED PROJECT DESIGN FEATURES

Project Design Features (PDFs) are specific design and/or operational characteristics proposed by a project sponsor and are incorporated into the project to avoid or reduce its potential environmental effects.

Los Angeles Plaza Historic District and The Winery

The Winery is listed as a contributor to the National Register Los Angeles Plaza Historic District and Los Angeles HCM. The Project may cause direct impacts to The Winery, and thus the Los Angeles Plaza Historic District. Detailed mitigation measures to minimize vibratory impacts to The Winery

caused by construction activities to less than significant, including the use of vibration monitoring equipment (VIB-A) and force adjustable ground compaction devices (VIB-B), are provided in LA ART Noise and Vibration Technical Report. In addition to VIB-A and VIB-B, GPA recommends the implementation of the following PDFs to ensure unforeseen impacts can be minimized to a less than significant level.

CUL-PDF-A: Pre-Construction Documentation of The Winery

Prior to or issuance of building permits for Alameda Station, the Project Sponsor will have prepared documentation equal to Historic American Building Survey Level III for the Winery, per the *Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation*. The report will:

1. Be prepared by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for history, architectural history, or historic architecture with demonstrated experience in preparing HABS documentation.
2. Include full-color digital photographs (with a minimum resolution of 300 ppi and 3,000-pixel image size along one dimension) showing the following:
 - The full north elevation (facing Cesar E. Chavez Avenue) and
 - The roofline, foundation, and any door, window, or walkway openings,
 - Detail views showing the typical existing condition of the exterior wall, and
 - Detail views showing any existing damage to the exterior such as cracks or spalling
 - West elevation (facing Olvera Street), and
 - The roofline, foundation, and any door, window, or walkway openings, and
 - Detail views showing the typical existing condition of the exterior brick wall, and
 - Detail views showing any existing damage to the exterior such as loose bricks and mortar
 - East elevation (facing Alameda Street)
 - The roofline and foundation, and
 - Detail views showing the typical existing condition of the exterior brick wall
 - Detail views showing any existing damage to the exterior such as loose bricks and mortar
3. Include written descriptive data, including detailed notes of its pre-construction condition, index to photographs, and photo key plan. Photographs of existing damage will be keyed to a sketch of the elevation indicating its location.
4. Include copies of historic photographs and other supporting documentation, if available.

5. Be offered to the following repositories for use by future researchers and educators. Each repository will be contacted as to whether they are willing and able to accept the items, as well as their preferred format for transmittal. Copies need only be distributed to repositories that express interest.
 - Los Angeles Public Library - One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs
 - El Pueblo de Los Angeles Historical Monument Authority - One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs
 - California State Library – One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs

CUL-PDF-B: Post-Construction Documentation of The Winery

1. Post-Construction: After construction is complete, pictures of the Winery equivalent to CUL-PDF-A will be taken to objectively compare the condition of the building before and after construction.

In the event that damage to the Winery not documented at the time of the pre-construction survey is identified as being caused by construction activities during construction monitoring, the Project Sponsor will retain an experienced professional or professionals qualified to carry out the repairs within 12 months of completion of the project. Repairs will conform to the Secretary of Interior’s Standards for the Treatment of Historic Properties (36 CFR Part 68).

El Grito (The Cry) Mural

The Project may cause direct impacts to *El Grito* mural within Placita de Dolores. The mural is eligible for listing in the National Register, California Register, and as a Los Angeles HCM. Detailed mitigation measures to minimize vibratory impacts to *El Grito* caused by construction activities to less than significant, including the use of vibration monitoring equipment (VIB-A) and force adjustable ground compaction devices (VIB-B), are provided in LA ART Noise and Vibration Technical Report. In addition to VIB-A and VIB-B, GPA recommends implementation of the following PDFs to ensure unforeseen impacts can be minimized to a less than significant level.

CUL-PDF-C: Pre-Construction Documentation

Prior to the or issuance of building permits for Alameda Station, the Project Sponsor will prepare documentation equal to Historic American Building Survey Level III for the mural, per the *Secretary of the Interior’s Standards and Guidelines for Architectural and Engineering Documentation*. The report will:

1. Be prepared by a historic preservation professional meeting the Secretary of the Interior’s Professional Qualifications Standards for history, architectural history, or historic architecture with demonstrated experience in preparing HABS documentation.

2. Include full-color digital photographs (with a minimum resolution of 300 ppi and 3,000-pixel image size along one dimension) showing the following:
 - The entirety of the *El Grito* mural from edge to edge, looking straight on
 - The left half of the *El Grito* mural looking straight on
 - The right half of the *El Grito* mural looking straight on
 - Oblique views illustrating the curvature of the wall
 - Sequential photographs showing the various panels and subjects in greater detail
 - The back and sides of the curved wall on which the *El Grito* mural is located
 - Detail views showing:
 - Typical profile view of the *El Grito* mural (e.g., showing the depth of the tiles on the substrate)
 - Notch shapes at the top two corners (two views, left and right)
 - Curved shape of the sides of the *El Grito* mural (two views, left and right side)
 - Typical grout between tiles in two or more locations
 - Bottom edge where the *El Grito* mural meets the plaza floor
 - Any existing damage or deterioration prior to construction
3. Include written descriptive data, including detailed notes of its pre-construction condition, index to photographs, and photo key plan. Photographs of existing damage should be keyed to a sketch of mural indicating its location.
4. Include copies of historic photographs and other supporting documentation, if available.
5. Be offered to the following repositories for use by future researchers and educators. Each repository will be contacted as to whether they are willing and able to accept the items, as well as their preferred format for transmittal. Copies need only be distributed to repositories that express interest.
 - Los Angeles Public Library - One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs
 - UC Santa Cruz Library - One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs
 - Los Angeles Department of Cultural Affairs (DCA) - One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs

- California State Library – One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs
- Mural Conservancy of Los Angeles) - One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs
- Museo Eduardo Carillo) - One hard copy and/or digital file (dependent on repository preference) of the descriptive data, index to photographs, photo key plan, and photographs

CUL-PDF-D: Protection During Adjacent Construction

Prior to the issuance of building permits for Alameda Station, the Project Sponsor will ensure that the *El Grito* mural is sufficiently protected from any inadvertent damage caused by construction activities. Following National Park Service guidance for protecting historical resources during nearby construction,⁷⁴ the following measures, at a minimum, will be implemented:

1. Vibration monitoring equipment (VIB-A) should be carefully installed so that it does not permanently damage the face of the *El Grito* mural.
2. The *El Grito* mural should be cushioned and buttressed from either side of the wall with padded wood supports. The padding may consist of insulating foam or similar material.
3. A protective barrier or barriers made from plywood should be installed over the front, back, top, and sides of the *El Grito* mural and curved wall to diffuse the force of any potential physical contact. The barrier should include removable panels or a similar feature to ensure the vibration monitors and mural can be visually inspected during construction monitoring (CUL-PDF-E).
4. Plastic tarp or polyethylene sheeting should be secured over the wood barriers to protect against the accumulation of dust or contact with materials such as uncured concrete or other liquids that could damage or mark the surface of the *El Grito* mural.

All of the protective measures described above should be installed and secured in such a way that does not damage the *El Grito* mural or the wall on which is it located. The barrier will not be physically attached to the *El Grito* mural or wall with screws, nails, or other fasteners.

CUL-PDF-E: Construction Monitoring Plan

Prior to the issuance of building permits for Alameda Station, the Project Sponsor will prepare a Construction Monitoring Plan in coordination with the DCA. The Construction Monitoring Plan will identify specific project milestones at which a qualified professional meeting the Secretary of the Interior's Standards for architectural history or historic architecture will be notified by the Project Sponsor or Project Sponsor's contractor to visit the site and observe and document the mural's

⁷⁴ Chad Randl, "Temporary Protection: Protecting a Historic Structure During Adjacent Construction," *National Park Service Preservation Tech Notes*, July 2001, accessed June 2021, <https://www.nps.gov/tps/how-to-preserve/tech-notes/Tech-Notes-Protection03.pdf>.

condition. Details will be recorded in construction monitoring memorandums submitted to DCA. These milestones will include, at a minimum:

1. Pre-Construction: Before protection measures are installed (CUL-PDF-D) to confirm the baseline condition of the mural is still consistent with the information presented in the HABS-Like documentation (CUL-PDF-C).
2. Pre-Construction: Once protection measures (CUL-PDF-D) are installed, to ensure they are sufficient, and their installation has not damaged the mural.
3. Construction: After each phase of active construction)
4. Post-Construction: After construction is complete and protective measures have been removed. At this stage, pictures of the mural equivalent to CUL-PDF-C will be taken to objectively compare the condition of the *El Grito* mural before and after construction.

The Construction Monitor will also be included on notifications from the real-time vibration monitoring equipment (VIB-A).

In the event that damage to the *El Grito* mural not documented at the time of the pre-construction survey is identified as being caused by construction activities during construction monitoring, the Project Sponsor will retain an experienced professional or professionals qualified to carry out the repairs within 12 months of completion of the project. Repairs will conform to the Secretary of Interior's Standards for the Treatment of Historic Properties 36 CFR Part 68.

6. CONCLUSIONS

The potential direct, indirect, and cumulative impacts on historical resources from the proposed Project were analyzed in detail.

The Project would have indirect impacts on 15 historical resources within the API; however, all of these impacts would be less than significant (see **Table 2** in Section 4.3). The Project would have direct impacts on four historical resources within the API: the Los Angeles Union Station Passenger Terminal, the Winery, the Los Angeles Plaza Historic District as the Winery is a contributor to the historic district, and *El Grito* mural. The direct impact to the Los Angeles Union Station Passenger Terminal would be less than significant, so no mitigation is required. Direct impacts to the Winery (and thus the Los Angeles Plaza Historic District) and *El Grito* mural can be mitigated to a less than significant level with recommended mitigation measures. Mitigation measures related to vibration are provided in the LA ART Noise and Vibration Technical Report. In the unlikely event of direct impacts to the Winery and *El Grito* mural caused by construction activities, GPA recommends the additional PDFs included in Section 5 to ensure unforeseen impacts can be minimized to a less than significant level. The proposed Project would not contribute to significant cumulative impacts on any historical resources within the API. All cumulative impacts would be less than significant.

Table 2: Impacts Findings for Proposed Project per Historical Resource within API

No.	Name	Impact?	Type	Significant	Less Than Significant	Less Than Significant with Mitigation
1	Los Angeles Union Station Passenger Terminal	Yes	Direct		X	
			Indirect		X	
			Cumulative		X	
1A	Macy Street Grade Separation	No				
2	Los Angeles Plaza Historic District	Yes	Direct			X
			Indirect		X	
			Cumulative		X	
2A	Garnier Block	No				
2B	Sanchez Building	No				
2C	Old Plaza Fire House	No				
2D	Hellman-Quon Building	No				
2E	Masonic Hall (Masonic Building)	No				
2F	Merced Theatre	No				
2G	Pico House (Pico Hotel)	No				
2H	Vickrey-Brunswig Building	No				
2I	Plaza House	No				
2J	Plaza (Plaza Area, Plaza Park)	No				
2K	Old Plaza Church (Nuestra Señora Reina de Los Angeles Church [Our Lady Queen of the Angels])	No				
2L	Plaza Community Center (Biscailuz Building)	Yes	Indirect		X	
2M	Plaza Methodist Church	No				
2N	Plaza Substation	Yes	Indirect		X	
2O	Avila Adobe	No				

Table 2: Impacts Findings for Proposed Project per Historical Resource within API

No.	Name	Impact?	Type	Significant	Less Than Significant	Less Than Significant with Mitigation
2P	The Winery	Yes	Direct			X
		No	Indirect		X	
2Q	Machine Shop	No				
2R	Sepulveda House	No				
2S	Pelanconi House	No				
2T	Hammel Building	No				
2U	Italian Hall	No				
3	<i>El Grito (The Cry)</i> Mural	Yes	Direct			X
			Indirect		X	
			Cumulative		X	
4	Los Angeles Terminal Annex Post Office	Yes	Indirect		X	
			Cumulative		X	
5	Philippe the Original	Yes	Indirect		X	
			Cumulative		X	
6	Granite Block Paving	Yes	Indirect		X	
7	Capitol Milling Company	Yes	Indirect		X	
			Cumulative		X	
8	1035 N. Broadway	No				
9	St. Peter's Italian Catholic Church	Yes	Indirect		X	
10	Cathedral High School	Yes	Indirect		X	
			Cumulative		X	
11	451 E. Savoy Street	Yes	Indirect		X	
			Cumulative		X	
12	Charles B. Wellman Residence	Yes	Indirect		X	
			Cumulative		X	
13	Arroyo Seco Parkway Historic District	Yes	Indirect		X	

7. SOURCES

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APPENDIX A
DPR 523 Form Sets

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 6Z

Other Listings
Review Code

Reviewer

Date

Page 1 of 2 *Resource Name or #: (Assigned by recorder) 455 E. Savoy Street

P1. Other Identifier: _____

*P2. Location: Not for Publication Unrestricted

*a. County Los Angeles and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad Los Angeles Date 1953 T 1S; R 13W; _____ ¼ of _____ ¼ of Sec _____ ;

B.M.

c. Address 455 E. Savoy Street City Los Angeles Zip 90012

d. UTM: (Give more than one for large and/or linear resources) Zone _____, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

455 E. Savoy Street is a two-story apartment building constructed in 1989. This apartment building replaced a single-family residence on the site that was constructed in the early 1900s. The rectangular building presently on the site has a flat roof and is clad in textured stucco. Its primary elevation faces south toward Savoy Street. Windows on the building consist of aluminum sliders. Entrances are single wood slab doors or are obscured by metal security doors. Metal bars have been installed on nearly all the windows. There is a garage entrance on the west elevation enclosed by an automated metal gate.

The building has no distinguishing characteristics or decorative elements apart from two horizontal bands in the stucco and shallow overhangs sheltering entrances on the east and west elevations. The building is surrounded by a concrete retaining wall and metal fence and accessed by a set of concrete steps.

*P3b. Resource Attributes: (List attributes and codes) HP3. Multiple family property

*P4. Resources Present: Building

Structure Object Site District
 Element of District Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #) View looking north, 6/17/2020

*P6. Date Constructed/Age and

Source: Historic Prehistoric
 Both
1989, LA County Tax Assessor

*P7. Owner and Address:

CHAN KIM H & KEVIN U
455 Savoy St #D
Los Angeles, CA 90012

*P8. Recorded by: (Name, affiliation, and address)

Amanda Duane, GPA Consulting
617 S. Olive Street, Suite 910
Los Angeles, CA 90014

*P9. Date Recorded: 6/18/2020

*P10. Survey Type: (Describe)
Intensive

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

GPA Consulting, Aerial Rapid Transit Project: Historical Resource Technical Report, Los Angeles, 2020.

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) 455 E. Savoy Street *NRHP Status Code 6Z
Page 2 of 2

B1. Historic Name: None B2. Common Name: None
B3. Original Use: Residential B4. Present Use: Residential

5. Architectural Style: None

*B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1989

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____

*B8. Related Features: None

B9a. Architect: Marvin Chiong (Engineer) b. Builder: None listed

*B10. Significance: Theme Multi-Family Residential Development Area Los Angeles

Period of Significance 1895-1970 Property Type Residential Applicable Criteria N/A

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The subject property has no demonstrable potential for significance under any of the National Register (NRHP), California Register (CRHR), and Los Angeles Historic-Cultural Monument (HCM) criteria. Therefore, it is not a historical resource for the purposes of CEQA.

The subject building was evaluated within the context of Multi-Family Residential Development in Los Angeles. The building was constructed outside the established period of significance for apartment houses in Los Angeles, which begins in 1895 and ends in 1970. Therefore, insufficient time has passed since its construction to establish a significant association with residential development. Research did not reveal any evidence to suggest that the subject property is associated with any other significant historic events or trends. Therefore, the building is not eligible under Criterion A/1/1. As a general rule, sufficient time must have passed in order to properly assess a building's association with a significant person, as well as their potential historic contributions. The building was constructed in 1988, and any association with an individual is likely too recent. Therefore, the building is not eligible under Criterion B/2/2. The non-descript building has no distinguishing characteristics of any particular type, period, or method of construction. It is not the work of a master, nor does it possess high artistic values. The building is surrounded by buildings with various build dates and levels of integrity, making a historic district unlikely to exist. Therefore, the building is not eligible under Criterion C/3/3. NRHP and CRHR Criterion D/4 typically applies to archaeological properties but may apply to a built resource in instances where a property contains important information about topics such as construction techniques or human activity. This is unlikely to be the case for the subject property. Therefore, the building is not eligible under Criterion D/4.

B11. Additional Resource Attributes: (List attributes and codes)

*B12. References:

How to Apply the National Register Criteria for Evaluation. Edited by Patrick Andrus and Rebecca Shrimpton. US Department of the Interior, National Park Service, Cultural Resources: 1997. Accessed June 2020. https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf

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B13. Remarks: None

*B14. Evaluator: Amanda Duane

*Date of Evaluation: 6/18/2020

(This space reserved for official comments.)



State of California - The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
 HRI # _____
 Trinomial _____
 NRHP Status Code 3S; 3CS, 5S3

Other Listings
 Review Code

Reviewer

Date

Page 1 of 9 *Resource Name or #: (Assigned by recorder) El Grito (The Cry)

P1. Other Identifier: _____

*P2. Location: Not for Publication Unrestricted

*a. County Los Angeles County and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad Los Angeles, CA Date 2018 T 1S; R 13W; _____ 1/4 of _____ 1/4 of Sec _____ ; _____ B.M.

c. Address 815 N. Alameda Street City Los Angeles Zip 90012

d. UTM: (Give more than one for large and/or linear resources) Zone _____, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
 Assessor Parcel Number (APN) #5408-010-900

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

El Grito (The Cry) is a mural by artist Eduardo Carrillo located within the Placita de Dolores, a public plaza at the intersection of N. Alameda and Los Angeles Streets in downtown Los Angeles. The plaza is composed of a triangular-shaped parcel with rounded corners. The plaza is located outside the Los Angeles Plaza Historic District National Register of Historic Places (NRHP) boundary, but within the Los Angeles Plaza Park Historic-Cultural Monument (HCM) boundary. The mural is installed on a curved concrete wall at the north end of the plaza. The wall is 44 feet long and stepped in shape, rising to a height of 8 feet. (Continued on Page 3.)

*P3b. Resource Attributes: (List attributes and codes) HP26. Monument/mural/gravestone

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



P5b. Description of Photo: (view, date, accession #) El Grito (The Cry), view looking north, 10/31/2020

*P6. Date Constructed/Age and Source: Historic Prehistoric

Both
1977-1979; Museo Eduardo Carrillo

*P7. Owner and Address:

City of Los Angeles
200 N. Spring Street
Los Angeles, CA 90012

*P8. Recorded by: (Name, affiliation, and address)

Emily Rinaldi, GPA Consulting
617 S. Olive Street, Suite 910
Los Angeles, CA 90014

*P9. Date Recorded: 10/28/2020

*P10. Survey Type: (Describe)

Intensive Survey

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

GPA Consulting, Aerial Rapid Transit Project: Historical Resource Technical Report, 2020.

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) El Grito (The Cry) *NRHP Status Code 3S; 3CS; 5S3

Page 2 of 9

B1. Historic Name: None B2. Common Name: None
B3. Original Use: Mural B4. Present Use: Mural

5. Architectural Style: No style

*B6. Construction History: (Construction date, alterations, and date of alterations)
1977-1979: Mural completed.

*B7. Moved? No Yes Unknown Date: N/A Original Location: N/A

*B8. Related Features: Placita de Dolores

B9a. Architect: Eduardo Carrillo (artist) b. Builder: None

*B10. Significance: Theme Latinos in the Arts within *Latinos In Twentieth Century California* Multiple Property Submission
Area California Period of Significance 1977-1979 Property Type Mural Applicable Criteria C/3/3; G; F
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

El Grito (The Cry) is a commemorative property. National Register of Historic Places (NRHP) Criteria Consideration F states that in order to be eligible for listing in the NRHP, a commemorative property generally must be over fifty years old and must possess significance based on its own value, not on the value of the event or person being memorialized. The mural was also completed within the last fifty years. NRHP Criteria Consideration G states that a property achieving significance within the past fifty years is eligible for the NRHP if it is of exceptional importance under at least one of the NRHP Criteria. The evaluation below applies Criteria Consideration F and G to the analysis of the property's significance under NRHP Criteria A, B, C, and D as well as the criteria for listing in the California Register of Historical Resources (CRHR Criteria 1, 2, 3, and 4) and for designation as a Los Angeles Historic-Cultural Monument (HCM Criteria 1, 2, and 3). (Continued on Page 3.)

B11. Additional Resource Attributes: (List attributes and codes) None

*B12. References:

See Continuation Sheet.

B13. Remarks: None

*B14. Evaluator: Emily Rinaldi
*Date of Evaluation: 10/28/2020

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



CONTINUATION SHEET

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*Resource Name or # (Assigned by recorder) El Grito (The Cry)

Recorded by: Emily Rinaldi, GPA Consulting

*Date 10/28/2020

Continuation Update

*P3a. Description (Continued from Page 1):

El Grito was commissioned in 1977–1979 by the Los Angeles Department of Public Works as part of the construction of the Placita de Dolores, which commemorates the Cry of Dolores. The commemoration included the installation of the mural as well as a replica of the Bell of Dolores that was a gift to the City of Los Angeles from the Mexican government. The mural is composed of 300 ceramic tiles approximately 1 square foot in size. The clay of the tile was formulated by Carrillo who then incised the tiles with his drawings, glazed, and fired them. The finished tiles were then installed at the wall using a cementitious mortar. The artist designed and installed the tiles so that the mural would appear flat on the curved wall.

El Grito commemorates Miguel Hidalgo y Costilla (1753–1811), commonly known as Father Hidalgo, and his role as a revolutionary leader within the Mexican Independence movement. It depicts the Grito de Dolores or the “Cry of Dolores” an event that took place on the night of September 16, 1810 near Dolores, Mexico. On that date, Father Hidalgo rang the church bell in Dolores to call his parishioners to an announcement of revolution against Spain. His speech was a rallying cry for revolution, racial equality, and the redistribution of land. Carrillo’s mural depicts Father Hidalgo at the center holding a paper with the sign of the “olin” or the Aztec symbol for movement and earthquakes. Juan de Aldama is to the left of Father Hildago and to the right is a standard bearer with a depiction of the Virgin of Guadalupe. The central figures are surrounded by a crowd of people and the buildings of Dolores in the background. The dominant colors are shades of blue, yellow, and black. Its composition reflects the Chicax mural movement of the 1970s in its use of colors, steep receding perspective, and symbols influenced by indigenous Pre-Columbian art, traditional European figurative art, the Works Progress Administration, and Mexican muralists of the 1930s.

Due to the Covid-19 pandemic, the City of Los Angeles closed the Placita de Dolores to the public; therefore, the mural within the plaza was inaccessible at the time this survey was conducted in October 2020. The survey was conducted from the public right-of-way along N. Alameda and Los Angeles Streets.

*B10. Significance (Continued from Page 2):

Historical Background

The Chicax art movement of the 1960s and 1970s was a major cultural component of the Chicax civil rights movement in California (Grimes et. al., E57). It included all art forms, but muralism in particular would come to dominate as a means of bringing the art and the message into public spaces. It was a way for this underrepresented segment of the population to publicly express their reaction to the social, economic, and political conditions of Mexican Americans. It also allowed the Latino community to represent their own culture, as opposed to having their culture projected onto them by an outside population. In Los Angeles, Chicax muralism first gained momentum during the early 1970s with seminal works: *Mi Abuelita* (1970) by Judith F. Baca, *The Birth of Our Art* (1971) by John and Joe Gonzales, and the murals by Charles “Gato” Felix at the predominantly Latino public housing complex Estrada Courts (1973) (Lyons, Sect. 8-15). Within five years, 350 wall paintings were completed in eastern Los Angeles alone. By the end of the 1970s, Los Angeles would be home to one of the largest concentrations of mural art in the United States. Notable artists and artist groups within the movement in Los Angeles include Self Help Graphics, founded by Sister Karen Bocalero and others; Judith Baca, who organized and contributed to the half-mile long mural Great Wall of Los Angeles; Mechicano Art Center; Los Four that included muralists Carlos Almaraz, Gilbert Sánchez Luján, Roberto de la Rocha, Frank Romero, Judithe Hernández, and John Valadez (Grimes et. al., E57–E58). Sacramento, San Francisco, Oakland, San Jose, and San Diego also developed art movements of their own that used murals as a form of expression (Lyons, Sect. 8-22).

CONTINUATION SHEET

Page 4 of 9 *Resource Name or # (Assigned by recorder) El Grito (The Cry)
Recorded by: Emily Rinaldi, GPA Consulting *Date 10/28/2020 Continuation Update

The artist of *El Grito (The Cry)*, Eduardo Carrillo (1937–1997), was a significant figure within the Chicano art movement in California. He is noted as a Mexican American artist who contributed to an emerging California iconography and “facilitate[d] the flowering that would be the Chicano art movement of the late 1960s and 1970s” (Romo, 3). This emerging iconography was a melding of “aesthetic and cultural influences” that included Mexican, indigenous, and European artistic traditions and symbols. Carrillo is generally known for his paintings on canvas in oils and watercolors that are reflective of his relationship to his native California and his Mexican heritage. His activism was primarily expressed through his images, which promoted greater awareness of Mexican American culture, aesthetics, and social concerns. He is also known for his work as an educator, who taught various disciplines including native traditional pottery, painting, and Mexican Art History, all of which influenced his own artistic practice.

Carrillo was born in Santa Monica, California in 1937 (Romo, 22–25). His parents had previously emigrated from La Paz in Baja California in the early part of the century. He attended Los Angeles City College before transferring to the University of California, Los Angeles (UCLA) in 1956 where he studied with William Brice and Stanton MacDonald-Wright. After graduating, he spent a year studying European art at the Circulo de Bellas Artes in Madrid, Spain. His first major exhibition was in 1962 at the opening of the Ceeje Gallery, which became a formative commercial art space for Mexican American artists in Los Angeles in the 1960s. His work *Spanish Still Life* (1961) was exhibited along with work by fellow Mexican American artists Charles Garabedian, Roberto Chavez, and Louis L. Lunetta. He subsequently had his first solo exhibition at the Ceeje Gallery in 1963. Carrillo moved to Baja California in 1967 where he established an arts and crafts school called the Centro de Arte Regional. He also spent time studying ceramic pottery with Daniel Zenteno. Carrillo returned to the United States in 1969 after securing a teaching position at the California State University, Sacramento. There he connected with influential faculty members such as Irving Marcus, Jack Ogden, and Joseph Raffael as well as the founders of the Royal Chicano Air Force artist collective, José Montoya and Esteban Villa. In 1972, Carrillo joined the Art and Humanities Department at the University of California, Santa Cruz, where he received tenure in 1976 and taught until his death in 1997.

Following his death, Carrillo’s work was neglected by mainstream art institutions until 2011 when his work was exhibited along with six other Mexican American artists at an exhibition at the Autry National Center entitled “Art Along the Hyphen: The Mexican-American Generation.” The exhibit also included work by Hernando Villa, Alberto Valdés, Domingo Ulloa, Roberto Chavez, and Dora De Larious. All are noted as contributing to the emergence of modern art in Los Angeles between 1945 and 1965. Carrillo’s first major posthumous solo exhibition was called the *Testament of the Spirit* and was exhibited in 2018-2019 at the Crocker Art Museum in Sacramento, Pasadena Museum of California Art, and American University Museum in Washington, D.C. His personal papers are held by the Smithsonian Archives of American Art. Notable paintings completed by Carrillo include *Self Portrait* (1960), *Cabin in the Sky* (1965), *Testament of the Holy Spirit* (1971), *Las Tropicanas* (1972–1973), *El Vuelo de Sor Juana* (1982), and *The Aerialist* (1994).

Carrillo painted five murals in his career. His first mural, entitled *Four Evangelists*, was painted within the San Ignacio mission during a visit to Baja California in 1962. Research could not confirm that this mural remains in situ. His second mural entitled *Chicano History* was completed in 1970 in collaboration with artists Sergio Hernandez, Saul Solache, and Ramses Noriega at UCLA. It was the first Chicano history mural to be painted at a university in the United States. The mural was moved to storage in the early 1990s and was later exhibited as part of the *Testament of the Spirit* exhibit at the Pasadena Museum of California Art in 2018. While teaching at Sacramento State in 1971, Carrillo painted a third mural, which was painted over in 1976. His fourth mural entitled *Birth, Death, and Regeneration* (1976) was located in the Palomar Arcade in Santa Cruz and was later painted over in 1979. *El Grito* was his last mural and the only one of the five that appears to remain in situ.

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*Resource Name or # (Assigned by recorder) El Grito (The Cry)

Recorded by: Emily Rinaldi, GPA Consulting

*Date 10/28/2020

Continuation Update

Criteria A/1/1

To be eligible under Criteria A/1/1, a property must have a direct association with events that have made a significant contribution to the broad patterns of our history. Because Carrillo lived and worked in both Northern and Southern California, the context considered in this evaluation was the Latino in the Arts theme of the *Latinos In Twentieth Century California* NRHP Multiple Property Submission.

While *El Grito* is significant within the context of Carrillo's career and has since become a prominent work within public consciousness, the mural does not meet the registration requirements under Criterion A for the *Latinos In Twentieth Century California* as a mural illustrating "the development of Latino or Chicano visual arts in the twentieth century" and/or a mural "strongly associated with the Latino community which [it is] located." (Grimes et. al., F126). *El Grito* is not broadly recognized in scholarly literature for its exceptional significance to the development of the Chicano arts movement of the 1970s. The mural's imagery illustrating the story of Father Hidalgo and Mexican independence clearly reflects the influence of the Chicano arts movement in its synthesis of Mexican, indigenous, and European artistic traditions and in its theme related to Mexican and Mexican American history. However, *El Grito* was completed in 1979 near the end of the Chicano arts movement in California, and scholarship does not suggest that the work influenced the movement in turn. It is instead associated with ongoing trends within the Chicano arts movement. The mural is also not strongly associated with the Los Angeles Mexican American community. It was commissioned by the City of Los Angeles rather than local community members and commemorates an event that occurred elsewhere. Therefore, the mural does not appear to be significant under Criteria A/1/1 nor does it appear to meet Criteria Consideration G for its association with exceptionally important events or trends in local, state, or national history.

Criteria B/2/2

Criteria B/2/2 states that to be eligible, a property must be associated with the lives of persons significant in our past. *El Grito* was commissioned by the Los Angeles Department of Public Works, which is overseen by five commissioners that constitute the Board of Public Works. Warren Hollier was the President of the Board of Public Works in 1979. He was appointed to the Board in 1973 by Mayor Tom Bradley and forced to resign in 1980 for withdrawing thousands of dollars in city funds without proper accounting (KTLA, 1973; *Los Angeles Times*, 1980). Research does not suggest that Hollier might be considered a person "significant in our past." "National Register Bulletin #15" states that "the persons associated with the property must be individually significant within a historic context." While Hollier rose to local prominence as the President of the Board of Public Works, no primary or secondary sources were found that detail his specific activities, accomplishments, or influence as an individual within the department beyond the political scandal that led to his resignation in 1980. Therefore, his individual contributions or role cannot be justified as significant within the history of public art or public works projects in Los Angeles. "National Register Bulletin #32" instructs that "when...the significance of the activities, accomplishments, or influence of specific individuals cannot be identified or explained, significance rests more in a property's representation of a pattern of history, and the appropriate Criterion is A rather than B." As described above, *El Grito* does not appear to be significant under Criterion A within the Latino in the Arts theme of the *Latinos In Twentieth Century California*.

El Grito is located at the Placita de Dolores. When the Placita de Dolores was completed, a dedication ceremony was held on May 5, 1979 that was attended by a number of prominent politicians, including President Jimmy Carter, California Governor Jerry Brown, Mayor Tom Bradley, Mario Tapia Ponce, consul general of Mexico, and Los Angeles City Councilman Gilbert Lindsey (*Los Angeles Times*, 1979). The ceremony was intended to highlight the replica of the Bell of Dolores that was a gift to the City from the Mexican government. No information was found to suggest that any of these individuals were associated with *El Grito* beyond attending the dedication ceremony. Therefore, the mural does not appear to be significant under Criteria B/2/2 nor does it meet Criteria Consideration G for its association with an exceptionally important person.

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*Resource Name or # (Assigned by recorder) El Grito (The Cry)

Recorded by: Emily Rinaldi, GPA Consulting

*Date 10/28/2020

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Criteria C/3/3

El Grito was evaluated as an example of a mural within the Latino in the Arts theme of the *Latinos In Twentieth Century California*. It appears to meet the *Latinos In Twentieth Century California* registration requirements under Criteria C/3/3 “as the work of a master artist” and meets Criteria Consideration G as an exceptionally important mural of high artistic value by master artist Eduardo Carrillo under fifty years of age. (Grimes et. al., F126) It meets Criteria Consideration F as a commemorative property that is significant for its artistic qualities of its own period in history. It also meets Criteria Consideration G as a fragile and short-lived resource.

Although Carrillo is not widely recognized in scholarly literature for his contributions in the field of art, research suggests he might be considered a master artist and one of the founders of the Chicax art movement that “significantly advanced the recognition and appreciation of Chicano art and culture in California” (Crocker Art Museum, 2018). Recent scholarship posits that Mexican American artists who followed traditional artistic trajectories like Carrillo have been “all but erased from the mainstream art canon, rendered nonexistent within public art institutions and absent from art school curricula” (Romo, 3). Minority artists and their work have long been underrepresented in American art museums and most permanent collections remain overwhelmingly white and male (Hyperallergic.com, 2019).

However, Carrillo appears to have been a central figure in the emergence of Chicax art in California. He was one of four Mexican American artists featured in the inaugural show at the Ceeje Gallery in 1962. Carrillo’s exhibited work, *Spanish Still Life* (1961), is considered an important piece both in the context of his career and the Chicax art movement. It demonstrates the beginning of his “signature artistic and cultural synthesis” of Mexican, indigenous, and European traditions that would become a central tenet of the Chicax art movement (Romo, 23). Many of Carrillo’s paintings from the early to mid-1960s reflect the influence of surrealist art. Following his time in La Paz and return to the United States in 1969, his work became more figurative in its imagery, while continuing to synthesize multiple artist traditions and depictions of Mexican pre-Columbian and Mexican American culture. His paintings from the 1970s most closely reflect his role within the Chicax civil rights movement in which he primarily exerted influence through his work as an artist and educator, most especially in his promotion of indigenous pottery, Mexican pre-Columbian art, and Mexican Art History within a traditional art education. Examples of Carrillo’s work from this period that reflects these themes include *Chicano History* (1970), *Sad Bubble Bath* (1971), and *Las Tropicanas* (1972–1973). After the completion of *El Grito* in 1979, Carrillo’s work appears to incorporate more of his personal history into its subject matter and draws more heavily upon the people and surroundings of his everyday life.

In the context of his career, *El Grito* is one of Carrillo’s most unique and important works. While Carrillo both studied and taught ceramics, research suggests that the mural is his only work to be executed in the medium. *El Grito* is also the culmination of Carrillo’s work within the Chicax art movement of the 1960s and 1970s and is an exceptional example of a Chicax mural of high artistic value. Its subject matter is a quintessential expression of the movement’s values in its celebration of a pivotal moment in the establishment of Mexican independence and the cultivation of Mexican identity within a public space that is central to Mexican American history and cultural identity in Los Angeles. Like a number of Chicax murals, *El Grito* also explores the theme of racism in its commemoration of Hidalgo’s support of indigenous populations and land redistribution. Its composition epitomizes the art of the Chicax movement. It incorporates a uniquely Californian iconography of which Carrillo had a role in advancing and disseminating earlier in his career. The mural includes symbols and aesthetics synthesized from Spanish and Mexican Baroque traditions, early 20th century European modernism, and pre-Columbian art traditions. Characteristic of Chicax murals, Carrillo utilized bold colors in shades of blues and yellows, as well as steep receding perspective lines formed by the flanking buildings that focus on Hidalgo at the center.

In addition to its significance under Criteria C/3/3 and meeting Criteria Consideration G as a resource of exceptional importance under fifty years of age, *El Grito* meets Criteria Consideration F. As noted above, the mural’s significance

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is based on its value as an exceptionally important work by a master artist. Therefore, the mural is significant for its own artistic qualities of its own period in history and not for its commemoration of an important person and event in Mexican and Mexican American history.

The only related resources listed in the NRHP are collections of Chicano murals and include the Great Wall of Los Angeles and Chicano Park in San Diego. Both note that public murals are considered a fragile and short-lived resource under Criteria Consideration G and that many of the Chicano murals of the 1970s have been lost over time (Lyons, Sect. 8-12; Talamantez, 5). *El Grito* is the last Carrillo mural remaining in situ and therefore, the only mural to retain integrity. His other four murals were either painted over or moved from their original location. Within the context of Carrillo's body of work and Chicano murals, *El Grito* is considered rare, fragile, and old, and extraordinarily well maintained.

Criteria D/4

To be eligible under NRHP and CRHR Criteria D/4, a property's physical material must have yielded, or may be likely to yield, information important to history or prehistory. This criterion generally applies to archaeological resources and so was not considered as part of this evaluation. Please refer to the *Archaeological and Paleontological Resources Assessment for the Los Angeles Aerial Rapid Transit Project* (AECOM, 2020) for more information pertaining to archaeological resources.

Integrity

El Grito retains sufficient integrity as a mural to meet the eligibility requirements as outlined in *Latinos in Twentieth Century California*. The mural has not been moved from its original location; therefore, it retains integrity of location. Research does not suggest that the mural has been altered since its completion in 1979; therefore, it retains integrity of materials, workmanship, and design. The mural's immediate setting consisting of the curved wall at the north end of the Placita de Dolores remains intact, but its broader setting has been diminished by changes to the plaza over time. The majority of the plaza's original features have been removed, replaced, and/or covered over time, including its original paving, benches, entry stairs, and planters. The replica Bell of Dolores that was once the central feature has been relocated within the plaza adjacent to Los Angeles Street and the original fountain demolished. Much of the original vegetation has also been removed and replaced over time. Finally, the mural retains its integrity of feeling and association under Criteria C/3/3, reflecting a distinct period of Carrillo's career as well as the Chicano art movement of the late 1970s.

Character-defining features of the mural include the following: the overall composition of the mural; color and tone; size and location of the 300 ceramic tiles; gloss and texture of the glaze; shape, height, and curvature of the wall upon which its installed; as well as texture, appearance, and color of mortar.

El Grito (The Cry) retains sufficient physical integrity as well as is significant under NRHP, CRHR, and HCM criteria C/3/3 as well as meets Criteria Consideration F and G for listing in the NRHP. It is eligible for listing in the NRHR and CRHR as well as for HCM designation and is therefore a historical resource for the purposes of CEQA.

*B12. References (Continued from Page 2):

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State of California - The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
 HRI # _____
 Trinomial _____
 NRHP Status Code 6Z

Other Listings
 Review Code

Reviewer

Date

Page 1 of 8 *Resource Name or #: (Assigned by recorder) Placita de Dolores

P1. Other Identifier: _____

*P2. Location: Not for Publication Unrestricted

*a. County Los Angeles County and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad Los Angeles, CA Date 2018 T 1S; R 13W; _____ 1/4 of _____ 1/4 of Sec _____ ; _____ B.M.

c. Address 815 N. Alameda Street City Los Angeles Zip 90012

d. UTM: (Give more than one for large and/or linear resources) Zone _____, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)

Assessor Parcel Number (APN) #5408-010-900

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The Placita de Dolores is an approximately 1.3-acre public plaza composed of a triangular-shaped parcel located at 815 N. Alameda Street. It is bounded on the northwest by the southern parcel boundaries of the buildings lining the south side of Olvera Street, on the east by N. Alameda Street, and on the south by N. Los Angeles Street. The plaza is located outside the Los Angeles Plaza Historic District National Register of Historic Places (NRHP) boundary, but within the Los Angeles Plaza Park Historic-Cultural Monument (HCM) boundary. It is built atop an archaeological site that includes a section of the Zanja Madre (#19-000887). (Continued on Page 3).

*P3b. Resource Attributes: (List attributes and codes) HP26. Monument/mural/gravestone; HP29. Landscape Architecture

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



P5b. Description of Photo: (view, date, accession #) Placita de Dolores, view looking SE, 08/28/2019

*P6. Date Constructed/Age and Source: Historic Prehistoric Both

1979; Diana Sherman, "Dignitaries Dedicate Placita de Dolores," Los Angeles Times, May 6, 1979, K1.

*P7. Owner and Address:

City of Los Angeles
200 N. Spring Street
Los Angeles, CA 90012

*P8. Recorded by: (Name, affiliation, and address)

Emily Rinaldi, GPA Consulting
617 S. Olive Street, Suite 910
Los Angeles, CA 90014

*P9. Date Recorded: 10/28/2020

*P10. Survey Type: (Describe)

Intensive Survey

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

GPA Consulting, Aerial Rapid Transit Project: Historical Resource Technical Report, 2020.

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) Placita de Dolores *NRHP Status Code 6Z
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B1. Historic Name: Placita de Dolores B2. Common Name: Same
B3. Original Use: Public plaza B4. Present Use: Public plaza
5. Architectural Style: No style

*B6. Construction History: (Construction date, alterations, and date of alterations)
1979: Plaza constructed. 1986: Indian Garden and monument added adjacent to N. Los Angeles Street. Circa 2005: Replacement of original tile paving throughout; installation of new lawn; demolition of original entry stairs on N. Los Angeles Street and construction of new entry stairs at the corner of N. Alameda and Los Angeles Streets; removal of original concrete planters and construction of new retaining wall along N. Alameda Street; alteration or possible replacement of benches along the perimeter of the plaza; installation of new metal trellis and concrete planters around the fountain; replacement of vegetation throughout; demolition of utility building to the north of the plaza and construction of new planters; installation of new gates at plaza entrances; replacement of stair railings throughout. 2012: Demolition of original fountain and relocation of the Bell of Dolores replica to N. Los Angeles Street; construction of new fountain and installation of new monument to Antonio Aguilar.

*B7. Moved? No Yes Unknown Date: N/A Original Location: N/A

*B8. Related Features: Bell of Dolores replica; Indian Garden and monument; El Grito (The Cry) mural by Eduardo Carillo; Antonio Aguilar statue by Dan Medina.

B9a. Architect: Jerrold Penrose and William A. Holland b. Builder: Peter Kiewit Sons Co.

*B10. Significance: Theme Municipal Parks, Recreation and Leisure, 1886-1978; Post WWII Public, Civic, Institutional, and Commercial Plazas, 1945-1975

Area Los Angeles, CA Period of Significance N/A Property Type Plaza Applicable Criteria N/A

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Placita de Dolores is a commemorative property. National Register of Historic Places (NRHP) Criteria Consideration F states that in order to be eligible for listing in the NRHP, a commemorative property generally must be over fifty years old and must possess significance based on its own value, not on the value of the event or person being memorialized. The plaza was also completed within the last fifty years. NRHP Criteria Consideration G states that a property achieving significance within the past fifty years is eligible for the NRHP if it is of exceptional importance under at least one of the NRHP Criteria. The evaluation below applies Criteria Consideration F and G to the analysis of the property's significance under NRHP Criteria A, B, C, and D as well as the criteria for listing in the California Register of Historical Resources (CRHR Criteria 1, 2, 3, and 4) and for designation as a Los Angeles Historic-Cultural Monument (HCM Criteria 1, 2, and 3). (Continued on Page 3.)

B11. Additional Resource Attributes: (List attributes and codes)
None

*B12. References: See Continuation Sheet.

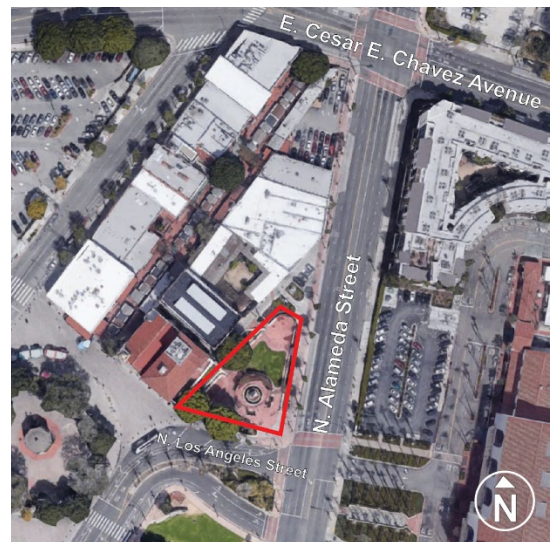
B13. Remarks: None

*B14. Evaluator: Emily Rinaldi

*Date of Evaluation: 10/28/2020

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



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*P3a. Description (Continued from Page 1):

The Placita de Dolores is located above grade on a slope that rises in elevation from east to west. It is surrounded by a curving concrete retaining wall with built-in planters along the outer perimeter. The plaza is composed of three distinct areas defined by their changes in grade. The south end of the plaza is located at the highest grade. It then descends down into the center, which is located at the lowest grade. Finally, the north end is located at a grade between the center and south ends. The primary entrance to the plaza is located at the northwest corner of N. Alameda and Los Angeles Streets. It consists of a flight of non-original concrete steps with metal picket railings. One non-original secondary entrance is located on N. Los Angeles Street and two original secondary entrances are located on the west side and lead to an alley to the east of the Los Angeles Plaza Historic District. All secondary entrances consist of concrete ramps. The plaza is paved with non-original concrete scored in a square pattern and tinted a light shade of red. A non-original circular concrete fountain is located at the south end. It features a bronze equestrian statue of Antonio Aguilar on a granite plinth by artist Dan Medina. The fountain is surrounded by a non-original circular metal trellis and concrete planters. The center portion of the plaza is accessed by flights of concrete steps with metal picket railings located to the northeast and northwest of the fountain. The center features a non-original lawn area. The north end of the plaza is accessed via a flight of curved concrete steps with metal railings. It features a curving eight-foot high concrete wall at the north end with a ceramic tile mural by artist Eduardo Carrillo entitled *El Grito (The Cry)*. Non-original concrete benches are built into the perimeter retaining wall. Vegetation within the built-in planters generally consists of mature trees as well as small shrubs and ornamental bushes. Replica 1880s streetlights are regularly located atop the perimeter retaining wall. A replica of the Bell of Dolores is located on N. Los Angeles Street just to the north of the primary entrance. Also located along N. Los Angeles Street is the "Indian Garden," which consists of a stone monument dedicated to "The Indians of Southern California" and plants used as food by the Native Americans of the Los Angeles Basin.

The plaza was constructed in 1979 to commemorate the Grito de Dolores or the "Cry of Dolores" an event that took place on the night of September 16, 1810 near Dolores, Mexico. On that date, Miguel Hidalgo y Costilla (1753–1811), commonly known as Father Hidalgo, rang the church bell in Dolores to call his parishioners to an announcement of revolution against Spain. His speech was a rallying cry for revolution, racial equality, and the redistribution of land. The event propelled Hidalgo into a revolutionary leader within the Mexican Independence movement and ultimately led to his execution by the Spanish in 1811. The commemoration of the Cry of Dolores within Los Angeles in 1979 included the construction of the plaza as well as the installation of *El Grito* mural and a replica of the Bell of Dolores that was a gift to the City of Los Angeles from the Mexican government in 1968 (Los Angeles Times, 1979). The original plaza was designed by Jerrold Penrose and William A. Holland of the City of Los Angeles Department of Public Works and funded by a grant from the 1977 Public Works Employment Act. The Indian Garden and monument were subsequently added in 1986 (Los Angeles Times, 1986). This portion of the plaza commemorates the Native American community of Southern California.

Due to the Covid-19 pandemic, the City of Los Angeles closed the Placita de Dolores to the public; therefore, the plaza was inaccessible at the time this survey was conducted in October 2020. The survey was conducted from the public right-of-way along N. Alameda and Los Angeles Streets.

*B10. Significance (Continued from Page 2):

Criteria A/1/1

To be eligible under Criteria A/1/1, a property must have a direct association with events that have made a significant contribution to the broad patterns of our history. The Placita de Dolores is adjacent to the Los Angeles Plaza NRHP Historic District. Constructed in 1979, the plaza is outside the district's period of significance (1818–1932); thus, the Placita de Dolores does not contribute to the district's significant association with the founding and evolution of the City of Los Angeles. The plaza is within the boundary of the Los Angeles Plaza Park HCM but was constructed after the

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district was designated in 1970. Thus, Placita de Dolores postdates the designation and is not an original, contributing feature. For these reasons, the context considered in this evaluation was the Municipal Parks, Recreation, and Leisure theme of the *Los Angeles Citywide Historic Context Statement* (LACHCS) and not the history of the Los Angeles Plaza Historic District.

In 1947, the Los Angeles Parks Department merged with the Department of Recreation and Playgrounds to form a single Department of Recreation and Parks (Prosser, 31). Following the merger, the Department of Recreation and Parks embarked on a period in new development of municipal parks and recreational facilities throughout the city utilizing new funding from a bond issue passed in 1947. By 1952, 26 new recreation sites had been acquired, along with additional land for 9 existing facilities. A second bond issue was passed in 1957 that funded the construction 56 projects by 1960 (Prosser, 36). In 1978, an amendment to the California Constitution passed through the initiative process as Proposition 13, which limited state property taxes and led to a drastic decrease in funding for local municipalities (Prosser, 56). As a result, few new municipal park projects were constructed in Los Angeles in the years following. The Placita de Dolores was one of the rare projects constructed after 1978 utilizing funding from the 1977 Public Works Employment Act that provided \$4 billion in federal funds for public works projects across the United States. It funded a range of projects from highway and street reconstruction/resurfacing, building renovation, sewer and bridge repair, as well as new construction.

The Placita de Dolores was constructed in 1979, outside the period of significance for the Municipal Parks, Recreation, and Leisure theme, which is 1886 to 1978. Therefore, it does not have a direct or significant association with urban park design or city planning within the LACHCS. Furthermore, unlike resources identified by SurveyLA within this theme, the Placita de Dolores was not constructed for active or passive recreation, but rather to commemorate a historic event in Mexican and Mexican American History. "National Register Bulletin #15" states that "a commemorative property cannot qualify for association with the event or person it memorializes;" however, a property may be eligible if it has "acquire[d] significance after the time of its creation through *age, tradition, or symbolic value.*" While the Los Angeles Plaza Historic District is closely associated with the city's Mexican American community, research did not reveal that the plaza itself has become the focus of traditional association with the group's historic identity. It does not appear to be individually associated with a specific event or trend that is significant within the local Mexican American community. Therefore, the plaza does not appear to be significant under Criteria A/1/1 nor does it meet Criteria Consideration G for its association with exceptionally important events or trends in local, state, or national history. It also does not meet Criteria Consideration F as a commemorative property where its age, tradition, or symbolic value has invested it with its own historical significance.

Criteria B/2/2

Criteria B/2/2 states that to be eligible, a property must be associated with the lives of persons significant in our past. The Placita de Dolores was constructed by the Los Angeles Department of Public Works, which is overseen by five commissioners that constitute the Board of Public Works. Warren Hollier was the President of the Board of Public Works in 1979. He was appointed to the Board in 1973 by Mayor Tom Bradley and forced to resign in 1980 for withdrawing thousands of dollars in city funds without proper accounting (KCET, 1973; *Los Angeles Times*, 1980). Research does not suggest that Hollier might be considered a person "significant in our past." "National Register Bulletin #15" states that "the persons associated with the property must be individually significant within a historic context." While Hollier rose to local prominence as the President of the Board of Public Works, no primary or secondary sources were found that detail his specific activities, accomplishments, or influence as an individual within the department beyond the political scandal that led to his resignation in 1980. Therefore, his individual contributions or role cannot be justified as significant within the history of public works projects in Los Angeles. "National Register Bulletin #32" instructs that "when...the significance of the activities, accomplishments, or influence of specific individuals cannot be identified or explained, significance rests more in a property's representation of a pattern of history, and the appropriate Criterion is

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A rather than B." As described above, the Placita de Dolores does not appear to be significant under Criterion A within the context of Municipal Parks, Recreation, and Leisure.

When the plaza was completed, a dedication ceremony was held on May 5, 1979 that was attended by a number of prominent politicians, including President Jimmy Carter, California Governor Jerry Brown, Mayor Tom Bradley, Mario Tapia Ponce, consul general of Mexico, and Los Angeles City Councilman Gilbert Lindsey (*Los Angeles Times*, 1979). The ceremony was intended to commemorate the replica of the Bell of Dolores that was a gift to the City from the Mexican government. No information was found to suggest that any of these individuals were associated with the Placita de Dolores beyond attending the dedication ceremony. Therefore, the property does not appear to be significant under Criteria B/2/2 nor does it meet Criteria Consideration G for its association with an exceptionally important person.

Criteria C/3/3

A property is eligible under Criteria C/3/3 if it embodies the distinctive characteristics of a type, period, or method of construction, represents the work of a master, possesses high artistic values, or lastly, represents a significant and distinguishable entity whose components may lack individual distinction. The Placita de Dolores was evaluated as an example of a Post WWII Public, Civic, Institutional, and Commercial Plaza within the Cultural Landscapes context of the LACHCS.

The Placita de Dolores no longer embodies the distinctive characteristics that would make it a significant example of postwar landscape architecture or urban design. The majority of its original features have been removed, replaced, and/or covered over time, including its original paving, benches, entry stairs, and planters. The replica Bell of Dolores that was once the central feature of the original design has been relocated and the original fountain demolished. Much of the original vegetation has also been removed and replaced over time. Even if the plaza retained the integrity of its original design, it does not appear have been an important example within the context of Post WWII Public, Civic, Institutional, and Commercial Plazas. The plaza was constructed outside the period of significance for the Post WWII Landscape Architecture and Design theme, which is 1945 to 1976. Therefore, it does not have a direct or significant association with postwar landscape design within the LACHCS. Furthermore, important examples exhibit high quality of design and/or are designed by a notable landscape architect or firm. Significant postwar cultural landscapes within Los Angeles include the Union Bank Plaza (1966) by Garrett Eckbo, the Bank of America Center Plaza (1974) by Peter Walker, and the City National Plaza (1972) by Sasaki Walker and Associates. The original design of the Placita de Dolores was an unexceptional, but efficient public plaza with few distinguishing aesthetic features. Therefore, it does not appear to be significant under this aspect of Criteria C/3/3 nor does it meet Criteria Consideration G for its exceptional architectural importance at a local, state, or national level. The plaza also does not meet Criteria Consideration F as a commemorative property significant for its design rather than the event or person being memorialized.

Jerrold Penrose and William A. Holland at the Los Angeles Department of Public Works are noted as the architects. Research did not reveal specific information beyond Penrose's name and that Holland was appointed Los Angeles City Architect in the early 1990s (*New York Times*, 1994). This lack of information suggests that neither are generally recognized for their greatness in the field of landscape architecture and urban design at a local, state, or national level.

The contractor was Peter Kiewit Sons' Co., known today as Kiewit. Kiewit was founded in 1884 as a masonry contracting partnership by brothers Peter and Andrew Kiewit in Omaha, Nebraska. The firm transformed from a local to a national contractor when it expanded its business into highway construction during the 1930s (Kiewit.com). It subsequently built more miles of the U.S. interstate highway system than any other contractor during the 1950s and 1960s. Notable portions constructed by Kiewit include sections through Arizona's Virgin River Canyon and Colorado's Glenwood Canyon, the Eisenhower Tunnel through the Colorado Rockies, and the Fort McHenry Tunnel beneath Baltimore Harbor. Kiewit were the contractors for a number of large infrastructure projects during the postwar period, such as the Flaming Gorge Dam (1958–1964) on the Green River in Utah, the Garrison Dam (1953) on the Missouri River in North

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Dakota, and the Gaseous Diffusion Plant Project (1952–1954) in Portsmouth, Ohio. The firm is noted as the contractors for several buildings and structures listed in the NRHP including: the 14th & 15th Streets and BNRR over U.S. Hwy 81 (1938–1939) in York County, Nebraska; the West Plum Creek Bridge (1938) near Last Chance, Colorado; and the Firestone Tire and Rubber Building (1915) at 2600 Farnam Street in Omaha, Nebraska. Although their body of work has not been the subject of scholarly evaluation, Kiewit is noted as a master contractor in the NRHP nomination for the Barker Building (1929) at 306 S.15th Street in Omaha (Honebrink, Sect. 8-4). Even if Kiewit were widely considered to be master in the field, the Placita de Dolores is likely not the best example of their work. The plaza was a small, minor public works project in comparison to their other postwar projects and does not express a particular phase in the development of the firm, a specific aspect of their work, or a particular idea or theme in their craft. Therefore, it does not appear to be significant under this aspect of Criteria C/3/3 nor does it meet Criteria Consideration G as an example of exceptional importance by a master contractor.

The possession of high artistic values refers to a property's articulation of a particular concept of design so fully that it expresses an aesthetic ideal. A cultural landscape eligible under this aspect of Criteria C/3/3 would need to possess the aesthetic ideals of landscape architecture or urban design principles of a postwar public plaza, which as noted above, the Placita de Dolores as a park space does not possess. Note that this is not an evaluation of each individual artwork within the Placita de Dolores for possessing high artistic value; rather, it pertains to the park space as a whole as a unified designed landscape. *El Grito (The Cry)* was individually evaluated as part of the same project for which this DPR form set has been prepared, because both the Placita de Dolores and *El Grito* have the potential to be directly impacted by the project. Please see the DPR 523 form set for *El Grito* mural for more information. The replica Bell of Dolores, Indian Garden monument, and equestrian statue of Antonio Aguilar from 2012 were not evaluated individually as part of the project, because they have no potential to be directly affected by the project. Furthermore, the Bell of Dolores was moved from its original location and the Indian Garden monument and Antonio Aguilar statue were added after the original construction of the Placita de Dolores, so for the purposes of this evaluation, they constitute alterations to the evaluated resource. The Indian Garden monument and Antonio Aguilar statue are each less than 50 years of age and no information has been found to suggest that they would be of exceptional importance or have achieved significance in their own right and therefore warrant full evaluation at this time.

As noted above under Criteria A/1/1, the plaza is located within the boundaries of the Los Angeles Plaza Park HCM but was constructed after the district was designated in 1970 and therefore is not an original, contributing feature. The plaza was also excluded from the NRHP historic district boundary and therefore does not contribute to the significance of the historic district.

In conclusion, the property does not appear to be significant under Criteria C/3/3 nor does it meet Criteria Consideration G for its exceptional architectural importance either individually or within a district. It also does not meet Criteria Consideration F as a commemorative property significant for its design rather than the event or person being memorialized.

Criteria D/4

To be eligible under NRHP and CRHR Criteria D/4, a property's physical material must have yielded, or may be likely to yield, information important to history or prehistory. This criterion generally applies to archaeological resources and so was not considered as part of this evaluation. Please refer to the *Archaeological and Paleontological Resources Assessment for the Los Angeles Aerial Rapid Transit Project* (AECOM, 2020) for more information pertaining to archaeological resources.

Integrity

The Placita de Dolores was analyzed against the against the seven aspects of integrity: location, materials, workmanship, design, feeling, setting, and association. The plaza has not been moved from its original location;

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therefore, it retains integrity of location. The majority of the plaza's key materials dating from 1979 have been removed, replaced, and or/covered over time. Key materials and features that are no longer extant include the original clay tile paving, concrete entry stairs, concrete planters, concrete fountain with ceramic tiles, concrete perimeter benches clad in clay tile, and metal stair railings. Due to the cumulative effect of these alterations, the overall integrity of materials has been lost. The techniques used in the construction of the plaza have also been diminished as original materials have been removed and/or replaced, often with materials or features of a lesser quality of workmanship. Therefore, the overall integrity of workmanship has been lost. The plaza no longer possesses many of its original design features due to these subsequent alterations over time. The only original features that remain include its overall shape and configuration, the perimeter retaining wall, and the ceramic tile mural. The original design of the plaza is no longer evident; therefore, the overall integrity of design has been lost as well as the integrity of feeling as a municipal park constructed in the late 1970s. The immediate setting of the plaza has been altered by the removal and replacement of original features as described above. The broad setting has also noticeably changed by the construction of the Mozaic Apartments on the corner of N. Alameda Street and Cesar E. Chavez Avenue. Finally, the plaza was not found to be significant for its association with important events or trends under Criteria A/1/1, an important individual under Criteria B/2/2, or as an important example of an architectural type or style under Criteria C/3/3, so there is no relevant integrity of association to evaluate.

The Placita de Dolores has no demonstrable potential for significance under any of the NRHP, CRHR, and HCM criteria nor does it retain integrity. Therefore, it is not a historical resource for the purposes of CEQA.

***B12. References** (Continued from Page 2):

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APPENDIX B
Historical Resources Documentation

APPENDIX B: Historical Resources within Area of Potential Impact (API)							
No.	Resource and Primary Number*	APN	Address	Other Addresses	Date of Construction	Status Code(s)	Designated/ Surveyed
1	Los Angeles Union Station Passenger Terminal and Grounds (19-171159)	5409-023-941	800 N. Alameda St	N/A	1939	1S 5S1	Listed in NRHP and CRHR Listed as LAHCM
1A	Macy Street Grade Separation	N/A	Over Cesar E. Chavez Ave, east of Alameda St	N/A	1937	1S 3S, 3CS, 5S3 Category 1	Contributor to a historic district listed in NRHP and CRHR
2	Los Angeles Plaza Historic District (19-167020)	(see below)	Cesar E. Chavez Ave Los Angeles St Main St Olvera St	N/A	(see below)	1S 5S1	Listed in NRHP and CRHR Listed as LAHCM
2A	Garnier Building (Garnier Block)	5408-008-905	419 N. Los Angeles St	N/A	1890	1D 2D3	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2B	Sanchez Building (19-171617)	5408-008-905	425 N. Los Angeles St	N/A	1898	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2C	Old Plaza Fire House (19-167016)	5408-008-905	134 E. Paseo de la Plaza	N/A	1884	1D 7L	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM Listed as CHL

APPENDIX B: Historical Resources within Area of Potential Impact (API)

No.	Resource and Primary Number*	APN	Address	Other Addresses	Date of Construction	Status Code(s)	Designated/ Surveyed
2D	Hellman-Quon Building (Hellman Building, Visitor's Center)	5408-008-905	130 E. Paseo de la Plaza	N/A	1900	1D 2D3	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2E	Masonic Hall (Masonic Building) (19-167105)	5408-008-905	416 N. Main St	N/A	1858	1D 2D3	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2F	Merced Theatre (19-171566)	5408-008-905	420 N. Main St	N/A	1870	1D 2D3 7L	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM Listed as CHL
2G	Pico House (Pico Hotel) (19-171572)	5408-008-905	424 N. Main St	N/A	1869-1870	1D 2D3 7L	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM Listed as CHL
2H	Vickrey-Brunswig Building (19-171607)	5408-007-904	501 N. Main St	N/A	1888	1D 2D	Contributor to the Los Angeles Plaza Historic District listed in NRHP and CRHR
2I	Plaza House (Garnier Block) (19-171608)	5408-007-904	507 N. Main St	N/A	1883	1D 2D	Contributor to the Los Angeles Plaza Historic District listed in NRHP and CRHR

APPENDIX B: Historical Resources within Area of Potential Impact (API)							
No.	Resource and Primary Number*	APN	Address	Other Addresses	Date of Construction	Status Code(s)	Designated/ Surveyed
2J	Plaza (Plaza Area, Plaza Park)	5408-008-900	N. Main St	524 N. Main St 100 E Paseo de la Plaza 125 E. Paseo de la Plaza	c. 1815, 1932, 1962	1D 7L	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM Listed as CHL
2K	Old Plaza Church (Nuestra Señora la Reina de Los Angeles Church [Our Lady Queen of the Angels]) (19-171610)	5408-007-007	535 N. Main St	N/A	1822-1913	1D 5S1 7L	Contributor to the Los Angeles Plaza Historic District listed in NRHP and CRHR Listed as CHL Listed as LAHCM
2L	Plaza Community Center (Biscailuz Building) (19-174278)	5408-011-908	125 E. Paseo de la Plaza	600 N. Olvera St	1926	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2M	Plaza Methodist Church (19-174277)	5408-011-908	115 E. Paseo de la Plaza	N/A	1926	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2N	Plaza Substation (19-167182)	5408-011-908	611 N. Los Angeles St	N/A	c. 1903	1S 1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM Listed in NRHP and CRHR

APPENDIX B: Historical Resources within Area of Potential Impact (API)

No.	Resource and Primary Number*	APN	Address	Other Addresses	Date of Construction	Status Code(s)	Designated/ Surveyed
2O	Avila Adobe (19-167019)	5408-011-908	10 E. Olvera St	N/A	1818	1D 7L	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM Listed as CHL
2P	The Winery	5408-011-908	11 E. Olvera St	845 N. Alameda St	1870-1914	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2Q	Machine Shop	5408-011-907	10 W. Olvera St	N/A	1910	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2R	Sepulveda House (19-167015)	5408-011-907	622-624 N. Main St	N/A	1887	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2S	Pelanconi House and Warehouse (19-167018)	5408-011-907	17 W. Olvera St	630 N. Main St	c. 1855, 1910	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM
2T	Hammel Building	5408-011-907	634-642 N. Main St	N/A	1909	1D	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM

APPENDIX B: Historical Resources within Area of Potential Impact (API)

No.	Resource and Primary Number*	APN	Address	Other Addresses	Date of Construction	Status Code(s)	Designated/ Surveyed
2U	Italian Hall (19-171555)	5408-011-907	644-650 N. Main St	N/A	1907-1908	1D 3 3B	Contributor to the Los Angeles Plaza Historic District listed in NRHP, CRHR, and LAHCM Evaluated individually eligible for NRHP
3	El Grito (The Cry) Mural	5408-010-900	815 N. Alameda St	N/A	1977-1979	3S, 3CS, 5S3	Evaluated individually eligible for NRHP, CRHR, and LAHCM
4	Los Angeles Terminal Annex Post Office (19-170973)	5409-015-015	900 N. Alameda St	N/A	1938	1S 2S2	Listed in NRHP and CRHR
5	Philippe the Original	5408-028-004	1001 N. Alameda St	N/A	1925	3S, 3CS, 5S3	Evaluated eligible for NRHP, CRHR, and LAHCM
6	Granite Block Paving	N/A	Bruno Street between Spring Street and Main Street	N/A	c. 1800s	5S1	Listed as LAHCM
7	Capitol Milling Company (19-170957)	5414-014-001	1231 N. Spring St	N/A	1855-1889	2S2	Determined eligible for NRHP through Section 106 process Listed in CRHR
8	1035 N. Broadway	5414-018-002	1035 N. Broadway	1031 N. Broadway 1033 N. Broadway 413 W. Cottage Home St	1890	3S, 3CS, 5S3	Evaluated eligible for NRHP, CRHR, and LAHCM

APPENDIX B: Historical Resources within Area of Potential Impact (API)							
No.	Resource and Primary Number*	APN	Address	Other Addresses	Date of Construction	Status Code(s)	Designated/ Surveyed
9	St. Peter's Italian Catholic Church (19-170957)	5414-018-025 5414-018-026	1041 N. Broadway	N/A	1946-1972	2S2 5S1 3CS, 5S3	Determined eligible for NRHP and CRHR through Section 106 process Listed as LAHCM
10	Cathedral High School (19-170957)	5414-019-007	1253 N. Bishops Rd	520 N. Cottage Home St	Various	2S2 5S1	Determined eligible for NRHP through Section 106 process Listed in CRHR Listed as LAHCM
11	451 E. Savoy St	5414-021-013	451 E. Savoy St	N/A	1896	3S, 3CS, 5S3	Evaluated eligible for NRHP, CRHR, and LAHCM
12	Charles B. Wellman Residence (19-170956)	5414-021-016	437 E. Savoy St	437 ½ E. Savoy St 439 E. Savoy St 439 ¼ E. Savoy St 439 ½ E. Savoy St 439 ¾ E. Savoy St	1894	2S2	Determined eligible for NRHP and CRHR through Section 106 process
13	Arroyo Seco Parkway Historic District	N/A	N/A	N/A	1938-1953	1S	Listed in NRHP and CRHR

* The primary number of the resource is listed if available in the Office of Historic Preservation Built Environment Resources Directory.



Appendix B - Historical Resources Documentation

Los Angeles Union Station Passenger Terminal
Macy Street Grade Separation

National Register of Historic Places Nomination Form: 1980

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Los Angeles Union Passenger Terminal

AND/OR COMMON Los Angeles Union Station

2 LOCATION

STREET & NUMBER 800 North Alameda Street

CITY, TOWN

Los Angeles

—NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT
25th

STATE

California

VICINITY OF
CODE
06COUNTY
Los AngelesCODE
037**3 CLASSIFICATION****CATEGORY** DISTRICT BUILDING(S) STRUCTURE SITE OBJECT**OWNERSHIP** PUBLIC PRIVATE BOTH**PUBLIC ACQUISITION** IN PROCESS BEING CONSIDERED**STATUS** OCCUPIED UNOCCUPIED WORK IN PROGRESS**ACCESSIBLE** YES: RESTRICTED YES: UNRESTRICTED NO**PRESENT USE** AGRICULTURE COMMERCIAL EDUCATIONAL ENTERTAINMENT GOVERNMENT INDUSTRIAL MILITARY MUSEUM PARK PRIVATE RESIDENCE RELIGIOUS SCIENTIFIC TRANSPORTATION OTHER:**4 OWNER OF PROPERTY**

NAME Southern Pacific, Santa Fe, Union Pacific

STREET & NUMBER 800 North Alameda Street

CITY, TOWN

Los Angeles

VICINITY OF

STATE
California 90012**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Los Angeles County Hall of Records

STREET & NUMBER

300 West Temple Street

CITY, TOWN

Los Angeles

STATE
California 90012**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Historical Monument No. 101

DATE

August 2, 1973

 FEDERAL STATE COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDS

Cultural Heritage Board, Room 1500, City Hall

CITY, TOWN

Los Angeles

STATE
California 90012

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The main portion of the Los Angeles Union Station extends 850 feet along Alameda Street in a north-south direction, and consists of a series of tile-roofed rooms and arcades in varying proportions. The larger and taller of these are near the center, the others tapering down toward the two ends. Perpendicular to and easterly of the main mass, are a waiting room and an arcade, also tile roofed, plus a wall, which together with the adjoining north-south oriented service area form an "H".

The reddish brown of the Mission tile roofs is complemented by the cream color of the outside walls and the terra cotta-colored dado which is all around the main building. In contrast to the general horizontality is the clock tower, which rises to 125 feet and stands near the main entrance.

The archway over the main entrance and the adjoining tower give one a slight feeling of entering a California Spanish mission. As you pass this entrance, you enter a huge foyer, square in plan and flanked on all four sides by broad arches.

This great foyer opens to the north and to the east upon impressive halls with finely decorated beamed ceilings. Below are floors paved with red quarry tile plus broad multicolored swaths with geometric patterns created with marble from Vermont and Tennessee, as well as from Belgium, France and Spain, combined with Montana Travertine. These swaths, suggestive of immense carpets, run the length of the two main halls and converge into a square-shaped pattern in the middle of the entrance foyer, Belgian black marble, ceramic tile and travertine form the border on the walls. Doors and windows are bronze.

The upper walls and the ceiling panels of the main rooms are covered with acoustic tile. The acoustics are superb throughout.

The north hall is used for ticketing and waiting. It measures 80 x 140 feet and has a ceiling 50 feet high. The east hall is the main waiting room. It measures 90 x 150 feet, has a 40 foot ceiling, and is flanked on the north and south sides by spacious patios which feature plants typical of Southern California and have benches that provide additional seating for waiting.

South of the entrance foyer is an open arcade whose arches echo the ones which flank the foyer. This arcade is used as an additional entrance and exit and provides a view of the south patio from the front of the station. The floor of the arcade is red quarry tile as is the floor of the former Fred Harvey Restaurant with which it connects to the south

The restaurant is approximately 70 x 100 with a 30 foot ceiling. On the wainscot and around the doors and windows is the same colored tile as is found in the rest of the building. On one side of the restaurant is a red tile stairway with a wrought iron railing that leads to a mezzanine above the kitchen area.

At the north and south ends of the front part of the station are arcades that extend toward the adjoining streets and provide protection from the ele-

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ITEM NUMBER

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PAGE

1

Mr. H. D. Fish, General Manager
The Atchison, Topeka and Santa Fe Railway Company
121 East Sixth Street, Room 640
Los Angeles, CA 90014

cc to:

Mr. Thomas I. McKnew, Jr.
General Attorney
The Atchinson, Topeka and Santa Fe Railroad Company
121 East Sixth Street
Los Angeles, CA 90014

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ments to those arriving or departing by public transportation. These tile-roofed low-rise extensions have a scale approaching that of a residence and contribute greatly to the charm of the building.

Just east of the main waiting room is a spacious corridor in which the surface materials of the floors and walls in the main halls are continued. Surrounding this corridor on the other three sides are service facilities which extend under some of the track area. The tracks are reached by way of a tunnel that is at the same level as the station and which acts as a spine to a series of ramps that go up to the raised track level.

The massing and general proportions of the main station buildings, the Mission tile roofs, the archways, the patios, all reflect a strong California Spanish Colonial influence. However, the detailing is a blending of 1930's Art Deco and Spanish, in some instances the former being stronger than the latter, as is the case with the light fixtures and furnishings.

The overall style of the station could be called "composite transitional". It was this quality which for several decades made the station look very up-to-date, while at the same time having strong links to the past.

The basic California Spanish Colonial theme was selected for the specific purpose of having the station blend with the El Pueblo de Los Angeles, the Birthplace of the City, which is just across Alameda Street (and is already in the National Register of Historic Places).

There has been no major remodeling since the station was built. Cleaning and painting are the main things that are needed to make it look like the original.

The boundaries described in this nomination and shown in the submitted maps are the original boundaries of the Station. Additional property was later purchased by the railroads along the eastern fringe, giving the Station frontage on four streets.

Structures and areas, other than those previously described, consist of the following:

1. The service areas just east of and on a similar level as the main Station are in two sections. On the north side is the baggage-handling area which has concrete walls and floors. A reduced portion of this area is still being used for baggage handling. On the south side is a mechanical equipment room and an area formerly used as a freight depot by the now defunct Pacific Electric Interurban Railway. This area also has concrete walls and floors and portions of it are being used for storage not related to the Station.

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2. In the upper level, above the service areas just described is a truck-height concrete platform, 60 feet wide and 800 feet long, roofed over by a steel shed-type roof. The platform is open on the east side and flanked by a row of industrial-type overhead doors along the west side. At each end of the platform is a two-story, flat-roofed office building of concrete construction, of no particular style but painted the same color as the main station building. These two small office buildings and the platform were formerly used by the Railway Express Agency when it was in operation.
3. Also in the upper level and over the pedestrian islands between the railroad tracks, are Y-shaped sheds consisting of corrugated-iron panels supported by steel columns, both of which are badly rusted and in need of cleaning and painting. These sheds provide protection from the sun and the rain and are expected to continue to be needed as long as the tracks are used for passenger trains.

The facilities above described have no special aesthetic value and are historical only to the extent that they served a utilitarian function as a part of the overall station, when it was in full operation. However, their location is such that any new development that takes place in their vicinity needs to be carefully designed so as to blend with the significant portion of the station, both aesthetically and functionally. That is the main reason why they have been included in the nomination. ✓

8 SIGNIFICANCE

PERIOD AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1936 - 1939

BUILDER/ARCHITECT John & Donald B. Parkinson, Architect

STATEMENT OF SIGNIFICANCE

The Los Angeles Union Station is a very handsome landmark that is a milestone in architectural history and in the history of transportation in America. Although less than 50 years of age, the property is on exceptional importance. Built when railroad passenger service was on the decline, it was the last of the great passenger service was on the decline, it was the last of the great passenger terminals to be built in a monumental scale in a major American city. Because of this, plus its impressive appearance, it has been called "The Grand Finale of the Golden Age of Railroads in America." It combined three major railroad systems into one terminal in the heart of the city, using a stub-end track arrangement. Architecturally, the building is one of the finest expressions of the 1930's styling in this country. It skillfully combines Streamlined Moderne with Spanish Colonial Revival to create an expression which is two-fold; the sleek, streamlined transportation imagery of the Moderne, highly appropriate to a center of railroad transportation, and the historical imagery of Spanish revival architecture, a major element of the Southern California cultural landscape. Integrity is almost totally intact, with original decoration, ornamentation, fixtures and furnishings still in place. Architecturally, it remains one of the great examples of its type and period in this country.

The Los Angeles Union Station is probably the only major station in the Spanish style ever built in America, as well as the only major station in which landscaping was an important and integral part of the original design. What makes it so outstanding is that both of these were done so well as to lead many to believe that it is the most handsome railroad station ever built.

The main reason why the Spanish style was chosen was to have the station blend with the El Pueblo de Los Angeles across Alameda Street to the west. The Terminal Annex Post Office, which flanks the station on the north, was built almost concurrently with it, has a similar architectural style, and provides a harmonious backdrop to many views of the station from the south, looking north. These three mutually-complementing elements constitute a fine example of good community planning.

The architects who designed Union Station were very cognizant of the nature of the location and its surroundings. No other major station so perfectly reflects the climate, geography, and the heritage of the region in which it was built.

The area of the site had been a part of the original Pueblo de Los Angeles. The west half later became a part of the first Asian (Chinese) community in Southern California. That community started shortly after the Gold Rush and was strengthened by additional settlers in the later 1860's when the first rail line in Southern California was built. This line ran from Los Angeles to Wilmington along what is now Alameda Street. Most of the laborers who built the line were Chinese.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

1. California Arts and Architecture - June 1939
2. Los Angeles Cultural Heritage Board - Designation 101
3. L.A. Union Passenger Terminal -
4. (Owners of the property)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 41 **UTM NOT VERIFIED**
 QUADRANGLE NAME Los Angeles, California QUADRANGLE SCALE 1:24,000

UTM REFERENCES

ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING
A 1, 1	3 8, 6 2, 2, 0	3, 7 6, 8 6, 0, 0	B 1, 1	3 8, 5 8, 5, 0	3, 7 6, 8 6, 8, 0
C 1, 1	3 8, 5 9, 2, 0	3, 7 6, 9 0, 6, 0	D 1, 1	3 8, 6 1, 5, 0	3, 7 6, 8 9, 8, 0
E 1, 1	3 8, 6 2, 0, 0	3, 7 6, 9 1, 1, 0	F 1, 1	3 8, 6 1, 4, 0	3, 7 6, 9 1, 4, 0
G 1, 1	3 8, 6 2, 6, 0	3, 7 6, 9 2, 6, 0	H 1, 1	3 8, 6 3, 0, 0	3, 7 6, 9 2, 2, 0

VERBAL BOUNDARY DESCRIPTION

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Ruben Lovret, City Planner

ORGANIZATION Los Angeles City Planning Department DATE August, 1978

STREET & NUMBER Room 605, City Hall TELEPHONE (213) 485-3744

CITY OR TOWN Los Angeles, STATE California

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Kenneth M. Ellison

TITLE

DATE 8/22/79

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I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE 11/13/80

KEEPER OF THE NATIONAL REGISTER

ATTEST: *Patrick Andrews*
 CHIEF OF REGISTRATION

DATE 10/28/80

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The first railroad station in Los Angeles (1869) was located near the southwest corner of the present Station site. This first station was used by newly arrived Anglo settlers who had traveled on sailing ships and came ashore at Wilmington. It was also used by Chinese laborers who lived in the nearby vicinity of the station and worked on farms served by the new rail line. The building of this rail line and station stimulated the construction of the Pico House Hotel facing the Old Plaza, also in 1869.

In 1876, Southern Pacific completed the first major rail line to come to Los Angeles. This new line ran along Alameda Street in front of the present Station and joined the Wilmington line in the vicinity of the original Station. The Wilmington line soon became a part of Southern Pacific and a new Southern Pacific Station was built a few blocks to the north. A few years later, when the Santa Fe and Union Pacific came to Los Angeles, they each built their own stations.

✓ The construction of the present Station marked the end of a 30 year legal battle whereby the City of Los Angeles sought to force the three railroads serving the City to build one Union Station. Prior to 1939, Passenger trains ran along the middle of some of the City's most important streets, interfering with traffic and causing numerous accidents.

A Union Station, in the same vicinity as the present one, was first proposed in 1922 by the Allied Architects' Plan for the Los Angeles Civic Center. In then Chinatown had to be relocated to North Broadway and was named New Chinatown.

The completion of the present Station, plus the Terminal Annex Post Office immediately to the north, were considered very major achievements in urban development and transportation at the time and both played an important role in the logistics of World War II, particularly the later phase which was centered in the Pacific.

During the period of its peak use, during World War II and the years immediately following, the present Station had 30 scheduled trains coming in and 30 going out, for a total of 60. However, during this period a great majority of these trains had two "sections" meaning two separate, complete trains operating on the same schedule, for a grand total of more than 100 trains every 24 hours. These figures were obtained from the Superintendent of the Station.

As the metropolitan freeway network gradually took shape, once again Union Station found itself in the middle of the hub of the latest ground transportation system. A number of recent studies have indicated that the most logical place to locate a very modern Multi-Modal Transportation Center is where the proposed El Monte Busway extension would converge with the existing railroad tracks that serve Union Station. Plans are proceeding on that basis and include a possible subway and an elevated "people mover."

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Thus, the immediate vicinity of Union Station, not only has been the vortex of the area's gradually evolving land transportation system throughout most of the City's history, but is expected to continue that role far into the foreseeable future.

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The nominated property is bounded on the west by Alameda Street, on the east by a line 1200 feet from and parallel to Alameda Street, on the south by the Arcadia Street off-ramp of the Santa Ana Freeway, and on the north by Macy Street, except for a portion where the track area extends northerly in an irregular shape bounded on the north by Vignes Street.

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LOS ANGELES UNION PASSENGER TERMINAL, LOS ANGELES COUNTY, CALIFORNIA

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Supplemental Information

The Los Angeles Union Passenger Terminal is significant for its role in the history of transportation in the city of Los Angeles and the United States. Its integrated design combined the passenger and express operations of three separate railroad companies into a single new terminal complex on a short dead-end track. The final product resulted from more than 20 years of litigation between the city, state, and the railroad companies. Prior to the construction of the unified terminal complex, Southern Pacific, the Atchison, Topeka, and Santa Fe, and the Los Angeles and Salt Lake (later the Union Pacific) owned their own depots at three different locations east of the central city, although Southern Pacific and Union Pacific later shared a single depot in the decade prior to the construction of LAUPT. Some of the trains were carried to their respective terminals through city streets at grade, creating a dangerous situation as automobile traffic increased. The incoming lines of the three companies were in relatively close proximity; the combination of the three into a single terminal appeared relatively easy. However, the railroad companies were opposed to attempts to combine their operations in a single terminal. Numerous legal battles finally culminated in the 1931 court decision which resulted in the construction of the new union terminal at a site immediately east of the Los Angeles Plaza. The type of terminal layout then became a major point of litigation, resulting in additional delays. Santa Fe favored a through terminal; the Union Station plan, however, was to create a stub-end terminal with all three lines consolidated on a short, dead-end trackage system. The operational disadvantages of utilizing this type of system was a major objection of the railroad companies. The stub-end system created an end-of-the-line station with the tracks ending at bumpers; it had been used in the construction of most of the major urban passenger terminals in the United States during the 19th and early 20th centuries. The LAUPT plan placed the main passenger terminal building at the side of the stub-end track network, with a series of ramps and an underground passage connecting the platforms with the waiting room.

The site selected for the new LAUPT complex was that of the old Chinatown area immediately east of the Los Angeles Plaza. The city favored this location, bringing the combined rail network into the center of the city near the civic center. Construction of the complex began in 1934 after the clearance of much of the old Chinatown. The first phase involved the construction of a large earth platform on the eastern portion of the property, elevating the track area 12 feet above Macy Street on the north and 16 feet above Aliso Street on the south. The ramps and pedestrian subway connection to the site of the main terminal building were also constructed in this early phase. However, a dispute over the proposed location of an adjacent postal facility caused further delay of the construction of the main terminal building. The Los Angeles Union Passenger Terminal finally opened on May 7, 1939.

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LOS ANGELES UNION PASSENGER TERMINAL, LOS ANGELES COUNTY, CALIFORNIA

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The LAUPT complex was the last major railroad terminal to be built in the United States. The complex is an integrated system of considerable architectural and historical merit resulting from years of effort to create a consolidated passenger terminal. The three major railroad lines were brought together over a set of throat tracks, with a carefully designed arrangement of turn-outs, cross-overs and double slip switches which permitted trains of each company to be routed to any track in the station at any time. The trains were shunted onto 16 tracks. Eight double ramps lead from the platforms to a subterranean tunnel which leads to the main waiting room. In addition, six tracks were constructed exclusively for express and baggage service. The terminal integrated passenger, baggage and express services to a high degree. Parcels and baggage were processed for transcontinental shipment in the support facilities immediately behind the main terminal building. Express parcels were brought in by truck to Railway Express loading docks on the second level. In addition, Pacific Electric Railway's freight box motor fleet utilized a part of the southern portion of the terminal property. A small freight service yard connected directly with the Railway Express building. Pacific Electric collected freight and parcels throughout the Los Angeles Basin, and centralized them at LAUPT for shipment throughout the United States; most passenger trains included a number of express and baggage cars.

The main architectural focus of the complex is the passenger station itself. The support facilities for baggage and parcel shipment immediately behind it are more utilitarian in appearance. The terminal complex is bordered by retaining walls on the north and south sides which reflect the Art Deco influences in the 1930's design. At the east end of the complex a large berm forms the border. The 500-foot pedestrian subway connects the main terminal building with the tracks; it is integrated structurally and visually into the design, using linear bands of subdued colors to unite the two areas. Colors chosen are those traditionally associated with the Southwestern deserts, including earth tone reds, oranges, yellows, and browns. Light fixtures of the 1930's period are placed in the ceiling leading to the eight sets of double ramps rising to the platforms between the tracks; the platforms are surmounted by the original butterfly sheds.

The Los Angeles Union Passenger Terminal was the destination and point of origin of a number of the country's most famous transcontinental trains of the period including Santa Fe's "El Capitan," "Super Chief," and "California Limited," Union Pacific's crack streamliner "City of Los Angeles" and the "California Limited," and Southern Pacific's "Golden State." Although built when rail passenger service was declining, the terminal saw a resurgence of rail travel during the Second World War. With the competition from the newly

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LOS ANGELES UNION PASSENGER TERMINAL, LOS ANGELES COUNTY, CALIFORNIA

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developed Los Angeles International Airport in the 1950's, rail passenger service at LAUPT began a steady decline. The number of trains was reduced over the years. Today, LAUPT continues to function under the operation of Amtrak with several transcontinental trains operating from the station and six trains daily to San Diego. At present, the California Department of Transportation plans to increase passenger rail service in the Los Angeles-San Diego corridor; ridership on this route has increased substantially over the last several years.

The LAUPT complex retains a very high degree of its original design integrity as an integrated unit. The major alterations has been the removal of the former Pacific Electric Freight service yard at the south end of the complex and its replacement by an addition to the Railway Express Agency offices in the 1950's. The new addition was built in a style which repeated that of the earlier retaining wall at the ground level; the second level was built as a covered freight platform. This addition is not significant historically or architecturally to the LAUPT complex.

In summary, the Los Angeles Union Passenger Terminal complex is significant in the history of transportation in Los Angeles, the state, and the nation. Its integrated design reflects the historical evolution through years of litigation to consolidate three major railroads into a single terminal complex. In addition, the main passenger terminal building remains one of the great architectural statements of its time. With its high overall integrity, the Los Angeles Union Passenger Terminal complex still remains the "Last of the Great Stations."

SOURCES:

Bill Bradley, The Last of the Great Stations: 40 Years of the Los Angeles Union Passenger Terminal, Interurbans Special 72, Interurbans Publications, Glendale, California, 1979. 110 pp.

John A. Droege, Passenger Terminals and Trains, Kalmbach Publishing Company, Milwaukee, Wisconsin, 1969. 410 pp.

S. V. Meigs, "The Union Passenger Terminal, Los Angeles, California," unpublished manuscript, c. 1934. 30 pp.

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Los Angeles Union Passenger Terminal

(ADDENDUM) (Original nomination)

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The boundaries described in this nomination and shown in the submitted maps are the original boundaries of the Station. Additional property was later purchased by the railroads along the eastern fringe, giving the Station frontage on four streets.

The area of the site had been a part of the original Pueblo de Los Angeles. The west half later became a part of the first Asian (Chinese) community in southern California. That community started shortly after the Gold Rush and was strengthened by additional settlers in the late 1860's when the first rail line in southern California was built. This line ran from Los Angeles to Wilmington along what is now Alameda Street. Most of the laborers who built the line were Chinese.

The first railroad station in Los Angeles (1869) was located near the southwest corner of the present Station site. This first station was used by new Anglo settlers who had traveled on sailing ships and came ashore at Wilmington. It was also used by Chinese laborers who lived in the nearby vicinity of the station and worked on farms served by the new rail line.

In 1876, Southern Pacific completed the first major rail line to come to Los Angeles. This new line ran along Alameda Street in front of the present Station and joined the Wilmington line in the vicinity of the original Station. The Wilmington line soon became a part of Southern Pacific and a new S. P. Station was built a few blocks to the north. A few years later, when the Santa Fe and Union Pacific came to Los Angeles, they each built their own stations.

The construction of the present Station marked the end of a lengthy legal battle whereby the City of Los Angeles sought to force the three railroads serving the City to build one Union Station. Prior to 1939, passenger trains ran along the middle of some of the City's most important streets, interfering with traffic and causing numerous accidents.

A Union Station, in the same vicinity as the present one, was first proposed in 1922 by the Allied Architects' Plan for the Los Angeles Civic Center. In 1933, when the present Station site was cleared, a major portion of the then Chinatown had to be relocated to north Broadway and was named New Chinatown.

The completion of the present Station, plus the Terminal Annex Post Office immediately to the north, were considered very major achievements in urban development and transportation at the time and both

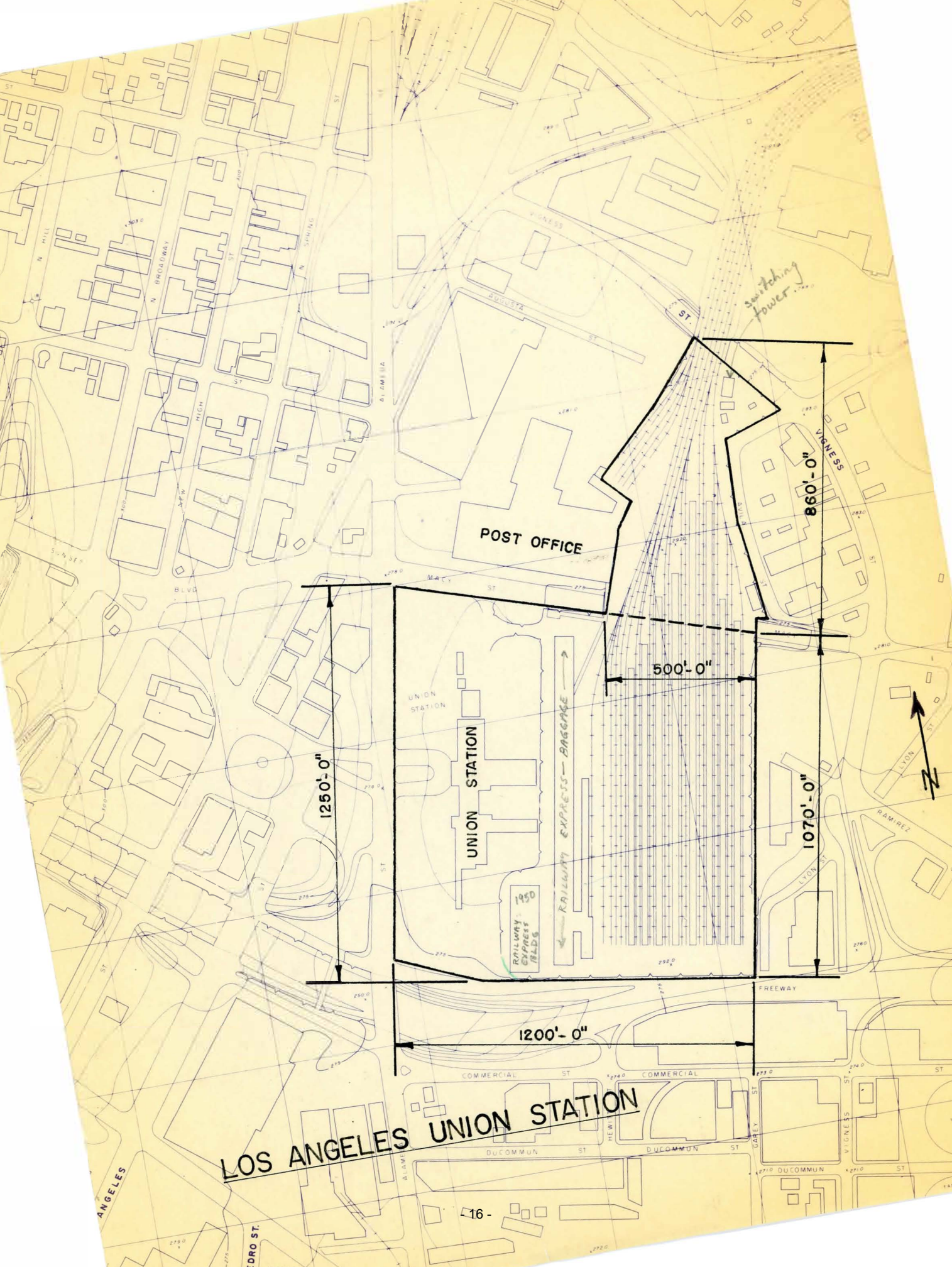
played an important role in the logistics of World War II, particularly the later phase which was centered in the Pacific.

During the period of its peak use, during World War II and the years immediately following, the present Station had 30 scheduled trains coming in and 30 going out, for a total of 60. However, during this period a great majority of these trains had two "sections", meaning two separate, complete trains operating on the same schedule, for a grand total of more than 100 trains every 24 hours. These figures were obtained from the Superintendent of the Station.

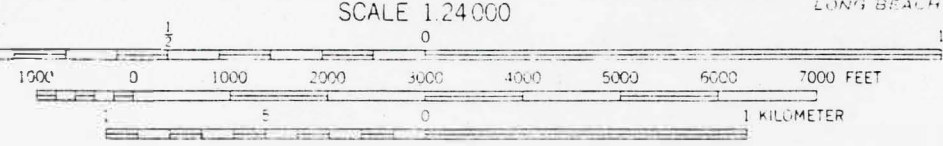
As the metropolitan freeway network gradually took shape, once again Union Station found itself in the middle of the hub of the latest ground transportation system. A number of recent studies have indicated that the most logical place to locate a very modern Multi-Modal Transportation Center is where the proposed El Monte Busway extension would converge with the existing railroad tracks that serve Union Station. Plans are proceeding on that basis and include a possible subway and "people mover".

Thus, the immediate vicinity of Union Station, not only has been the vortex of the area's gradually evolving land transportation system throughout most of the City's history, but is expected to continue that role far into the foreseeable future.

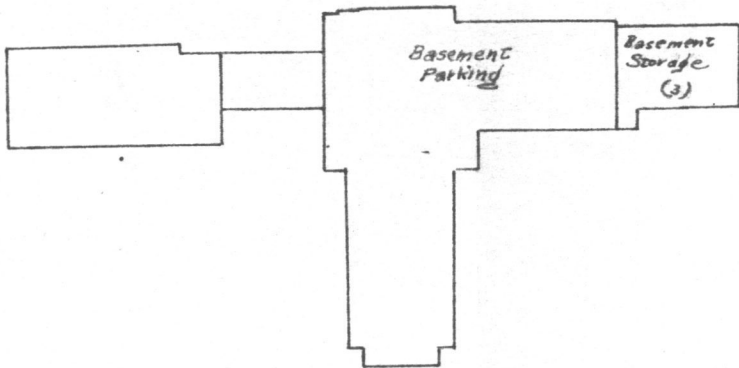
The Los Angeles Union Station is a very handsome landmark that is a milestone in architectural history and in the history of transportation in America.



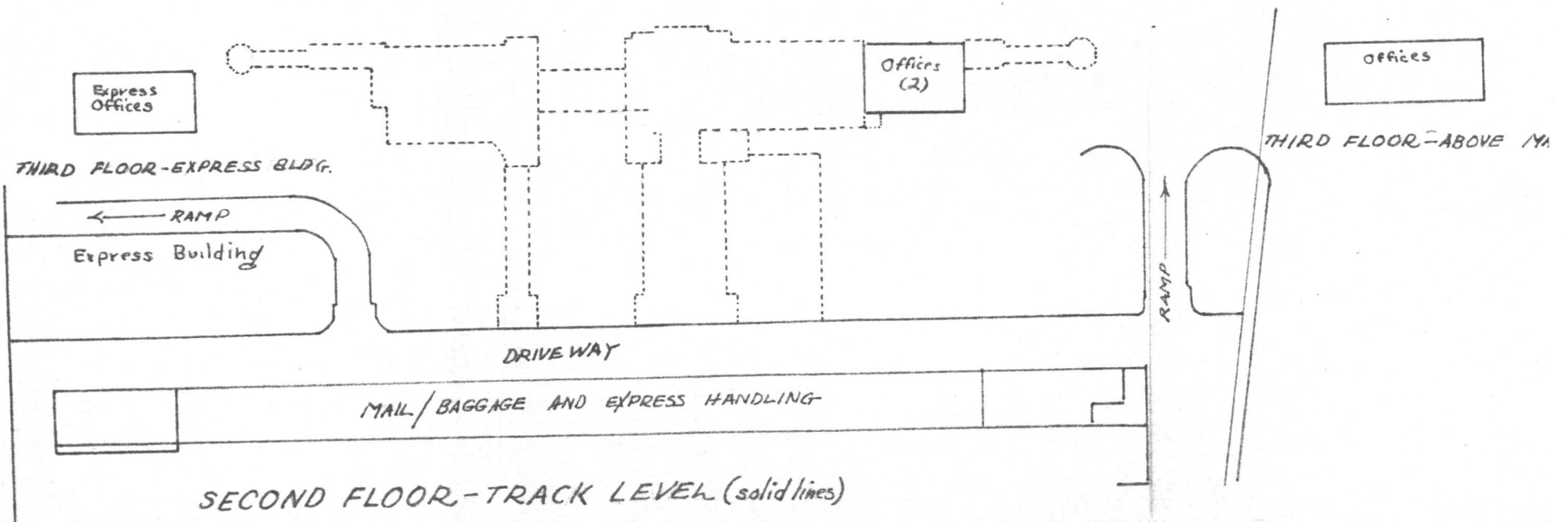
LOS ANGELES UNION STATION



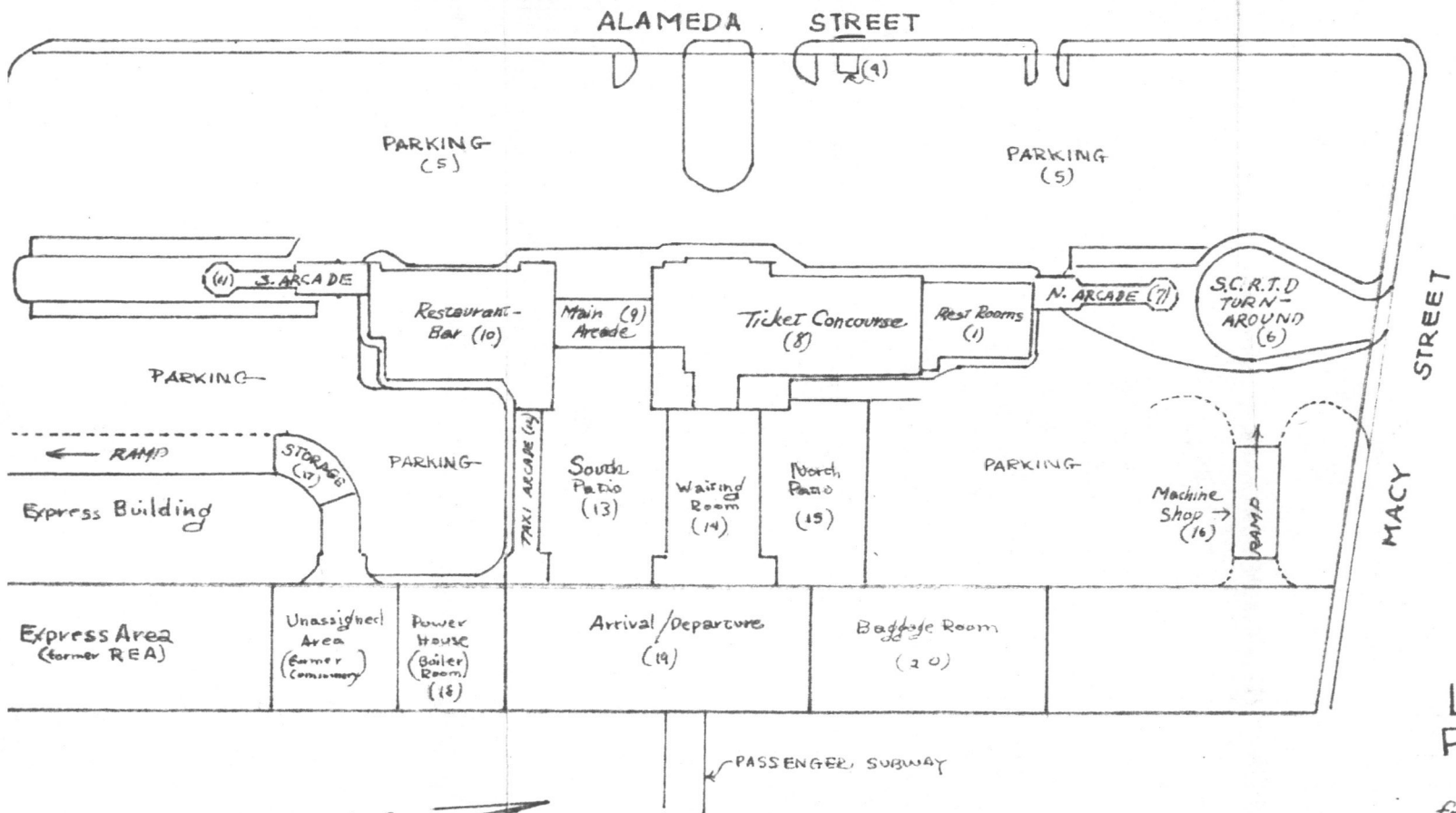
CONTOUR INTERVAL 20 FEET
 DOTTED LINES REPRESENT 10-FOOT CONTOURS



BASEMENT LEVEL



SECOND FLOOR-TRACK LEVEL (solid lines)



estimated areas = sq.ft.

1. Rest Rooms	4,850
2. Offices	4,850
3. Basement/Storage	4,850
4. Photo Studio	350
5. Parking	-
6. S.C.R.T.D.	-
7. North Arcade	2,250
8. Ticket Concourse	22,630
9. Main Arcade	3,040
10. Restaurant	10,757
11. South Arcade	10,925
12. Taxi Arcade	8,750
13. South Patio	28,500
14. Waiting Room	13,621
15. North Patio	12,750
16. Machine Shop	3,920
17. Storage	3,000+
18. Power House	10,500
19. Arrival/Departure	26,093
20. Baggage	17,978
21.	-

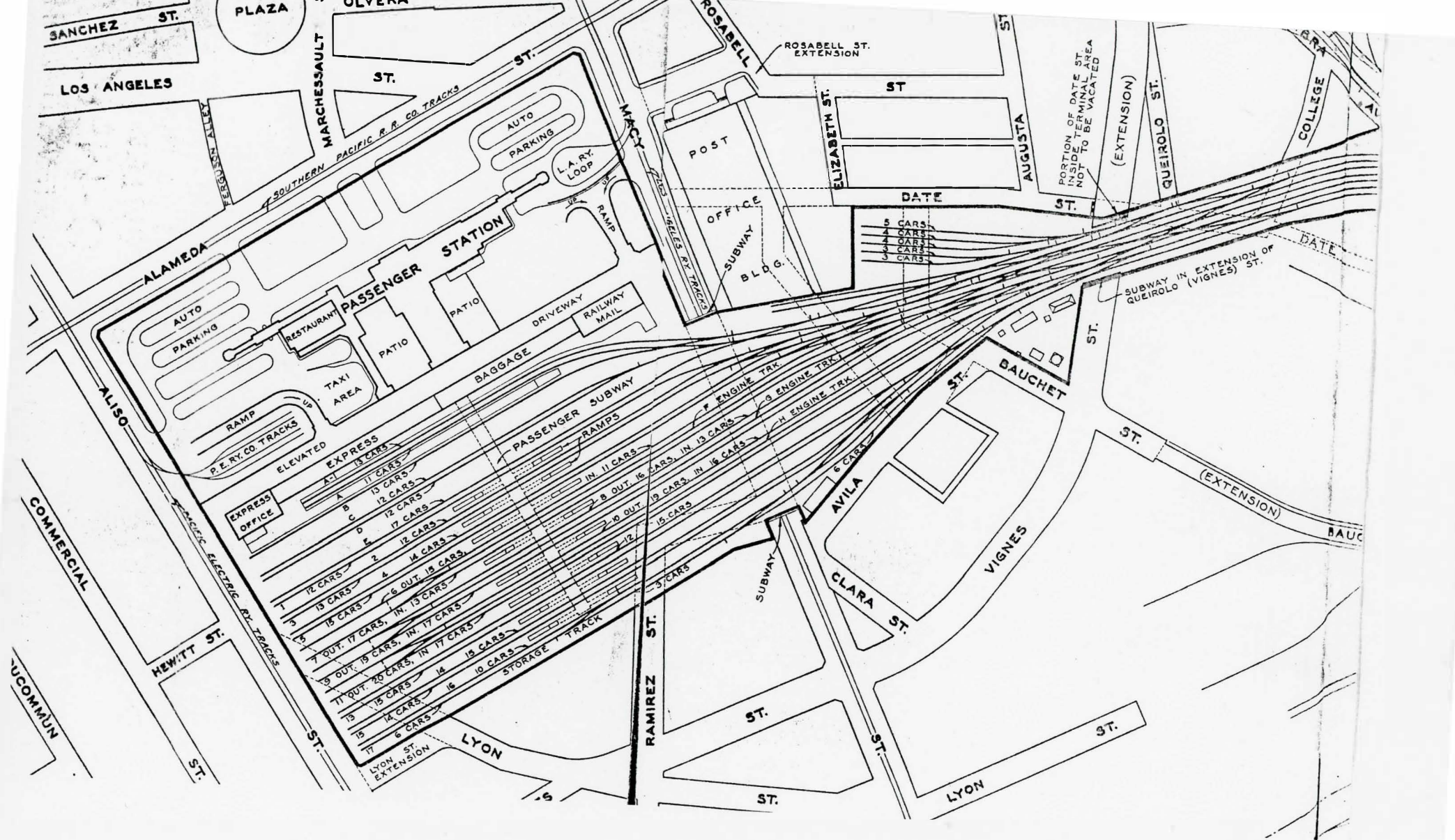
Los Angeles Union
Passenger Terminal
4-26-78

from SANIT-PE Drawing No. 98-34602-2



PLAN
FIRST FLOOR - STREET LEVEL

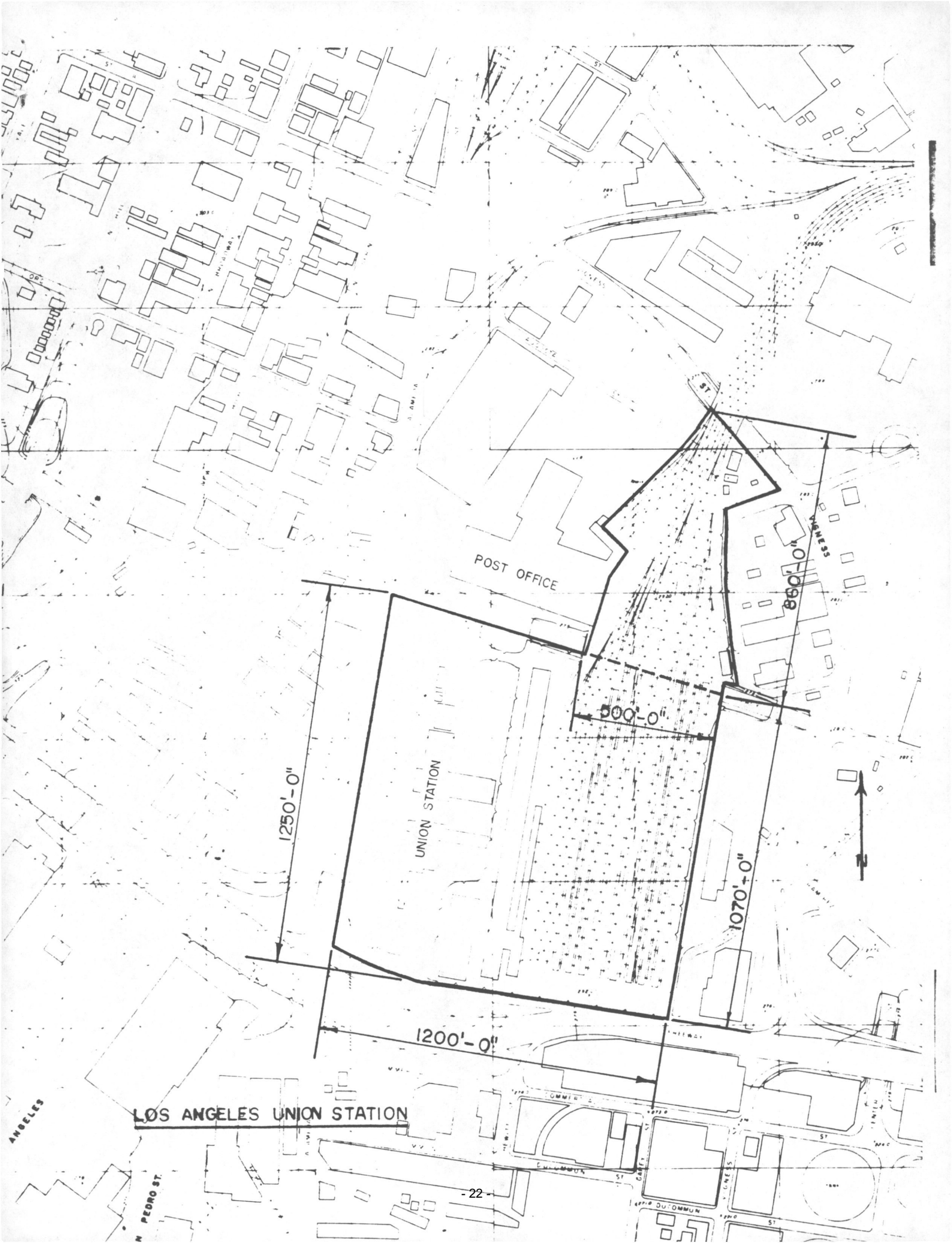
SCALE : 1" = 100'



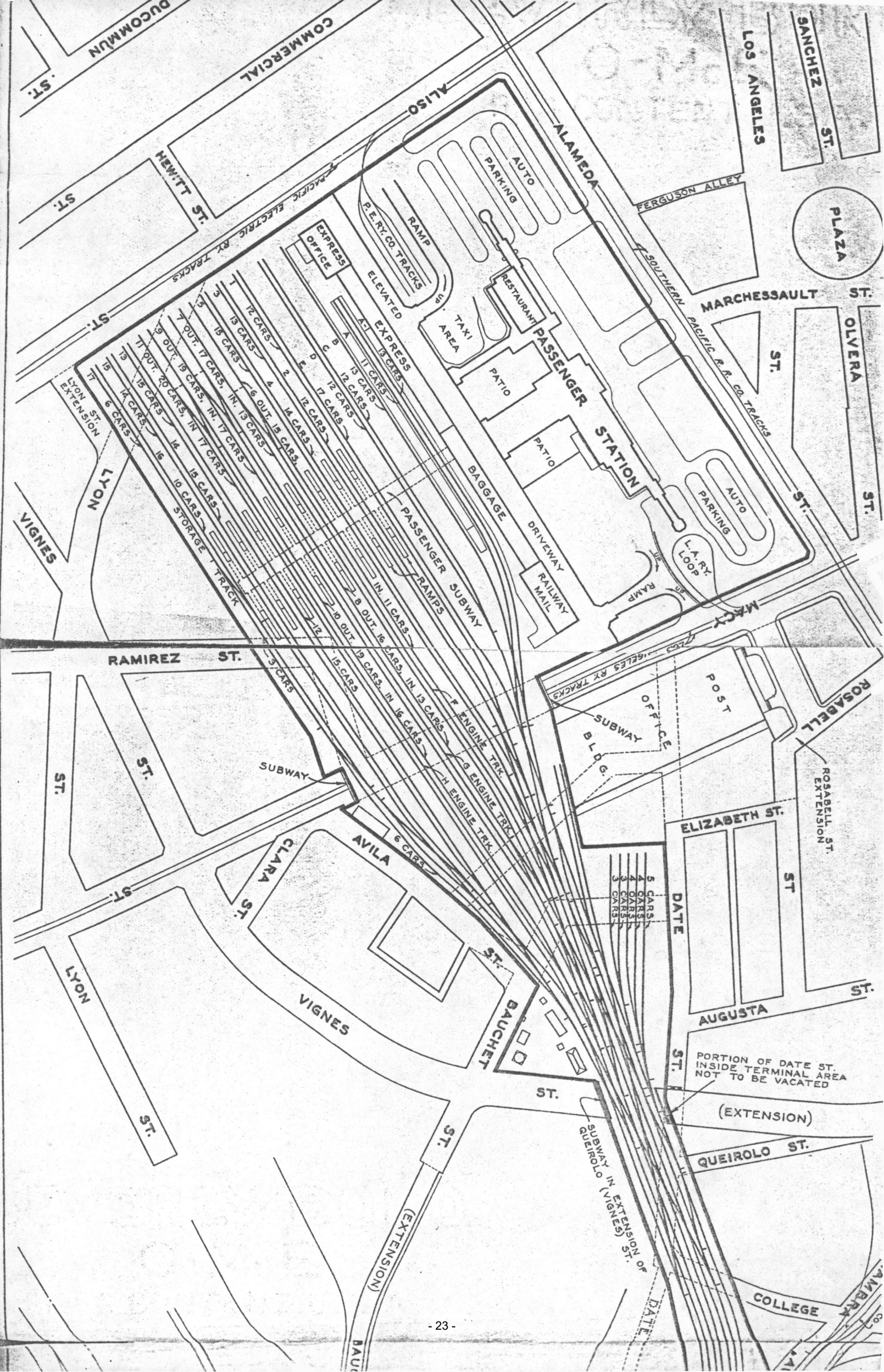
SEP 3 - 1980



LOS ANGELES UNION STATION



LOS ANGELES UNION STATION





Appendix B - Historical Resources Documentation

Los Angeles Plaza Historic District
Garnier Block
Sanchez Building
Old Plaza Fire House
Hellman-Quon Building
Masonic Hall (Masonic Building)
Merced Theatre
Pico House (Pico Hotel)
Vickrey-Brunswig Building
Plaza House
Plaza (Plaza Area, Plaza Park)
Old Plaza Church (Nuestra Señora Reina de Los Angeles Church [Our Lady Queen of the Angels])
Plaza Community Center (Biscailuz Building)
Plaza Methodist Church
Plaza Substation
Avila Adobe
The Winery
Machine Shop
Sepulveda House
Pelanconi House
Hammel Building
Italian Hall

National Register of Historic Places Nomination Form: 1972, 2016

1/10/72 PH 0112640

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE:	California
COUNTY:	Los Angeles
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
NOV 3	1972

1. NAME

COMMON: Los Angeles Plaza Historical ~~Group~~ *District*

AND/OR HISTORIC: El Pueblo de Los Angeles (State Historic Park)

2. LOCATION

revised
re letter
of Dec 12, 1972

STREET AND NUMBER: *Bounded by: Spring St, Macy Street, Alameda Street*
~~North Main St. Between Arcadia St. & Sunset Blvd. - Alameda~~
Aracada Street. (See Umap dated Sept 21, 1972 revised Dec 7, 1972)

CITY OR TOWN: *and Spring Street*
Los Angeles

STATE: California CODE: 06 COUNTY: Los Angeles CODE: 037

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input checked="" type="checkbox"/> Being Considered	<input type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input checked="" type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input checked="" type="checkbox"/> Commercial <input type="checkbox"/> Educational <input checked="" type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input checked="" type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Comments _____

4. OWNER OF PROPERTY

OWNER'S NAME: A combination of State, City, and church property -
State of California, City of Los Angeles & Los Angeles Diocese

STREET AND NUMBER: Department of Parks and Recreation, Sacramento;
City of Los Angeles; Catholic Diocese

CITY OR TOWN: Los Angeles STATE: California CODE: 06

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Hall of Records

STREET AND NUMBER: 200 North Broadway

CITY OR TOWN: Los Angeles STATE: California CODE: 06

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: California Historical Landmarks Advisory Committee

DATE OF SURVEY: 1960 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS: State Department of Parks and Recreation

STREET AND NUMBER: 1416 9th Street

CITY OR TOWN: Sacramento STATE: California CODE: 06

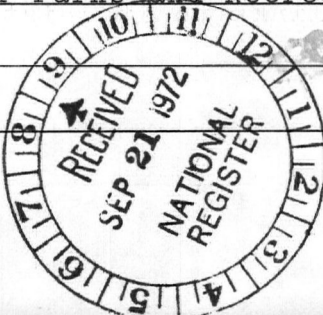
STATE: California

COUNTY: Los Angeles

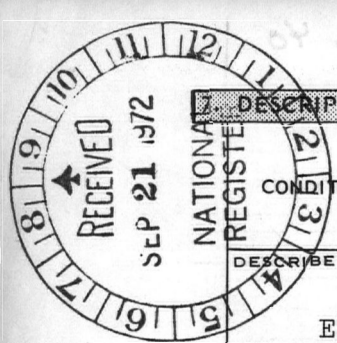
ENTRY NUMBER: NOV 3 1972

DATE: _____

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SEE INSTRUCTIONS



DESCRIPTION	(Check One)					
	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
CONDITION	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

El Pueblo de Los Angeles Historic District, the area where Los Angeles was founded and the hub of its growth during the Hispanic and American (19th Century) eras, retains a rich composite group of buildings as evidence of the blending ethnic groups and cultures which founded this City and shaped its subsequent growth.

Within this area, appropriately enough close to the center of modern downtown Los Angeles (see top picture opposite), are several buildings of historic authenticity and representing the several architectural styles which appeared at various times during the City's growth. While all historic buildings had been modified somewhat by additions or other alterations over many decades by the time the State Historic Park was established in 1953, current intensive research and restorative efforts seek to reestablish pristine authenticity.

The Plaza Church (1822) represents the Mission Adobe period (1818-1846). The Pico House (1869) is a well-preserved example of Victorian brick and stone structures erected in the area between 1869 to 1890. Later pre-20th Century structures of concrete and plaster also still stand.

Other specific buildings of historic interest within the Plaza District include the Pelanconi House (two-story brick, 1855) and Sepulveda House (two-story brick, 1860), both now authentically restored after intense research; Firehouse (two-story brick, 1884); the Avila Adobe (one-story adobe, 1818); Merced Theater (three-story brick, 1869); Masonic Hall (two-story brick, 1858); Garnier Building (two-story cut stone and brick structure, 1890).

As mentioned, some of these buildings have been restored or stabilized. For example, the Avila Adobe, considerably damaged during the February, 1971 earthquake, is being fully restored to appear as it was in the period of its greatest historical significance.

Other buildings of later days are interspersed about the Plaza Square or flanking Olvera Street -- a brick-paved arcade filled with stalls, shops and restaurants all tastefully accenting the Mexican motif. Some of the later buildings are, or will be functionally preserved, others will be replaced with developments compatible with the area. Those few of the developments and activities within the District not precisely historic in design or flavor contribute to historic preservation by creating an atmosphere and providing facilities to make possible the active participation of concessionaires serving and, indeed, helping attract the growing volume of visitors coming annually to see this active area with authentic and uninterrupted links to its historic past. (See bottom picture opposite).

SEE INSTRUCTIONS

Item 8

page 1

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INVENTORY - NOMINATION FORM

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NOV 3	1972

(Number all entries)

since 1781 for one reason or another. (See maps opposite). It played a major role in the history of the American frontier and the westward movement and, as such, has had truly national significance since the day it was founded.

Today's Plaza area is the living composite story of Los Angeles' growth from Indian times prior to 1781 through Spanish, Mexican and American periods to become the nation's largest city on the Pacific basin.

The Plaza area of Los Angeles offers a unique opportunity for telling the story of the founding and growth of the nation's third-largest city. This 42-acre area with its historic structures annually attracts hundreds of thousands of visitors coming from every state in the Union and most of the nations of the world, as well as a never-ending stream of local residents, particularly school children.

One may stand in the Plaza kiosk and hear historic bronze bells of the Plaza Church (1822) summoning worshippers today just as they did 150 years ago. From here may be seen the Avila Adobe (1818) used by Commodore Stockton, General Stephen Kearny and General Fremont as a headquarters and government house. Kit Carson knew this adobe well. Just south of the Kiosk is the Pico House, built in 1869 by the last Mexican governor of California. Also in the area is the Merced Theater (1869); La Casa Pelanconi, possibly Los Angeles' first brick house and ultimately the house of Jose Mascarel who was Mayor of Los Angeles shortly after the Civil War; Sepulveda House (1870); the Old Plaza Fire House (1884) now housing one of the city's first fire engines; the Garnier Building of early Victorian architectural style; and the Masonic Hall, the first lodge building of this venerable order in Southern California.

The inexorable march of human events through successive generations, frequently of national significance, has continually touched this area since its founding nearly 200 years ago as a Pueblo, one of only two Pueblos founded in California by Spanish colonizers (other population centers dating back to that time began as Missions), and the only Pueblo to survive to this day.

The Plaza is a living historical district for which even greater restorative efforts are a continuing goal; a truly national monument to preserve for generations yet unborn tangible evidence of the dreams and efforts of colonizing generations long turned to dust.

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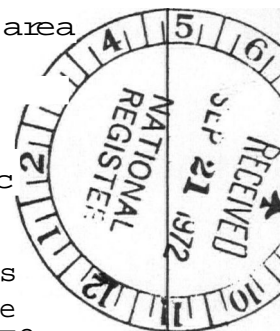
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Beginning with settlers recruited in the Sinaba area by Mexico, by 1800 Los Angeles contained a population of 350 inhabitants. In 1815 the original Plaza was relocated to its present area as a means of evading flood. In 1818 a new church was built, identified in records as Chiesa de Nuestra Senora la Reina de Los Angeles. Services there began in 1822 and continue to the present day. Its historic bronze bells summon those who are members of the church now even as they did nearly 150 years ago.

Standing nearby is the Avila House, the oldest residence in the City of Los Angeles and one of the oldest adobe structures in the State. Owned originally by Francisco Avila, it became so involved with political intrigue that it was known for years as "La Casa Revolucionaria". When Avila was killed as a result of his revolutionary activities, the family settled down to less vigorous living, interrupted by events related to the war with Mexico when their adobe served briefly as Commodore Robert F. Stockton's headquarters.

During this early period, the Plaza became a fashionable area for residential construction; the Carrillos, Sepulvedas, Lugos, Olveras, and other leaders of the community having built their homes there. The current Sepulveda House, located in the heart of the area on Olvera Street, though built in the 1870s is a later residence of a family noted in California since early times.



In 1860, a United States surveyor described Los Angeles as a group of one-story houses mostly "built of adobe or some burnt brick with very thick walls and flat roofs". By 1872, a change in Los Angeles was apparent. North of the Plaza it retained a style characteristically Mexican; south of that area it was a vigorous American city. Buildings built during this time were the Pelanconi House, Pico House, Merced Theatre, the old Plaza Firehouse, the Masonic Hall and the Gamier Building.

The City of Los Angeles in 1870 had 5,700 people, 110 saloons, and 4,000 dogs. The Plaza area had quantities representative of each. When reached by railroad in 1876, Los Angeles underwent a dramatic change from provincial center to city. Subsequent years raised the population from 102,479 in 1900 to 2,000,071 in 1953. By 1955 the population of the greater Los Angeles area had reached 5 million. During these times, the Plaza (Pueblo de Los Angeles Historic District) became even more cosmopolitan. No longer the geographical center of

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the city it continued for sometime, nevertheless, to exert strong influence. Additional structures were built, filling in gaps between those built earlier. The flat roofed, unpretentious one-story adobe huts of "Sonoran Town" gave way to solid brick warehouse type structures and business houses. Where, in 1872, fully one-half of the area's citizens were Spanish or Mexican, by 1890 the city was predominately American, with some Mexican-Americans, and Chinese. By the turn of the century, the Plaza area had deteriorated and became a semi-slum. In 1892, Olvera Street had become a disreputable alley, and much of the surrounding buildings had followed suit. The Lugo House became a Chinese store, rooming house and some say, an opium den before being torn down.

This was the scene when Mrs. Christine Sterling arrived in Los Angeles to head a group interested in cleaning up "skid Row" and preserving its historical background. Through her initiative, Olvera Street and the surrounding area gradually improved. The street itself becoming a Mexican marketing center bringing back some of the flavor of its pre-American past.

In 1953, the area was acquired by the County, City and State as Pueblo de Los Angeles State Historic Park. Subsequent development of the area is discussed in section seven of the nomination form.

A historical resume on other structures included in the historic district nomination follows:

Plaza Area

An adequate record of the appearance of the Plaza is available from 1848 on from drawings and photographs. It was not laid out in circular form until the early 1870's. In the 1890's and later, a public market was developed around the Plaza, wagons loaded with produce being backed up to the edge of the circle. There have been various landscaping treatments; a statue of Filipe de Neve was placed in the center of the Plaza in 1931 by the Native Daughters of the Golden West. There will be continued effort to landscape this area in accordance with historical integrity.



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Buildings South of the Plaza

The Masonic Building:

This is the oldest structure in the Pueblo area south of the Plaza. It was the first lodge building in Los Angeles, the second meeting place of Los Angeles Lodge No. 42. The building was constructed in 1858 by the firm of Terry and Woodworth, designed for store space on the bottom floor and "a satisfactory room for Lodge purposes" on the second floor. To encourage construction, the Lodge loaned money at the rate of one and one-half percent per annum and paid rental of \$20 per month for the use of the Lodge room. Arthur Ellis, in a historical review of the Lodge, asserts that "Los Angeles Lodge No. 42 was the first American organization set up here subsequent to the government itself, and in truth the institution most firmly interwoven in the life and growth of Southern California". This building has been completely restored. Its upper floor is periodically used as a Masonic Hall.

The Pico Hotel:

Construction was begun on the Pico House on September 4, 1869 and completed June 19, 1870. Pio Pico had sold half of San Fernando Valley for \$115,000 to build the hotel. This was to be the finest hotel in the city and he chose the site on the corner of Main Street and the Plaza. This site had been originally granted to Jose Antonio Carillo (1821) and the Carillo Adobe was razed to make way for the hotel. Newspapers of the period carried full descriptions of the hotel, for a short time the pride of the city.

The building has not been altered basically though many minor changes have been made in interior arrangement. The ground floor originally contained the hotel office, a lobby, two dining rooms and two stores, one of which was occupied by the Wells Fargo Express Company. The second floor was composed of suites; there was also a public parlor. From the gallery around the interior court on this floor, there was a private entrance to the Merced Theatre, enabling the guests to reach the boxes and take their seats without the trouble of going out into the street or mingling with the crowd. The third floor was devoted exclusively to sleeping rooms. The furnishings for the hotel cost \$34,000. The total cost was \$82,000.

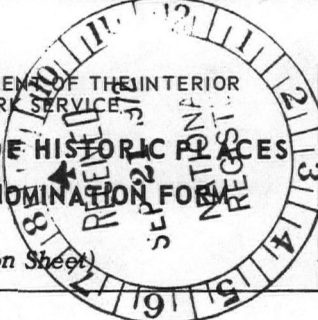
Although the hotel was the finest in Los Angeles, it had a very short period of prosperity: it was closed for over a year

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around 1879. The Pico House was soon to be victim of environmental deterioration and competition. Prior to its construction the Bella Union, the United States Hotel, and the Lafayette were hotels of distinction in Los Angeles. By 1880, there had been added the Nadeau, the St. Charles, the Natick, and the St. Elmo. Although Los Angeles served a large hinterland, a town of 11,000 could not support this many hostleries. By 1880, Pico had lost the hotel; in 1892 the name was changed, for a decade or so, to the "National Hotel". In 1897, the building was leased by G. Pagliano and G. Berniatico, and in 1930 Pagliano purchased the building. The story of this building is intimately involved with that of its founder, the last Governor of California under Mexican rule. In some ways, it is a memorial to this early pioneer and political leader.

The Merced Theatre:

The first wooden frame building in Los Angeles was erected in 1851 on this site just south of Pico Hotel; it was used as a saloon and later as a Methodist Church. William Abbott started work on the theatre in June 1870 and it was opened December 30, 1870. The theatre was on the second floor with living accommodations for the Abbott family on the third floor. The ground floor was used for business: Barker Bros. once occupied this site (Barker Bros. were noted pioneer furniture dealers in Los Angeles.) On December 7, 1872, an organization meeting for a public library was held in the Merced Theatre, although the structure was never used as a library building.

Like the Pico Hotel, the Merced Theatre had a very short life as a successful venture. By 1890 it was no longer listed as a theatre. With the turn of the century, the upper floors of the Merced were transformed into cheap sleeping rooms; the building remaining in such use throughout the next half century. The Merced Theatre, now restored, will be reoccupied ultimately at least in part, as a theatre, the lower floor being converted to other commercial use.

The Garnier Building:

In 1890 Phillippe Garnier constructed a building specifically intended for use of Chinese renters. Garnier built only the exterior walls; the interior walls and arrangements were constructed by the Chinese lessees.

For some years the building was occupied by the importing firm of Sun Wing Wo; throughout this period the managers for

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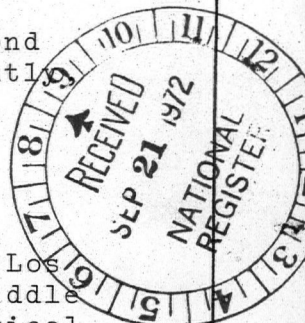
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the company in this building has been one family, Lew Tou Pew. Pew was manager until 1896; his son Lew Sen Lai was head of the business from 1896 until 1948. Later its management was taken over by Lew Yee Fong.

The Chinese Benevolent Society (Association), an organization which has been of great importance in the life of the Chinese in Los Angeles, had its headquarters on the second floor of this structure from 1900 until 1948. Subsequently the building was acquired and restored by the State. Arrangements for its new concession are under way.



Fire House:

The two-story brick building on the corner of Plaza and Los Angeles Streets was constructed in 1880, and from the middle of the 1880's until the late 1890's was occupied by Chemical Company No. 1 of the Los Angeles Fire Department. During that time, it was leased from the owner, Mrs. Bigelow, for \$50 per month. Following its use as a fire station, it was converted to other purposes, there having been sleeping rooms on the second floor and a restaurant and saloon on the ground floor. Subsequent to this, the building has been completely and authentically restored and serves today as a repository-exhibit of fire apparatus and equipment of the 1880's.

Sepulveda Building:

Built circa 1883-4 by Eloisa Martinez de Sepulveda for use as a residence-hotel-boarding house. One of the truly Victorian structures left in Los Angeles, it possesses elaborate iron grill work, a cupolo, and other features which identify it with late 19th Century Los Angeles. Both the Martinez and Sepulveda families were outstanding pioneers in Southern California.

Pelanconi Building:

This building was among the first brick structures built in Los Angeles circa 1852-3. Brick was manufactured of local clays by Jesse Hunter, brickmaker, who was the first to ply his trade in Los Angeles. The Pelanconis were an Italian family originating on the Island of Malta. In its early days, the upper floor was used as a residence, the lower (basement) as a winery. Subsequently it became a warehouse for Chinese merchants. Today its basement it used as a restaurant specializing in Mexican dishes.

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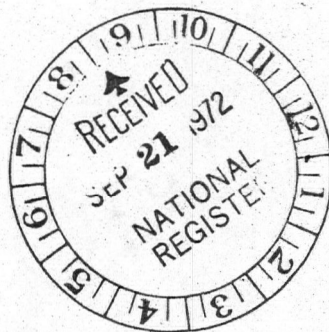
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Other Buildings on Sanchez Street:

These buildings were constructed in 1890 or later and were used by Chinese for shops, stores and rooming houses. Today these buildings are used as official offices of the Pueblo de Los Angeles Commission and by the Department of Parks and Recreation.



385730
385520
385790
386000
3768930
3768720
3769000
3769190

CD ZN 11 NZ
SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Historic Spots in California - Rensch and Hoover
Los Angeles County Historic Area Study - Dept. of Parks & Recreation
February 1966

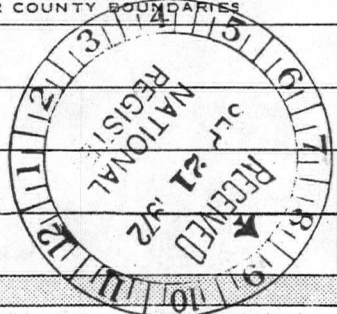
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CORNER	LATITUDE				LONGITUDE				
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	34°	03'	32"	118°	14'	20"			
NE	34°	03'	26"	118°	14'	08"			
SE	34°	03'	17"	118°	14'	16"			
SW	34°	03'	23"	118°	14'	27"			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 42.00 Acres

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY:	CODE



11. FORM PREPARED BY

NAME AND TITLE: John Hunt, Area Economic Coordinator

ORGANIZATION: City of Los Angeles DATE: 8-14-72

STREET AND NUMBER: 200 North Spring Street, Room 278

CITY OR TOWN: Los Angeles STATE: California CODE: 12

12. STATE LIAISON OFFICER CERTIFICATION NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: [Signature]
Title: State Liaison Officer
Date of Original Submission: 8-3-70
Date: September 8, 1972

I hereby certify that this property is included in the National Register.

[Signature]
Chief, Office of Archeology and Historic Preservation

Date: 11/3/72

ATTEST:
[Signature]
Keeper of The National Register
Date: 11.1.72

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 72000231

Date Listed: 06/21/2016

Los Angeles Plaza Historic District

Additional Documentation

Los Angeles

CA

Property Name

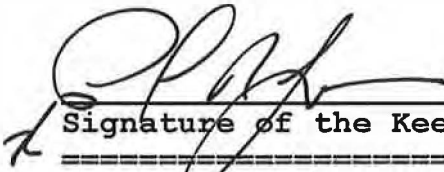
County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

6/21/16

Date of Action

Amended Items in Nomination:

Resource Count:

The revised Resource Count for the entire district should read:

- 20 contributing buildings (#3,5,6,7,8,9,10,11,13,14,15,16,17,18,21,22,23,24,26,& 27)
- 2 contributing sites (#1 and 4)
- 6 non-contributing buildings (#2, 12, 19, 25, 28, & 29)
- 1 non-noncontributing structure (#20)
- 29 total resources.

[This corresponds to the information provided in the narrative and the district sketch map.]

[All of the above resources were previously listed as part of the 1972 nomination, except for Buildings #2, Old Plaza Church Rectory and #19, Avila Annex, which were completed after 1972. The previously listed and counted Brunswig Annex was demolished in 2008.]

Acreage:

The original acreage count of 42 acres in the 1972 nomination was incorrect and has been revised to accurately represent the approximately 9.5 acre site identified on the district map.

These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

72000.031

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

RECEIVED 2280

MAY 6 2016

1. Name of Property

Historic name: Los Angeles Plaza Historic District (Amendment)

Nat. Register of Historic Places
National Park Service

Other names/site number: El Pueblo de Los Angeles State Historic Park District
de Los Angeles: El Pueblo de Los Angeles Historic District

Name of related multiple property listing:

(Enter "N/A" if property is not part of a multiple property listing)

N/A

2. Location

Street & number: Roughly bounded by W. Cesar E. Chavez Avenue (north), N. Los Angeles/N. Alameda Streets (east), W. Arcadia Street (south), and N. Spring Street (west).

City or town: Los Angeles State: California County: Los Angeles

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,


I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide x local

Applicable National Register Criteria:

 x A B x C D

		State Historic Preservation Officer		<u>5/3/16</u>
Signature of certifying official/Title:		Date		
<u>California Office of Historic Preservation</u>				
State or Federal agency/bureau or Tribal Government				
In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.				
Signature of commenting official:		Date		
Title :		State or Federal agency/bureau or Tribal Government		

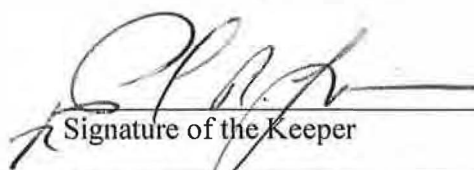
Los Angeles Plaza Historic District
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)


Signature of the Keeper

6/21/2016
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)
Contributing Noncontributing

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<u>21</u>	<u>7</u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>22</u>	<u>8</u>	Total

Number of contributing resources previously listed in the National Register 15

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- COMMERCE/business
- COMMERCE/warehouse
- RELIGION/religious facility
- DOMESTIC/single dwelling
- DOMESTIC/hotel
- LANDSCAPE/plaza
- GOVERNMENT/fire station
- FUNERARY/cemetery
- RECREATION AND CULTURE/theater
- SOCIAL/meeting hall

Current Functions

(Enter categories from instructions.)

- COMMERCE/business
- COMMERCE/restaurant
- COMMERCE/warehouse
- RELIGION/religious facility
- LANDSCAPE/plaza
- FUNERARY/cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

COLONIAL/Spanish Colonial

LATE VICTORIAN/Stick/Eastlake

LATE VICTORIAN/Italianate

OTHER/Adobe

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete foundations; brick, adobe, wood, and stucco walls; asphalt and terra cotta roofs.

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Los Angeles Plaza Historic District encompasses approximately 9.5 acres in downtown Los Angeles, California. The district includes 22 contributing and 8 noncontributing resources, which date from the early 19th century through the early 20th century. It occupies a relatively level portion of land between the Los Angeles River (approximately 0.6 miles to the southeast) and the hilly terrain to the northwest. Centered on an open plaza, the district is roughly bounded by W. Cesar E. Chavez Avenue (north), N. Los Angeles and N. Alameda Streets (east), W. Arcadia Street (south), and N. Spring Street (west).

Located in the historic core of Los Angeles, the district represents a rare, intact, and diverse group of historic/cultural resources that exemplify the founding and early growth of the city. These resources include buildings and sites from the city's Spanish, Mexican, and early American periods, and range from 18th century adobe buildings and large Victorian commercial blocks, to Spanish Revival buildings from the early 20th century.

The district was first listed in the National Register of Historic Places on November 3, 1972. The nomination was subsequently amended on October 29, 1981 to include five additional contributing resources and to provide additional information on two buildings listed in the original nomination.

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The National Register nomination for the Los Angeles Plaza Historic District is being updated to fulfill the following objectives:

- (1) To reframe the nomination in accordance with current historic preservation standards (in particular, those outlined in *How to Complete the National Register Registration Form*, 1997).
- (2) To add, remove, and reclassify contributing resources. A number of resources were previously included within the boundaries of the district but not identified as contributing or non-contributing. These include the Italian Hall, the Plaza Substation, the Simpson-Jones Building, and the Hellman-Quon building, among others.
- (3) To include as a contributing element the Plaza Church Cemetery (which at the time of the 1972 and 1981 nominations consisted of a surface parking lot). Partially excavated in 2010/2011, the Plaza Church Cemetery is now covered with a memorial garden with interpretive signage.
- (4) Removal of the Brunswig Annex, which was demolished in 2008, from the list of contributors.

Narrative Description

Throughout the Spanish and Mexican periods, the Plaza area was the center of life for the developing pueblo. It was the location of the Plaza Church, its cemetery, and the community's primary water source, the Zanja Madre. In addition, the Plaza area was fashionable for residential construction during the Spanish and Mexican periods and was surrounded by the adobe townhouses of the city's most prominent families, including the Sepulvedas, Olveras, and Lugos. Little immediate change occurred within the Plaza area in the early American period as evidenced by a report from 1860, which described Los Angeles as a group of one-story houses mostly "build [sic] of adobe or some burnt brick with very thick walls and flat roofs" (National Register of Historic Places, 1972).

While the area north of the Plaza retained a characteristically Mexican-colonial character in the following decade, the area to the south began a transformation into a vibrant American city, reflective of the latest trends and styles in architecture. Buildings constructed between the late 1850s and 1870s in the Plaza continue to reflect this era. They consist primarily of brick buildings with Victorian and Italianate designs. Extant examples include the Pico House, Masonic Hall, and Merced Theater. With the arrival of the railroad and subsequent population and construction boom of the 1880s, the rate of this transformation intensified. Many of the flat-roofed adobe buildings of the Spanish and Mexican periods were demolished to make way for more contemporaneously designed buildings, including the Eastlake Sepulveda House and the Richardsonian Romanesque Garnier Block.

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A number of smaller brick commercial blocks were developed along Olvera Street during the early 20th century. However, the shift of the central business district southward, as well as the continued outward growth of the city, resulted in the overall deterioration of the Plaza area by the 1920s. By this time, Olvera Street was an unpaved alley used to make deliveries to the rear entrances of the shops fronting Main Street; the Avila Adobe was condemned by the Department of Health, declared unfit for human habitation (Poole and Ball 2002:48).

The state of Olvera Street by this time inspired the efforts of Christine Sterling to preserve and transform the area, in a romanticized transformation of Olvera Street into a Mexican-colonial open-air market, complete with *puestos* (or small street smalls) and a statue commemorating the founding of Los Angeles. This renewed interest in Los Angeles's historic core also resulted in the construction of new buildings such as the Plaza Methodist Church and Biscailuz Building, which were constructed in the Spanish Revival style popular during the 1920s.

Although some buildings have been altered since the 1981 update, the components that define the historic character of the district remain intact and largely unchanged. The district retains integrity and continues to convey the sense of its historic environment dating to the period of significance.

Individual Building Descriptions

The following section draws primarily from the previous nomination forms, noting any changes that have occurred since the district was last amended in 1981.

1. Plaza, North Main Street, circa 1815 – Contributing

Since its early development, the central focus of activity in El Pueblo de Los Angeles was and continues to be the Plaza. The Plaza was laid out at its present-day location between 1825 and 1830 following recurring flooding of the Los Angeles River. By the 1830s, it was a square, open plaza surrounded by the adobe townhouses of prominent settlers. The city's first water storage tank was constructed at the center of the plaza in 1861, where it remained until it was removed in 1871. At that time, the Plaza was reshaped into a circular design, and the central fountain was installed. In 1875, the Plaza was landscaped with orange and cypress trees, and around 1878 the four Moreton Bay fig trees were planted at each side. Paved in cement, the circular Plaza features brick diagonal strips that radiate out from the wrought-iron bandstand at the center, which was installed in 1962. The Plaza is framed around the exterior by low walls of patterned brick that were laid in 1930.

2. Old Plaza Church Rectory, 535 North Main Street, 1983 – Non-Contributing

Located to the north of the Old Plaza Church is the Plaza Church Rectory, an office and pastoral center which was constructed in two phases and completed in 1983. The one- and two-story

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building features a clay-tile roof and is connected to the Plaza Church via a walkway at the rear (west), forming a central courtyard to the north of the church. The building replaced an earlier rectory dating to 1913.

In 1981, in preparation of the rectory's construction, the Northridge Archaeological Research Center (NARC) conducted a study of the area north of the church on behalf of the Archdiocese of Los Angeles. The study concluded that the area was likely to contain "intact archaeological foundations, features, and artifacts associated with the Padre's quarters" (Singer et al. 1981:33). The study also raised the possibility that the area contained "part of the old cemetery and the old Church garden compound" as well as "aboriginal materials and features associated with the village of *Yang-na*." NARC conducted test excavations at the site, including 44 test units, over approximately eight months in 1981. Five truckloads of additional site materials were transported to the Andres Pico Adobe, and at least two loads were screened and cataloged (Kealhofer 1991:278–280). If NARC produced a report of their findings, it is not housed at the South Central Coastal Information Center (SCCIC). The team did produce a record for the site, however, which was given the designation CA-LAN-1112H. The record (NARC 1981) indicates that no human remains had been identified in the excavations as of July 3, 1981.

The results of the NARC excavations were presented in a dissertation prepared by Kealhofer (1991), along with detailed analyses of recovered ceramic artifacts, particularly native-made Mission ware, and faunal bone, particularly cattle. Kealhofer describes a 7-m diameter, Spanish Colonial period trash pit that was once located in the backyard of one of the original plaza house lots, possibly that owned by Pablo Rodriguez from 1781 to 1796. The pit appears to have contained materials from multiple households, however, and it may have been used until the construction of the church in 1818. The excavation revealed several additional features, including the cobble foundations of the original padre's house, as well as later deposits dating through the 1860s, and to a lesser extent, the 1920s. While this evidence suggests the archaeological site may have the potential to yield information, without additional documentation to identify its current integrity, it is not possible to include it as a contributing resource at this time.

3. Old Plaza Church, 535 North Main Street, 1822 – Contributing

The Old Plaza Church is located along North Main Street immediately northwest of the Plaza. Also known as *Iglesia de Nuestra Señora la Reina de Los Angeles*, or affectionately as *La Placita*, the church was constructed between 1815 and 1822 and is the oldest church in Los Angeles. As originally constructed by Native American laborers, the building was much smaller and capped with a flat brea roof, which was later replaced by wood, and more recently by pitched clay tile. The transepts were most likely constructed during the 1840s; after the primary (east) façade collapsed in 1861 due to heavy rains, it was replaced by the present stucco-covered brick façade. The façade features a wide triangular pediment flanked by pointed buttresses, which is different than an earlier curved gable and double doors that were situated under an arched opening. A Victorian-style bell corner on the southern corner of the façade, also flanked by pointed buttresses, was added in 1869. In 1913, the church was enlarged by expanding the

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sanctuary and west end to the building. Finally in 1965, a new church was added at the northwestern end to accommodate the growing congregation. The original church currently serves as a chapel.

4. Plaza Church Cemetery, North Main Street, 1822 – Contributing

The Los Angeles Plaza Church Cemetery, in use between 1823 and 1844, included burial areas north, south, and possibly east of the Old Plaza Church. The southern area, described here, is located on an approximately 0.36-acre lot situated between the Old Plaza Church to the northeast and the Plaza House to the southwest. The cemetery is presently landscaped as a memorial garden and enclosed by a decorative fence. Following the opening of the nearby Calvary Cemetery in 1844, the grave markers at the Plaza Church Cemetery were removed and an orange grove was planted on the site. The land was leased by the Church sometime around 1900, and by 1905 a small commercial building fronting North Main Street was constructed on the site. Following the purchase of the land by the County of Los Angeles in 1950, the building was demolished and the site was paved to develop a parking lot, which remained in place until its removal in 2001. The site was landscaped with grass and enclosed with a fence until 2010 when construction activities for the LA Plaza de Cultura y Artes project resulted in the discovery of historic graves and a subsequent archaeological excavation of the cemetery.

A total of 106 burial features, along with associated artifacts, were identified as a result of the osteological and archaeological analysis of materials recovered from the site during the 2010-2011 excavation efforts (Dietler et al. 2012), and the site was given the designation CA-LAN-4218H. A minimum number of individuals (MNI) of 130 was calculated as result of analysis; however, burial journal records indicate that a total of 693 individuals were interred at the cemetery between 1823 and 1844 (Huntington Library 2006). Burial records of the Plaza Cemetery indicate that Hispanic, Native American, and individuals of varied heritage were buried in the cemetery. The site was found to be previously disturbed, as evidenced by extremely fragile and often commingled skeletal remains and poor artifact condition. Nevertheless, many graves were substantially intact at the time of excavation, including associations between human remains and funerary artifacts.

5. Plaza House/Garnier Block, 507-511 North Main Street, 1883 – Contributing

Constructed in 1883 by early Los Angeles developer Phillipe Garnier, the Plaza House is located southwest of the Plaza Church Cemetery on North Main Street. The two-story brick building was designed by the pioneering Los Angeles architecture firm of Kysor and Morgan, consisting of Ezra F. Kysor and Octavius Weller Morgan Sr. A native of New York, Kysor was one of Los Angeles's earliest and most prolific architects in the final quarter of the nineteenth century. Kysor's early commissions included the Pico House and Merced Theater (described below) and the Saint Vibiana Cathedral. With its Italianate stylistic detailing, the building initially housed commercial space on the ground floor and a hotel on the second floor. Following an earthquake in 1971, much of the original ornamentation on the primary (east) façade was removed for fear

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of seismic hazard. Recently, however, the exterior of the building was rehabilitated with the reconstruction of many of the building's original decorative elements, including the bracketed cornice, dentils, and paneled frieze, as well as the detailed central triangular pediment. This work was completed as part of the building's adaptive reuse by the County of Los Angeles for the LA Plaza de Cultura y Artes center.

6. Vickrey-Brunswig Building, 501 North Main Street, 1888 – Contributing

Adjacent to the Plaza House on the corner of Republic Street and North Main Street, the Vickrey-Brunswig Building was one of the city's first five-story buildings. Commissioned by Indiana native and investor William Vickrey at the height of the 1880s building boom, the Vickrey-Brunswig Building originally served as ground-floor retail space with lodging in the upper floors. The building was designed by pioneering Los Angeles architect Robert Brown Young, principal of R.B. Young & Son, in a transitional Victorian-Italianate style. After Vickrey declared bankruptcy with the collapse of the 1880's boom, the building was purchased by Frederick W. Braun in 1897. Braun, along with his partner Lucien Napoleon Brunswig, established one of Los Angeles's earliest pharmacies and drug stores in the building. In 1907, Brunswig purchased from Braun his interests in the company, which was renamed the Brunswig Drug Company. As with the Plaza House, much of the Vickrey-Brunswig Building's original ornamentation was removed following the 1971 Sylmar earthquake. As part of its adaptive reuse for the LA Plaza Cultura y Artes center, the exterior of the building was rehabilitated and many of the original features were repaired and restored; this included the reconstruction of the bracketed cornice, decorative paneled frieze, dentils, and roof cresting. Additionally, the centrally located triangular pediments were reconstructed, presently featuring the name of the building's last occupants during the period of significance.

7. Pico House, 424 North Main Street, 1869-70 – Contributing

The Pico House, located at the corner of North Main Street and the southwest edge of the Plaza, is a three-story stone and brick hotel built in 1869-70 by Pio Pico, the last Mexican governor of Alta California. The 82-bedroom Pico House was the first three-story building in Los Angeles, and at the time of construction, was considered the finest hotel in southern California. The hotel office, a lobby, two dining rooms, and two stores occupied the ground floor, and suites and a public parlor filled the second floor. Only sleeping rooms were contained on the third. The building also includes two interior courts. The Italianate building was designed by pioneering Los Angeles architect Ezra F. Kysor. The stucco-clad exteriors fronting North Main Street and the Plaza were painted to look like blue granite, with segmental-arched windows used to give the façade an arcade effect. A belt course encircles the building at the second- and third-floor sill levels. Marking the roof line and spanning the façade is a projecting cornice, accented with dentils and brackets, and a paneled frieze beneath. Shaped parapets contain the building's name over the central bays.

8. Merced Theater, 420 North Main Street, 1870 – Contributing

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Abutting the southwest end of the Pico House, the Merced Theater was constructed by William Abbot in 1870 and was the first building constructed in Los Angeles specifically for the presentation of dramatic performances (Poole and Ball 2002:103). Like the Pico House, the Merced was designed by architect Ezra F. Kysor in an ornate Italianate style, with gold painted finials on the roof and balconies, and arched windows deeply set along the façade. Marking the roof of the building is a prominent decorative cornice, which spans the façade and is accented beneath by a course of dentils and a paneled frieze. A curved, partial parapet caps the building. The ground floor, which has housed a saloon, a church, and an armory for the Los Angeles Guard, features a recessed entrance with multi-paned windows. In 1960, the basement was connected to the Garnier Building basement under Sanchez Street.

9. Masonic Hall, 416 North Main Street, 1858 – Contributing

The Masonic Hall is a two-story brick building located on the northeast corner of North Main Street and Arcadia Street. Constructed in 1858, the building was designed by William Perry and James Brady for Los Angeles Lodge No. 42 A & FM (Accepted and Free Masons), and was the first specifically-built lodge meeting hall in Los Angeles. The lodge occupied the second story until 1868, and the ground floor was used for storage and commercial purposes. In the 1870s, the primary (northwest) façade was altered to conform more closely to the Pico House and Merced Theater through the addition of the second floor balcony and the addition of stucco sheathing. The first floor features three pairs of glass- and wood-paneled doors placed under segmental-arched transoms. An elaborate cornice, accented with brackets, dentils, and a paneled frieze, spans the edge of the flat roof. The building was saved from demolition for freeway construction in 1953 when the Los Angeles Masonic community campaigned for its preservation. Restored by the State of California in 1960-62, the building was rededicated as a Masonic Hall in 1962.

10. Garnier Building, 419 North Los Angeles Street, 1890 – Contributing

Located on the northwest corner of Arcadia Street and North Los Angeles Street, the Garnier Building was constructed by early Los Angeles developer Philippe Garnier in 1890 specifically to be used by Chinese renters. The two-story brick and sandstone building was designed by Abraham M. Edelman in a Richardsonian Romanesque style, characterized by rounded stone corbel posts. Garnier only constructed the exterior walls of the building, with Chinese lessees completing the interior walls. Until the State of California acquired the building in the late 1940s, the building acted as the unofficial “City Hall” for the Chinese-American population in Los Angeles. With much of San Francisco’s original Chinatown destroyed during the 1906 earthquake and subsequent fires, it stands as one of the oldest surviving Chinese-American-related buildings in a California metropolitan area (Poole and Ball 2002:104). While the two southwest bays were demolished for construction of U.S. Route 101 in 1953, the remaining original portion of the building retains integrity and is currently occupied by the Chinese American Museum.

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11. Sanchez Building, 425 North Los Angeles Street, 1898 – Contributing

The Sanchez Building is a narrow 3-bay, 2-story brick building located to the south of the Turner Building. Constructed in 1898, it was primarily used by Chinese Americans for commercial and residential purposes. Brick segmental arches head the first-floor wood- and glass-paneled doors with transoms. The 1-over-1 wood sash windows on the second story have brick labels with corbel stops; decorative brickwork runs along the flat roofline. Like the Garnier Building, the Sanchez Building is currently occupied by the Chinese American Museum.

12. Turner Building, 430 Sanchez Street, 1960 – Non-Contributing

The Turner Building adjoins the Sanchez Building to the southwest and the Hellman-Quon Building to the northeast. Constructed in 1960, it is a one-story brick building designed to complement the neighboring buildings.

13. Hellman-Quon Building, 130-132 Paseo de la Plaza, 1900 – Contributing

Constructed in 1900 by Isias Hellman, the Hellman-Quon Building is a one-story brick building fronting on the Plaza. It was long rented by Quon How Shing, who purchased the building in 1920 and owned it until 1954 when the State of California acquired it. The building features rectangular multi-paned windows set under segmental arched and rectangular heads, and brick corbelling, which runs along the flat roof line. Partially rehabilitated, the building is currently used for exhibitions, meetings, and education workshops.

14. Plaza Firehouse, 134 Paseo de la Plaza, 1884 – Contributing

The Plaza Firehouse is a 2-story brick building located on the corner of Paseo de la Plaza and Los Angeles Street. Constructed in 1884, it was the first structure in Los Angeles designed specifically for firefighting equipment and crews, serving in this capacity until 1897. It was converted to other uses following its use as a fire station, such as sleeping rooms on the second floor and a restaurant and saloon on the ground floor. The building features a corbel table that decorates a low stepped parapet and plain brick segmental-arched window heads and 2-over-3 wood sash windows. Above the wide-paneled wood station doors is a frame balcony with a shed roof. The building was completely restored, which included the reconstruction of a cast dome for the fire alarm, and currently operates as a museum that displays firefighting equipment dating to the late nineteenth and early twentieth centuries.

15. Biscailuz Building, 125 Paseo de la Plaza, 1926 – Contributing

Adjoining the Plaza Methodist Church to the southeast is the Plaza Community Center (Biscailuz Building) which was constructed in 1926 as the United Methodist Church Conference Headquarters. The present appearance of the four-story masonry building is largely the result of exterior alterations completed during the 1960s that were designed to give the building a more Spanish style appearance. These include the addition of a tiled hipped roof to the previously flat

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roof of the main block, the combination of original three-bay window groupings to create single windows, and the alteration of the original segmentally arched arcade-like entry, which now features a continuous arcade with round arches that extends around the east side of the building. The lower southeast wall of the building features a mural from 1978 by Los Angeles Artist entitled "The Blessing of the Animals," which depicts a traditional ceremony that takes place within the Plaza Area every year on the Saturday before Easter.

The 1981 nomination amendment was prepared in part to include the Biscailuz Building as a contributing building within the Los Angeles Plaza Historic District. As discussed in 1981, the building is visually linked to the district and contributes to the overall historical character of the area. While altered, the building conforms to the general height and scale of the district and remains in its original location.

16. Plaza Methodist Church, 115 Paseo de la Plaza, 1926 – Contributing

The Plaza Methodist Church is located at the intersection of Olvera Street and Marchesseault Street, immediately adjacent to the Plaza Community Center (Biscailuz Building). Constructed in 1926, the three-story building was designed in a Spanish Churrigueresque style by the architecture firm of Train and Williams, established by Robert Farquhar Train and Robert Edmund Williams.

The building features sculptural ornamentation and a Moorish dome of yellow and green tile with a garlanded finial at each corner. Entrance to the building is granted through a full-story paneled wood door, which is topped by an elaborate leaded-glass window and a large trefoil surround. The decorative detailing of the door surrounds is elaborate and the focal point of the design. While the building maintains its integrity on the exterior, the interior was significantly altered in the 1960s, including the removal of architectural detailing and the elevation of the altar onto a large platform.

17. Plaza Substation, 611 North Los Angeles Street, 1903-04 – Contributing

The Plaza Substation is located along the east side of Olvera Street and was constructed in 1903-04 as the first and largest of fourteen substations built to supply electrical power for the Los Angeles Railway Company. Because of the sloping terrain of its site, the brick masonry building is three stories on its Olvera Street elevation (on the northwest) and four stories on its southeast elevation.

Divided into five bays by buttresses, the façade features brick pilasters and a roof supported by elaborate wooden trusses. Rectangular wood-framed windows are set into segmental-arch surrounds, with two banks of clerestory windows. The building's ornamental stepped parapet was removed after the 1971 Sylmar earthquake but restored in 1989-90. In 1978, the Plaza Substation was individually listed in the National Register of Historic Places for its association with the transportation of history of Los Angeles.

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18. Avila Adobe, 10 East Olvera Street, 1818 – Contributing

Located to the north of the Plaza Substation is the Avila Adobe, which was constructed by Don Francisco Avila in 1818. The one-story adobe building is the oldest existing residence in Los Angeles. At the time of its construction, it featured three-foot thick adobe walls, packed earth floors, and a flat roof sheathed with a mixture of tar, rocks, and horse hair. Wood floors, doors, and window frames were later additions, as was the full-width planked veranda and steps fronting Olvera Street. In 1868 the Avila family vacated the house; in subsequent decades, it was used as a boarding house and eventually an Italian restaurant and hotel. When it was threatened with demolition in the 1920s, Christine Sterling was inspired to restore the building and eventually transform the rest of Olvera Street. It was donated to the State of California when the Plaza area became a state park in 1953 and subsequently has operated as a historic house museum.

19. Avila Annex, 10 East Olvera Street, 1974 – Non-Contributing

The Avila Annex is a one-story, L-shaped building located in the rear (southeast) patio of the Avila Adobe. The building was constructed in 1974 and currently houses park staff offices and restrooms.

20. Zanja Madre, Olvera Street, ca. 1781 – Non-Contributing

Known to be located underneath Olvera Street is a segment of the Zanja Madre, or mother ditch, which is an early water conveyance system initially built in 1781 to divert water from the Los Angeles River to the newly established Pueblo. Originally an open earth ditch, this segment of the zanja was encased by a conduit brick masonry pipe between 1884 and 1888 (Hall 1888).

Numerous historical maps and accounts indicate that the zanja traveled southwest from the river between present-day North Broadway and North Alameda Street to the approximate intersection of West Cesar Chavez Avenue and North Main Street (Ord 1849; Kellehrer 1875; Ruxton 1873). From that point, the zanja traveled south across Olvera Street to the junction of North Alameda Street and North Los Angeles Street and then continued to the southwest, eventually branching into several numbered zanjias.

An archaeological excavation undertaken in 1978 identified a portion of the brick-lined Zanja Madre that appeared to exit from the Avila Adobe property, indicating the alignment depicted in historical maps is indeed correct (Costello and Wilcoxon 1978). While this evidence leaves little doubt that segments of the zanja traverse the boundaries of the district, without additional documentation to identify the resource and its current integrity, it is not possible to include it as a contributing resource at this time.

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21. The Winery, 11 East Olvera Street/845 North Alameda Street, 1870-1914 – Contributing

Located at the northeast end of Olvera Street, the one-story Winery building was constructed in stages between 1870 and 1914. The polygonal brick building was one of several wineries operated by Italian-Americans living in the pueblo area in the late nineteenth and early twentieth centuries. Presently the building (which was subdivided in 1930) functions as exhibit space, shops, and offices; as well as a restaurant, which is located within the portion fronting Olvera Street.

22. Italian Hall, 644-650 North Main Street, 1907-08 – Contributing

The Italian Hall is a two-story masonry building located at the northernmost end of Olvera Street. Built in 1907-08, the building was the social center for the town's Italian community and used for banquets, weddings and dances. Developer Marie Hammel chose architect Julius W. Krause to design the building, which features yellow-colored brick on the northwest and northeast elevations and unpainted brick on the elevation facing Olvera Street. Sash windows are placed within rectangular and segmental arched openings, and the primary entrance on North Main Street is located under a wrought iron balcony. After shops opened on Olvera Street in 1930, the Italian-American groups began moved towards larger quarters. Current plans call for the upper floor to house a museum on the history of Italian immigrants in Los Angeles.

On the second-story southwestern elevation is the 18 x 80-foot mural, *America Tropical*. The mural was painted by the prominent Mexican artist and activist David Alfaro Siqueiros and is his only surviving public mural in the United States (Poole and Ball 2002:90). When it was completed in 1932, *America Tropical* provoked controversy due to its content, which depicts a Mexican Indian crucified on a double cross beneath an American eagle, with two sharpshooters taking aim at the eagle from a nearby rooftop. Negative reaction to the mural resulted in the mural being partially covered with white paint within a year, and completely covered by the end of the decade. Early conservation efforts began in the 1970s, with substantial steps not occurring until the late 1980s. Over the following two decades, additional research, fundraising, and conservation efforts were carried out, and in 2012 the mural was reopened with a protective shelter and viewing platform, and an interpretative center in the Sepulveda House.

23. Hammel Building, 634-642 North Main Street, 1909 – Contributing

Adjoining the Italian Hall to the northeast and the Pelanconi House and Warehouse to the southwest, the Hammel Building is a one-story brick building constructed in 1909 by developer Marie Hammel. The building features a flat roof, trimmed with a continuous cornice lined with dentils and four storefront openings along its northwest elevation. As originally built, the building housed four light-industrial shops and a partial basement/storage area along Olvera Street. In the 1930s, staircases were added to the southeast elevation to provide access to the building from Olvera Street, and small basements were excavated in the 1940s to provide additional commercial space. A large canopy was constructed on the north end of the building in 2012 to protect the *America Tropical* mural, which is painted on the exposed second story, south

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wall of the adjacent Italian Hall. The protective shelter consists of a wrapped steel-framed canopy and free-standing, angled side panels on the North Main Street and Olvera Street elevations. While this structure is a highly visible addition to the Hammel Building, it is reversible and its design and materials are clearly differentiated from the original building; this alteration therefore has not compromised the building's integrity and ability to convey its period of significance.

24. Pelanconi House, 17 West Olvera Street, circa 1852-57; Pelanconi Warehouse, 630-632½ North Main Street, 1910 – Contributing

The Pelanconi House and Warehouse are located along the west side of Olvera Street between the Hammel Building to the northeast and the Gibbs Brothers Electric Company Building to the southwest. Constructed circa 1852-57, the small 2-story building is one of the first brick buildings in Los Angeles, and the oldest surviving example. The ground floor, or exposed basement, initially housed a wine cellar, and living quarters were located above. The house was built by Giuseppi Covaccichi and purchased by Antonio Pelanconi in 1871, who used the first floor store wine from his winery across the street. Fronting North Main Street, the Pelanconi Warehouse, a brick masonry building, was constructed by the Pelanconis in 1910. The warehouse was connected to the residence in 1930 through the removal of the adjoining wall when La Golondrina Mexican restaurant moved into the ground-floor of the building, which continues to occupy this space.

25. Gibbs Brothers Electric Company, 626 North Main Street, 1919 – Non-Contributing

Constructed in 1919, the Gibbs Brothers Electric Company is a small, one-story brick masonry building sheathed in stucco. It is located between the Pelanconi House and Warehouse to the northeast and the Sepulveda House to the southwest. The building has been significantly altered since its construction, including the installation of modern storefront windows on the primary (northwest) façade, which were in place by 1990. Additional work was performed in support of the development of the *America Tropical* Interpretive Center in 2012, which encompasses the Gibbs Brothers Electric Company Building and the adjacent Sepulveda House. These two buildings were connected through the partial removal of their adjoining interior wall. Additionally, a large double door was installed at the rear (southeast) of the building and a viewing platform was constructed on top of the building.

26. Sepulveda House, 622-624 North Main Street, 1887 – Contributing

The Sepulveda House is a two-story brick building fronting North Main Street. The building was constructed in 1887 by Eloisa Martinez de Sepulveda for commercial-residential use. Designed by architects George F. Costerisan and William O. Merithew, the building displays features of the Eastlake architectural style, an idiom that is not commonly seen in Los Angeles. The Sepulveda House represents the city's transformation from its early Mexican traditions. Architectural details characteristic of this style include two prominent bay windows situated over two individual storefronts, as well as a mansard roof, bracketed cornices, and wrought-iron

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cresting. The Sepulveda House included twenty-two rooms when constructed, with a central breezeway running the width of the building. Possibly used as a bordello in the early twentieth century, it operated as USO canteen during World War II and currently houses the *America Tropical* Interpretive Center.

27. Machine Shop, 10 West Olvera Street, 1910 – Contributing

Located south of the Sepulveda House, the Machine Shop is a narrow one-story brick masonry building constructed in 1910. It has rectangular window surrounds and a flat roof, with a parapet marking the the Olvera Street (southeast) elevation. Originally constructed as a machine shop, the building was used for light industrial functions such as tinsmithing, electroplating, metal patterning, and machining. Two of the three arched openings on the Main Street (northwest) elevation have been in-filled with stucco. The central arch features vertical wood plank double doors with wrought-iron boards. With the transformation of Olvera Street in the 1930s, the primary entrance was shifted to Olvera Street and adapted for use as the Leo Carillo Theatre. Presently, it functions as one of the many commercial spaces along Olvera Street.

28. Jones Building, 608-618 North Main Street, circa 1888 – Non-Contributing

Constructed in circa 1888, the Jones Building is a one-story brick masonry building that originally faced North Main Street (eastern elevation). As built, the flat-roofed building was divided into five individual spaces containing industrial uses, such as plumbing and tin shops, harness and leather shops, and blacksmith shops. Following the transformation of Olvera Street, the primary entrances of the building were reversed to face Olvera Street.

29. Jones-Simpson Building, 103 Paseo de la Plaza, 1894 – Non-Contributing

Located at the southwestern end of Olvera Street, the Jones-Simpson Building was constructed in 1894 for use as a machine shop. The one-and-one-half story brick building features a parapet facing the Plaza that is accented with decorative brick corbelling. In 1960, it was significantly altered through the creation of large-arched windows on the northwest and southeast elevations. In the late 1960s, La Luz del Día Restaurant moved into the building and added a patio area to the southern end of the southwest elevation with a wrought-iron railing and a tiled roof.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Exploration/Settlement
Community Planning/Development
Architecture

Period of Significance

1818-1932

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kysor, Ezra F.
Costerisan, George F.
Merithew, William O.
Edelman, Abraham M.
Morgan, Octavius
Young, Robert Brown

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

As listed on the National Register of Historic Places in 1972, the Los Angeles Plaza Historic District is significant as “the living composite story of Los Angeles from Indian times prior to 1781 through Spanish, Mexican and American periods to become the nation’s largest city on the Pacific basin.” A 1981 amendment to the nomination form added five additional buildings, which reflected the “Americanization” of Los Angeles and the “strong involvement of French and French Canadian settlers in this predominantly Hispanic town of the 1870’s and 1880’s.” Although the 1972 nomination and the 1981 amendment discuss the historical significance of the district, they do so in general terms and do not identify applicable criteria or areas of significance. The current amendment incorporates previous documentation with new information to clearly define the district’s significance in a manner consistent with present-day preservation standards.

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The Los Angeles Plaza Historic District is significant under National Register Criteria A and C for its historical and architectural contributions to the founding and evolution of the original City of Los Angeles. With a period of significance from 1818 to 1932, the Los Angeles Plaza Historic District qualifies under Criterion A as the only remaining resource in Los Angeles that embodies the city's transition from a colonial outpost in the early 19th century to a prosperous, increasingly commercialized/industrialized American metropolis in the early 20th century. The district reflects associations with important events in the areas of exploration/settlement and community planning/development. Buildings within the district document the city's beginnings as a Spanish Pueblo, its growth into the social and financial center of southern California during the Mexican period, and its eventual transformation into a modern American city.

The Los Angeles Plaza Historic District is also significant under Criterion C in the area of architecture. Historically significant buildings in the district embody the distinctive characteristics of a type, period, and/or method of construction, ranging in date from 1818 to the 1920s and including Colonial-era adobe, Italianate and Victorian-era commercial buildings, and Spanish Revival styles.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The founding of Los Angeles dates to 1781, when 44 *pobladores* from Sonora, Mexico, accompanied by the governor, soldiers, mission priests, and several Native Americans, arrived at a site alongside the Rio de Porciúncula (later renamed the Los Angeles River; Robinson 1979:238; Ríos-Bustamante 1992). They founded a pueblo called La Reyna de los Angeles, or the town of the Queen of the Angels (Treutlein 2004; contrary to Weber 1980). As a planned pueblo (one of only three in California), four square leagues (about 75 square km, 28 square miles) of land were set aside for the settlement, and included 12 house lots surrounding a common square, or plaza, and 36 fields laid out south of the plaza (Gumprecht 1999; Robinson 1979). The area's rich, well-watered soils created an ideal locale for a town meant to supply livestock and feed to the presidios of San Diego and Santa Barbara, and to serve as a home for retired Spanish soldiers. Initial development of the pueblo also included the construction of an extensive water management system. Water was diverted from the Los Angeles River into a ditch named the Zanja Madre (mother ditch), which in turn fed numerous smaller zanjas, providing water for agricultural and domestic purposes (Newmark 1977). By 1786, the flourishing pueblo attained self-sufficiency, and funding by the Spanish government ceased (Gumprecht 1999).

Following continued flooding of the Rio de Porciúncula, the plaza was relocated to its current location on higher ground in 1818. The newly developed Plaza was the center of the growing community and "became a fashionable area for residential construction; the Carrillos, Sepulvedas, Lugos, Olveras, and other leaders of the community having built their homes there" (National Register of Historic Places:8-3). One of the earliest residences along the Plaza was the Avila Adobe, which was completed in 1818 for the wealthy cattle rancher Francisco Avila using

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adobe bricks and traditional construction techniques. That same year, construction began on a new church, located adjacent to the Plaza. Due to funding issues, however, the Plaza Church would not be completed for several years. Following the church's dedication on December 8, 1822, land to the north and south was consecrated as a Catholic cemetery (de Packman 1944:65; Owen 1960:17) and the first recorded burial occurred on January 6, 1823 (Huntington Library 2006). Prior to this, the pueblo's residents were forced to transport their deceased 9 miles to Mission San Gabriel to receive a Catholic burial.

Meanwhile, Alta California became a state following Mexico's independence from Spain in 1821. In an effort to attract settlers to the region, the Mexican government awarded approximately eight hundred land grants, many of which were developed into cattle ranches, or *ranchos*. A vibrant cattle industry quickly developed, and Los Angeles (and more specifically the Plaza) became the unquestionable center of social, political, and economic activity in southern California (Estrada 2008:48). Roads across the region led to the Plaza, where wealthy *rancheros* came to sell cattle, and attend mass, fiestas, and other social activities (Poole and Ball 2002:15). The Mexican Congress eventually elevated Los Angeles from pueblo to city status in 1835 and declared it the state capital of Alta California (Bancroft 1886; Robinson 1979). The Los Angeles *ayuntamiento*, or city council, had the pueblo's buildings repaired and whitewashed in honor of the occasion to "show its cleanliness, magnificence, and brilliance in such a manner that the traveler who visits us may say, 'I have seen the City of the Angeles'" (Robinson 1979:37).

Under Mexican rule, the population of the Los Angeles nearly doubled, rising from 650 to 1,250 between 1822 and 1845 (Weber 1992). While the majority of the city's new residents were citizens arriving from other parts of Mexico, Los Angeles' agricultural potential also began to attract a growing number of French, Italians, and Americans. Other new arrivals included Native Americans from the surrounding region, who were drawn to Los Angeles following the secularization of the missions in the mid-1830s. Although they enjoyed greater freedoms than they had under the Franciscan padres, their existence continued to be difficult and many were relegated to performing work similar to what they had done at the missions (Poole and Ball 2002:15). As the city and its population grew, agricultural interests were gradually supplanted by more urban industries, with about a third of Los Angeles residents supporting themselves with non-agricultural pursuits by 1836 (Weber 1992).

Two years after the Mexican-American War and five months prior to California earning statehood, the City of Los Angeles was formally incorporated into the United States on April 4, 1850. The transfer to American governance had little immediate effect on Los Angeles; however, the aftereffects of the 1848 northern California Gold Rush gradually brought changes to the social, cultural, and physical makeup of Los Angeles. Economically, the Gold Rush brought new prosperity as the northern demand for beef replaced the earlier hide-and-tallow trade. Socially, the population of Los Angeles further changed following the arrival of miners from the north, including failed Anglo miners and Chinese miners fleeing racial violence. Other new residents included prospectors heading north from Sonora, Mexico, many of whom stopped in Los

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Angeles and never left. So many settled in the area north of the Plaza that it eventually became known as Sonoratown (Estrada 2008:58; Poole and Ball 2002:22).

As the population of Los Angeles grew to over four thousand inhabitants during the 1850s, a number of visual changes occurred at the Plaza (Poole and Ball 2002:23). Wealthy rancheros, such as Iganacio del Valle and Vicente Lugo, constructed new adobes or added second stories to their homes on the east side of the Plaza. To the west, American merchant Abel Stearns (who arrived in Los Angeles in 1829 and eventually became one of the area's wealthiest citizens) constructed a massive-walled home along Main Street that was known as El Palacio (Estrada 2008:58). In 1857, a municipal brick water tank was built at the center of the Plaza and the surrounding area was landscaped with trees, flowers, and foot paths. As evidence of the city's changing demographics, buildings constructed during the 1850s also included two of the earliest brick buildings in Los Angeles, Italian settler Antonio Pelanconi's winery cellar and residence (1852-57), and the Masonic Hall (1858), which was built as Lodge 42 of the Free and Accepted Masons (National Register of Historic Places 1972).

The growing wealth and prosperity of Los Angeles also attracted an increasing number of gamblers, outlaws, and prostitutes, who arrived in the city in the 1850s and 1860s. The resulting vice and violence largely centered on the southeast side of the Plaza on present-day North Los Angeles Street, then-named *Calle de los Negros* (Street of the Blacks), or "Negro" or "Nigger Alley" as known by the Anglo-Americans (Estrada 2008:59). As historian W.W. Robinson writes, "once a street of happy homes, Calle de los Negros, opening into the Plazuela and the Plaza, was... a pandemonium of races, gambling, vice, and crime" (Robinson 1981:61). The crime rate of the city grew exponentially during this period, and vigilante justice and public hangings becoming commonplace. Although many of the wealthy rancheros supported vigilante rule, others condemned these tactics, which were predominantly racially motivated and commonly at the expense of Mexican, Native American, and Chinese inhabitants (Estrada 2008:60; Poole and Ball 2002:26).

Largely the result of persisting violence, wealthy rancheros began to abandon their adobe residences in the 1860s and the Plaza gradually lost its prestige as the economic and social center of Los Angeles. The city's new development extended further to the southwest, and the Plaza came to represent the dividing line between the old "Mexican" city to the north and the new "American" city to the south (Estrada 2008:65-66). In an effort to revive the Plaza area, Pío Pico, the last governor of Alta California and a wealthy land owner, began construction of a new hotel at the corner of Main Street and the Plaza in 1869.

When the hotel was completed the following year, it was Los Angeles's first three-story building, featuring an Italianate design, eighty-two guest rooms, twenty-one parlors, and amenities unrivaled in southern California (Poole and Ball 2002:100). Six months later, the Italianate-style Merced Theater opened next door to the south. As the first building constructed within the city for dramatic performances, the theater enjoyed immediate success (Poole and Ball 2002:102). Although the architecture and purpose of these two buildings symbolized the growing

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prosperity of Los Angeles, violence continued to plague the Plaza area, and by the early 1880s, both the hotel and theater had fallen on hard times.

The Southern Pacific Railroad extended its line from San Francisco to Los Angeles in 1876, signaling the beginning of a new era for Los Angeles. Newcomers poured into the city, nearly doubling the population between 1870 and 1880. The completion of the second transcontinental line, the Santa Fe, took place in 1886, causing a price war that drove fares to an unprecedented low, including a promotional one-way ticket from Kansas City that sold for one dollar. More settlers continued to head west and the demand for real estate skyrocketed. As real estate prices soared during the boom of the 1880s, land that had been farmed for decades outlived its agricultural value and was sold to become residential communities (Dumke 1944; Fogelson 1967). The large ranchos that surrounded the city were each annexed, subdivided, and developed in turn. Los Angeles' population more than quadrupled in a decade, from 11,183 in 1880 to 50,395 by 1890 (Dumke 1944; Fogelson 1967; Meyer 1981; Robinson 1979; Wilkman and Wilkman 2006).

Successive waves of immigration from the east, as well as overseas, transformed the demographics of the city from predominantly Californio and Native American prior to the American takeover in 1848 to predominantly Anglo-American thereafter. Census data, which lump Californios and Anglo-Americans into the category "white," show a steady decline in the "Indian" population from 1860 to 1880, despite a dramatic increase in total population. The population of "Colored" people increased slowly during this period, while that of Asians (primarily Chinese and Japanese) exploded, particularly in the 1860s and 1870s. Virtually no Asians resided in Los Angeles prior to 1848, and by 1850, only two Chinese men were listed in the census data. Intolerance and bigotry abounded during the late nineteenth century, both officially and unofficially, with California passing laws that targeted fugitive slaves (in 1852) and Chinese immigrants (1882). Chinatown, a crowded and dangerous ghetto located just east of the plaza, was burned twice—in 1871 and again in 1887 (Gibson and Dietler 2012:21–22; Greenwood 1996:9–12).

Meanwhile, much of the Plaza and surrounding area had fallen into disrepair by the late 1880s as the city's commercial and social center shifted south. Eloisa Martinez de Sepulveda was one of the few members of the original rancharo families that remained at the Plaza past the 1880s. In 1887, she built a residence and boarding house on Main Street that was designed in an Eastlake-style common on the East Coast, but rarely seen in Los Angeles (Poole and Ball 2002:121). As the Plaza area approached the turn of the century, a number of new ethnic groups arrived and began to establish residences and businesses. Adobes along Calle de los Negros were razed in 1887 and replaced by buildings specifically constructed for Chinese businesses and tenants (Poole and Ball 2002:105-106). These included the building at 425 North Los Angeles Street (ca. 1898), the Hellman-Quon Building (1900), and the Garnier Block (1898). The latter of these was designed in a Richardsonian Romanesque style, and following the destruction of the 1906 San Francisco earthquake and fire, it remains one of the oldest Chinese buildings in a metropolitan California area (Poole and Ball 2002:104). Italian immigrants further established themselves with the expansion of the Winery (1870-1914), the construction of the Italian Hall (1908), and

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the addition of the Pelanconi Warehouse (1910). French immigrants also developed businesses along Main Street including Garnier's construction of the Plaza House in 1883 and Lucien Napoleon Brunswig's early involvement in and 1907 acquisition of the former Vickrey-Brunswig Building for his growing drug company.

The area north of the Plaza also began to change following a number of new developments in the late-eighteenth and early-twentieth centuries. Along Main Street, a shift towards light industry included the construction of a number of shops to house machinists, plumbers, blacksmiths, tailors and other tradespeople. These included the Jones Building (ca. 1888), the Simpson-Jones Building (1894), and the Hammel Building (1909). In addition, the Plaza Substation was built in 1904 to provide power to the Los Angeles Railway Company's yellow electric streetcars as part of the growing transportation system. The Olvera adobe, which was constructed in between 1830 and 1845, was demolished in 1917 and replaced by the Plaza Methodist Church and adjacent community center in 1926. The church was designed in a Spanish Churrigueresque style and built to combine Hispanic tradition and Protestant Heritage (National Register of Historic Places). The community center featured a minimal art-deco design and housed the United Methodist Church Conference Headquarters, with child day care, social services, and a clinic. The property was renamed the Biscailuz Building in 1965.

Despite these new developments, the condition of the Plaza continued to deteriorate into the 1920s. The Avila Adobe, the Pelanconi House, and the Sepulveda House were by this time functioning as short-term boarding houses and brothels; because of Prohibition, businesses such as the Winery were only able to produce soda and communion wine (Poole and Ball 2002:44). In 1926, while visiting the Plaza, Christine Sterling saw a condemnation notice posted on the Avila Adobe. Originally from Oakland, California and recently widowed, Sterling became the local champion of saving the building. She enlisted Harry Chandler, publisher of the *Los Angeles Times*, and began a public campaign to raise awareness about the history of the adobe and the threat of its demolition. With the additional assistance of Avila family descendants, Sterling was able to save and restore the adobe, subsequently turning her attention to Olvera Street and the adjacent buildings (Poole and Ball 2002:47-48).

Although Olvera Street was historically little more than an unpaved alleyway, it retained a number of extant historic buildings and Sterling envisioned transforming it into a "Spanish-American social and commercial center, a spot of beauty as a gesture of appreciation to Mexico and Spain for our historical past" (Poole and Ball 2002:50). Influenced by Helen Hunt Jackson's extremely popular 1884 novel *Ramona*, this vision of the past was largely based on a romanticized version of California's history and life on the missions and ranchos. Sterling returned to Chandler, as well as other civic leaders such as Lucien Brunswig, and succeeded in securing funding and subsequently creating the Plaza de Los Angeles, Inc., to oversee the development of Olvera Street. Construction began in 1929 and included the closure, grading, and paving of Olvera Street, and the renovation of historic buildings such as the Pelanconi House and Sepulveda House for new uses. The Mexican marketplace opened to great fanfare in 1930, featuring largely Mexican-American-owned restaurants and shops (Poole and Ball 2002:53).

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As Olvera Street flourished over the following decades, a number of changes occurred to the Plaza and surrounding area. Old Chinatown to the east was demolished in the 1930s for the construction of the nearby Union Station train terminal (1938). Many of the subsequently displaced Chinese-American residents moved north of the Plaza to eventually establish the new Chinatown in the old Sonoratown district, whose residents had largely left for neighborhoods in East Los Angeles by this time (Poole and Ball 2002:55). Another loss to the Chinese community was the Lugo House, an adobe built by Vicente Lugo on the east side of the Plaza circa 1838, which had been occupied by Chinese American businesses and tenants since the late 1880s. After the building was threatened with demolition in 1950, a group of Chinese American merchants raised thousands of dollars in an attempt to save the building, but were ultimately unsuccessful, largely because of Sterling who declared the “Chinese must go” and that the building’s eventual removal in 1951 was necessary to “clean up the area” (Poole and Ball 2002:55). Two years later in 1953, the Plaza area was further affected by the construction of U.S. Route 101 to the southeast, which not only resulted in the physical separation of the Plaza from the rest of downtown Los Angeles, but also in the demolition of two bays of the Garnier Building.

Nonetheless, the entire Plaza area secured recognition in 1953 as a state historic park. In 1972, the district was first listed in the National Register of Historic Places, in a nomination that was amended in 1981 to include additional buildings. Beginning in 1974, the park operated under a joint-powers agreement between the State of California, City of Los Angeles, and County of Los Angeles. (In 1987, the California State legislature enacted a statute that transferred the state-owned property within the El Pueblo de Los Angeles State Historic Park to the City of Los Angeles, thereby ending the tripartite agreement that created the El Pueblo de Los Angeles State Historic Park.) Through this time, the district has remained largely intact and continues to convey the story of Los Angeles’s founding and early transformation from an agricultural outpost to an increasingly important and prosperous metropolis.

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County and State

National Register of Historic Places

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- 1981 Los Angeles Plaza Historic District [amendment], Los Angeles County, California, National Register #72000231.

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Los Angeles Plaza Historic District
Name of Property

Los Angeles, California
County and State

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 9.5

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Los Angeles Plaza Historic District
Name of Property

Los Angeles, California
County and State

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 11 | Easting: 385550 | Northing: 3768950 |
| 2. Zone: 11 | Easting: 385740 | Northing: 3768780 |
| 3. Zone: 11 | Easting: 385920 | Northing: 3769100 |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The Los Angeles Plaza Historic District is roughly bounded by W. Cesar E. Chavez Avenue (north), N. Los Angeles and N. Alameda Streets (east), W. Arcadia Street (south), and N. Spring Street (west). These boundaries are also depicted on the accompanying map.

Boundary Justification (Explain why the boundaries were selected.)

As identified on the 1981 nomination update, the boundary of the Los Angeles Plaza Historic District is centered on the Plaza and largely defined by the surrounding streets, historical property lines, and the physical changes that have occurred after the period of significance. On the south, the boundaries are dictated by the clear division of U.S. Route 101, extending slightly to the northwest to Republic Street to exclude a surface parking lot located at the northern corner of the intersection of Arcadia Street and North Main Street. The western boundary follows the historical alignment of New High Street, which defined the development of buildings such as the Vickrey Brunswig and Plaza House, before the

Los Angeles Plaza Historic District
Name of Property

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County and State

boundary extends back along Paseo Luis Olivares to North Main Street to exclude a surface parking lot north of the Plaza Church property. East Cesar Chavez Avenue provides a clear division between the district and newer development to the north. The eastern boundary extends south along Alameda Street to North Los Angeles Street and eventually U.S. Route 101.

11. Form Prepared By

Name/title: Steven Treffers/Architectural Historian and Debi Howell-Ardila/Sr. Architectural Historian

Organization: SWCA Environmental Consultants

Street & number: 150 South Arroyo Parkway, 2nd Floor

City or town: Pasadena state: CA zip code: 91105

E-mail: streffers@swca.com

Telephone: (626) 240-0587

Date: January 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Los Angeles Plaza Historic District
Name of Property

Los Angeles, California
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Los Angeles Plaza Historic District

City or Vicinity: Los Angeles

County: Los Angeles

State: California

Photographer: Steven Treffers/SWCA Environmental Consultants

Date Photographed: May 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0001; Biscailuz Building (#15) and Plaza Methodist Church (#16); view looking north.
- 2 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0002; Pico House (#7); view looking south.
- 3 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0003; Old Plaza Church (#3) and Cemetery (#4); view looking north.
- 4 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0004; Masonic Hall (#9), Merced Theater (#8), and Pico House (#7); view looking northwest.
- 5 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0005; Vickrey Brunswick Building (#6) and Plaza House (#5); view looking north.
- 6 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0006; Plaza (#1); view looking southwest.

Los Angeles Plaza Historic District
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- 7 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0007; Hellman-Quon Building (#13) and Plaza Firehouse (#14); view looking southeast.
- 8 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0008; Olvera Street; view looking southwest.
- 9 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0009; Olvera Street; view looking northeast.
- 10 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0010; Jones-Simpson Building (#29), Jones Building (#28), Machine Shop (#27), and Sepulveda House (#26); view looking northeast.
- 11 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0011; Hammel Building (#23) and Italian Hall (#22); view looking northeast.
- 12 of 12 CA_Los Angeles_Los Angeles Plaza Historic District_0012; Old Plaza Church (#3) and Rectory (#2); view looking southwest.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Los Angeles Plaza Historic District
 Name of Property

Los Angeles, California
 County and State

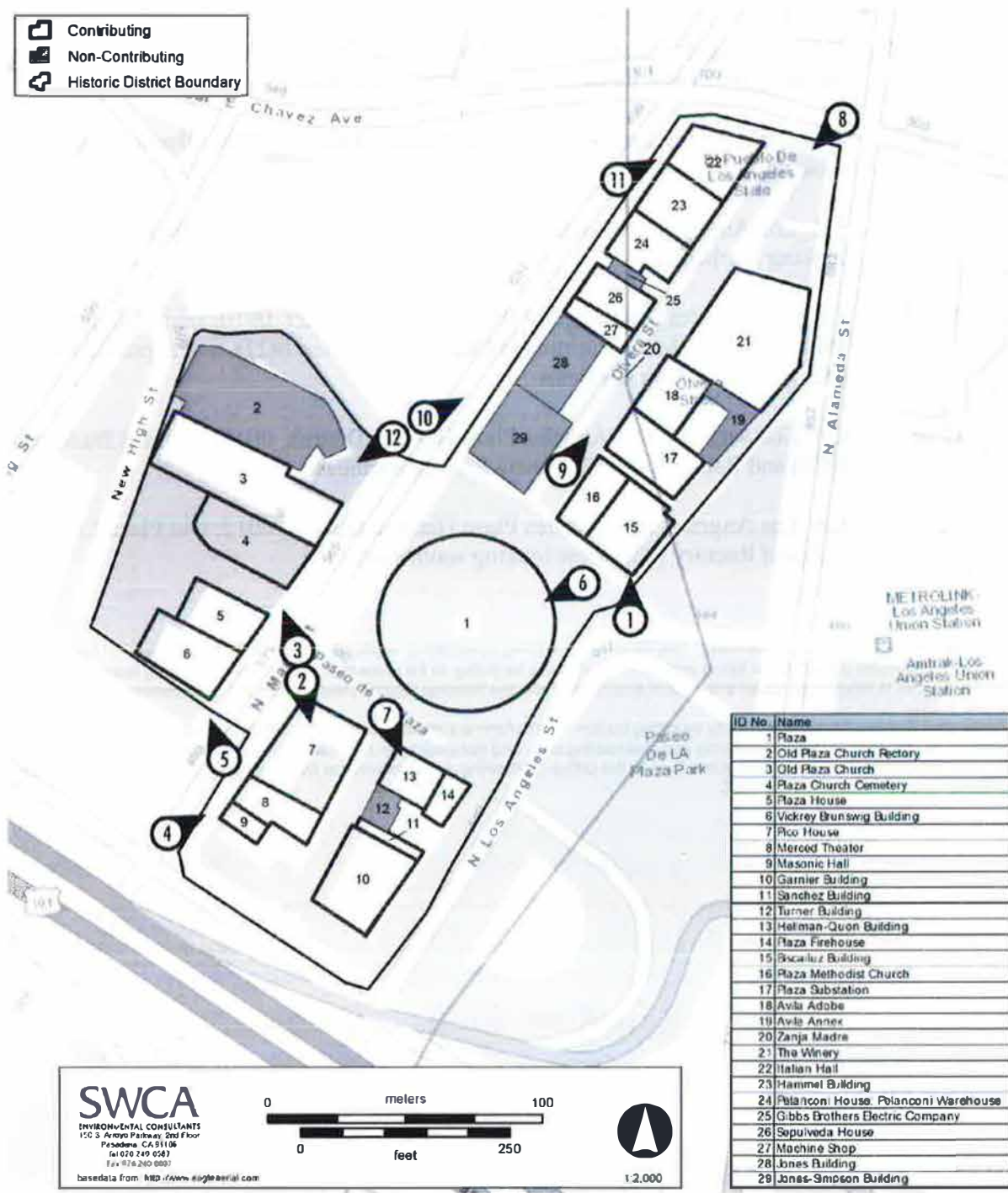


Figure 1. Sketch map and photo key.

Los Angeles Plaza Historic District
Name of Property

Los Angeles, California
County and State

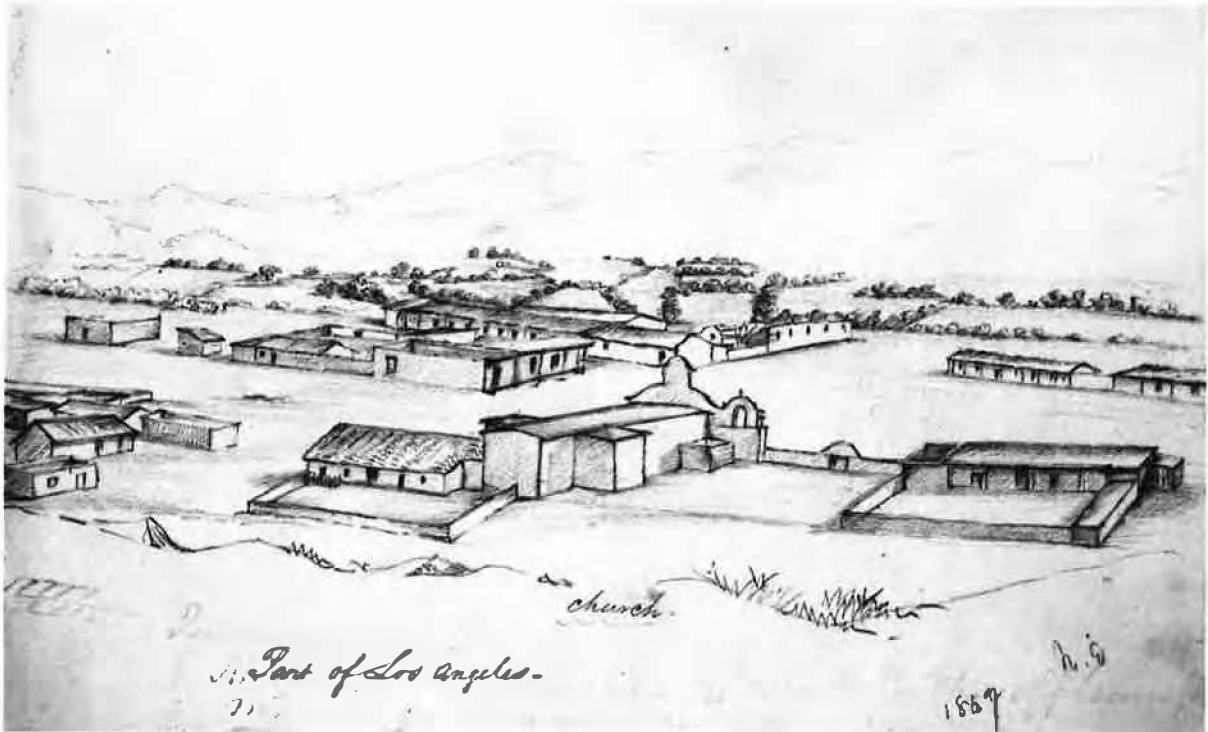


Figure 2. Earliest known drawing of La Plaza, 1847 (Source: Title Insurance and Trust and C.C. Pierce Photography Collection, USC Libraries).

Los Angeles Plaza Historic District
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Figure 3. Earliest known photograph of La Plaza, circa early 1860s (Source: Braun Research Library Collection, Autry National Center).

Los Angeles Plaza Historic District
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Los Angeles, California
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Figure 4. The Plaza as it appeared in 1890. (Source: Los Angeles Public Library).

Los Angeles Plaza Historic District
Name of Property

Los Angeles, California
County and State



Figure 5. Aerial view of La Plaza and surrounding buildings (Source: Water and Power Associates).

Los Angeles Plaza Historic District
Name of Property

Los Angeles, California
County and State



Figure 6. Pico House circa 1920 (Source: Water and Power Associates).

Los Angeles Plaza Historic District
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Figure 7. Olvera Street prior to improvements, circa 1920 (Source: Water and Power Associates).















Appendix B - Historical Resources Documentation

Los Angeles Terminal Annex Post Office

National Register of Historic Places Nomination Form: 1985

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED NOV 27 1984
DATE ENTERED JAN 11 1985

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

U. S. Post Office

AND/OR COMMON

Los Angeles Terminal Annex Post Office

2 LOCATION

STREET & NUMBER

900 N. Alameda Street

CITY, TOWN

Los Angeles

NA NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

25

NA VICINITY OF

STATE

California

CODE

05

COUNTY

Los Angeles

CODE

037

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

Thematic Group

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH

PUBLIC ACQUISITION

- NA IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS

ACCESSIBLE

- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

4 AGENCY

REGIONAL HEADQUARTERS: (If applicable)

U. S. Postal Service, Western Regional Office

STREET & NUMBER

850 Cherry Avenue

CITY, TOWN

San Bruno

NA VICINITY OF

STATE

California 94099

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Los Angeles County Recorder

STREET & NUMBER

227 N. Broadway

CITY, TOWN

Los Angeles

STATE

California 90017

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Los Angeles Rapid Rail Project Survey and Determination
of Eligibility

DATE

Determined eligible 5/24/83

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

U. S. Urban Mass Transportation Administration

CITY, TOWN

Los Angeles

STATE

CA

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		DATE <u>NA</u>

4/27/84

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Terminal Annex, in terms of usable square footage, is the largest building included in this nomination. Though the structure is anomalous in scale, its architecture is consistent with 1930s post office construction throughout California. The building is an eclectic mix of Mission and Spanish Colonial Revival Styles, with elements of Pueblo and Islamic.

LOCAL CONTEXT

The Terminal Annex facility is located one block northeast of El Pueblo de Los Angeles State Historic Park near the center of older Los Angeles. The area includes Chinatown to the west and north, Union Station to the south, and substantial older industrial and commercial uses in the periphery. In addition to the age and significance of these abutting uses, there is substantial new development underway in Chinatown and the area easterly of Union Station is under consideration as a part of the proposed Metro Rail Project for Los Angeles. In general, this is an area of great complexity and importance.

PHYSICAL DESCRIPTION

The building appears to be in excellent structural condition, and is being well maintained. The Terminal Annex building is an example of a simplified version of the Spanish Colonial Revival style which was the dominant idiom of government construction in the 1930s in Southern California. The two domes, placed near the front of the building, are covered with blue and tan glazed terracotta tiles, and rest on hexagonal drums. Stylistically, the domes are tied to both Spanish Baroque and Islamic traditions. Large canales, or waterspouts, are placed along the front and side elevations just below the third-floor cornice. Concrete buttresses add structural stability, and recall elements of Spanish Colonial design as seen in some California missions. The thickness of the walls is emphasized by incising the entrances and windows into the wall surface; the general effect recalls the thick, buttressed adobe walls seen in Spanish Colonial design throughout California. The bronze doors at the public entrances are richly detailed, though they relate stylistically to Beaux-Arts design of the first decades of the twentieth century. The ceiling in the public lobby is formed in a cast-concrete imitation of vaulting, which divides the lobby into vaguely defined bays. The design of the terrazzo floor reflects this division of the lobby, with an ornamental double-triangle motif in white and green outlining each bay. The center of each bay is marked by a design in red, black, yellow, white, and green terrazzo, and resembles Southwestern American Indian textile decorative motifs.

ALTERATIONS

A large addition, which bears no stylistic resemblance to the original structure, was constructed on the north side of the building in the 1960s. The south side of the building acquired a flamboyant, but more compatible, fire escape in the early 1970s. The original service windows have been removed and replaced with plastic laminate topped service counters and self-service areas. Several bays of new lockboxes have been added on the southern portion of the lobby, and the original lobby light fixtures have been replaced with new incandescent fixtures. The site is landscaped with olive and palm trees, trimmed shrubs, and mown grass, all of which are well cared for.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES **Begun 1937, completed 1938.** BUILDER/ARCHITECT **Gilbert Stanley Underwood**

STATEMENT OF SIGNIFICANCE

The Terminal Annex's exceptional significance resides in several areas, including its architecture, its urban design impact on the surrounding area, and in its lobby murals. The Annex represents a building type transitional between the decentralized mail handling systems of the years before 1940, and the highly centralized and increasingly mechanized systems used after the Second World War. In combination with the Union Passenger Terminal to the south and El Pueblo de Los Angeles State Park, the Terminal Annex takes on an urban design focus it would not otherwise have; it is an essential part of this historic section of Los Angeles. The lobby murals date from the end of the New Deal public art programs, and are examples of one of the larger commissions awarded during the program.

ARCHITECTURE

The Los Angeles Terminal Annex is the newest building included in this nomination, and is, at present, 46 years old. The building is nevertheless eligible for inclusion in the National Register because of its exceptional significance.

By 1937, most federal construction, whether designed by the Office of the Supervising Architect or by private architects, was in the Starved Classical style. The anomalous use of the Spanish Colonial Revival in the Terminal Annex relates to the buildings constructed during the Mexican period in the nearby Plaza de Los Angeles and Olvera Street, a part of Los Angeles now included in El Pueblo de Los Angeles State Historic Park. The building retains the rigid symmetry, monumental proportions, and minimal ornament of the Starved Classical, and could be called a "Starved Spanish" design.

Gilbert Stanley Underwood, Architect:

A prominent Los Angeles architect, Underwood received numerous commissions for federal projects in the 1930s. He designed most of his structures in a simple, unadorned style fully compatible with the Starved Classicism of the Supervising Architect's office.

COMMUNITY PLANNING

Apart from the important urban design relationship the building has with El Pueblo de Los Angeles State Historic Park, the siting of the Terminal Annex and Union Station fundamentally changed the character of the immediately surrounding area. By the late 1930s, the site was covered by multi-story tenement buildings, occupied mostly by Americans of Chinese descent, and marked the eastern border of Los Angeles' Chinatown.

*The property was determined eligible for listing in the National Register on 5/24/83.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Building records: progress photographs, blueprints.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 3.75

UTM REFERENCES

A	1, 1	3, 8, 6, 0, 0, 0	3, 7, 6, 9, 1, 1, 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

Handwritten: 5990 above Easting, 295 above Northing

VERBAL BOUNDARY DESCRIPTION

Los Angeles County Assessor's Map Book 5409, p. 15, Kerckoff, Cuzner and Co. tract. M.R. 4-565, Parcels: 902 (lots A, B, 27-732); 903 (unnumbered lot); 904 (lots 4-13); 905 (lots 14-23); 900.

The site is an irregular trapezoid with a 416' frontage on Macy Street, and an original 168' frontage on Alameda Street.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE NA	CODE NA	COUNTY NA	CODE NA
STATE NA	CODE NA	COUNTY NA	CODE NA

11 FORM PREPARED BY

NAME / TITLE

Doug Robertson, Planner

ORGANIZATION

Beland/Associates, Inc.

DATE

April 27, 1984

STREET & NUMBER

16 South Oakland Avenue, Suite 204

TELEPHONE

818-796-8093

CITY OR TOWN

Pasadena

STATE

California 91101

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES ___ NO ___ NONE ___

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is ___ National ___ State ___ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

Handwritten signature and date: 1/11/85

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

JAN 11 1985

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET Los Angeles, ITEM NUMBER 7, 8 PAGE 1

Terminal Annex

Item 7

ART

The lobby contains twelve murals painted between 1941 and 1943 by Boris Deutsch, a well known project artist. Most of the murals painted between 1941 and 1943 depict various Meso-American Indian cultures and people. Two of the 1943 murals depict the Spanish colonization of California- one showing settlers with domestic animals and wagons, and another showing the Franciscan Father Junipero Serra with several Mission Indians. Two murals painted in 1943 depict modern scientists studying astronomy and chemistry. One 1944 mural shows modern telecommunications, and the last mural, also painted in 1944, depicts American military men, ships, and guns.

Item 8

Terminal Annex and Union Station site was razed, the Chinatown area was constrained to areas to the north and west of the post office site. Terminal Annex is directly north of the Union Passenger Terminal, constructed in 1939 in a Spanish/Streamline Moderne style. These two large buildings form a major focus, and eastern terminus, of the Pueblo de Los Angeles area.

ART

The murals conform to the representational style which was standard for Federal Art Project murals. Iconographically, the bulk of the murals seem to depict the history of Central America and California. Deutsch was apparently concerned primarily with cultural history, and so chose to depict Central American Indian cultures, which loom large in Mexico's popular consciousness and in the art of such painters as Orozco and Rivera. By depicting Mexican Indian cultures and the Spanish settlement of California, he provides an alternative to the Anglo concept of settlement and civilization in the Americas. The military mural is anomalous, and appears to have been painted last in a show of patriotic fervor. The murals depicting the scientific pursuits of the twentieth century compliment the scenes depicting the scenes of ceremonial and daily life in pre-European contact America. The juxtaposition of the murals suggests that Deutsch considered the ceremonies surrounding technology are analogous to earlier Indian ceremonies.

The iconography of the Terminal Annex murals is highly unusual for post office murals, and Deutsch employed an expressionistic style that was on the fringe of the accepted representationalism. The murals possess exceptional significance on the local level, in the context of Los Angeles' Spanish, Mexican, and native American history. The murals are significant on the state level for their unusually large size, as examples of expressionism in Federal Art Project murals, and for their unusual iconography.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED JAN 11 1985

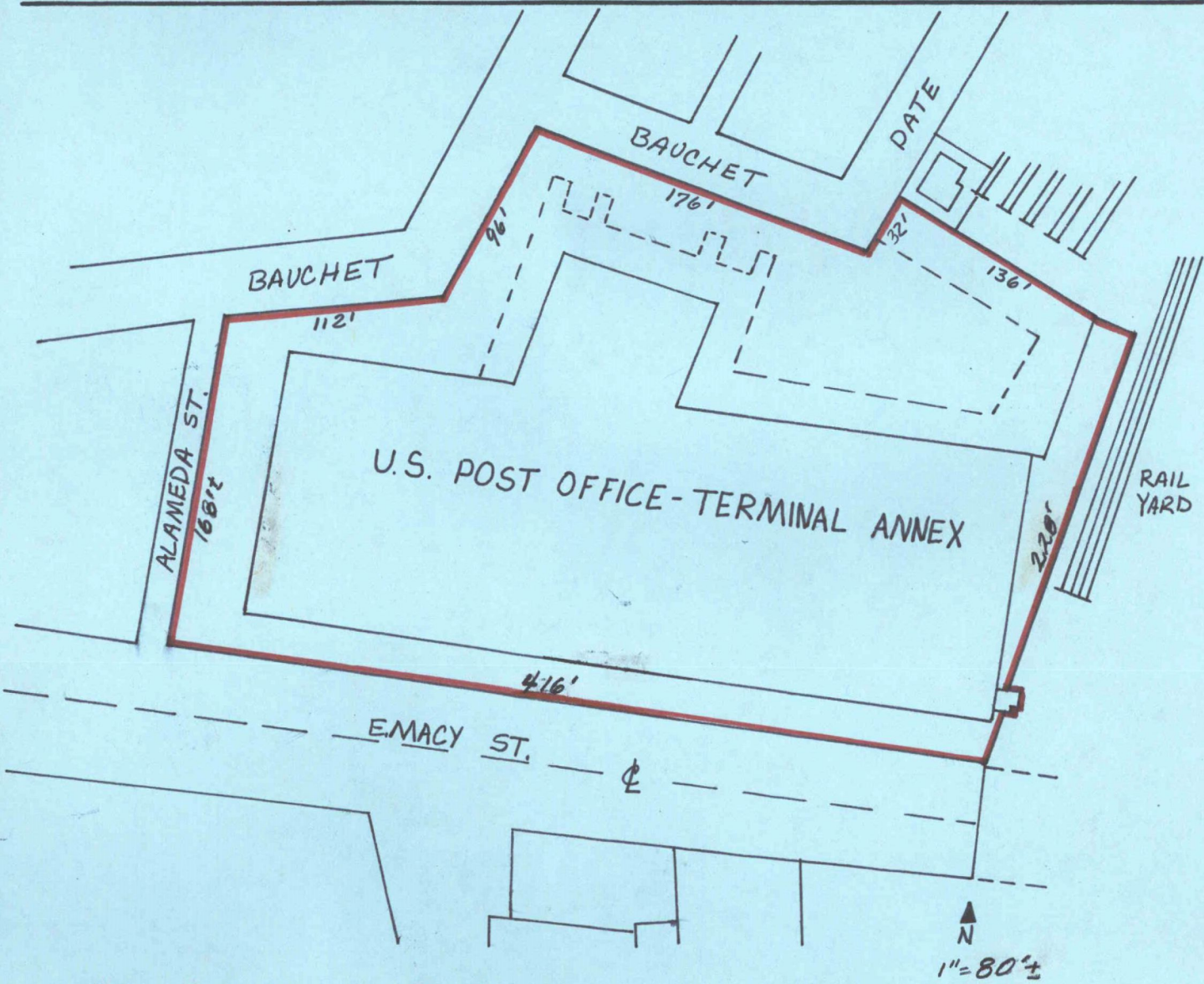
NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Los Angeles

CONTINUATION SHEET Terminal Annex

ITEM NUMBER 10

PAGE two



Note: Post office site outlined in red.

Source: Sanborn Map, Los Angeles Book, Vol. 3, page 304, 1923-52;
Geography Map Library, California State University, North-
ridge, CA.

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

U.S. Post Office (Los Angeles Terminal Annex)
(U.S. Post Offices in California 1900-1941 TR)
Los Angeles County
CALIFORNIA

Substantive Review

Working No. NOV 27 1984
Fed. Reg. Date: 8.4.86
Date Due: 12/27/84 - 1/11/85
Action: ACCEPT 1-11-85
 RETURN
 REJECT
Federal Agency: U.S. Postal Service

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review: sample request appeal NR decision

Reviewer's comments:

Determined eligible 5/24/83. Outstanding example of Federally built Spanish Colonial Revival style post office that features 12 murals depicting the cultural history of the region.

Recom./Criteria Accept C
Reviewer Bushong
Discipline Historic
Date 1/7/84
see continuation sheet

Nomination returned for: technical corrections cited below
 substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership		Status	Present Use
	Public Acquisition		Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible? yes no

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection

8. Significance

Period Areas of Significance—Check and justify below

Specific dates Builder/Architect

Statement of Significance (in one paragraph)

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

UTM References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is: *Please provide "Level of Significance"*

____ national ____ state local

State Historic Preservation Officer signature *OK*

title date

13. Other

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to _____

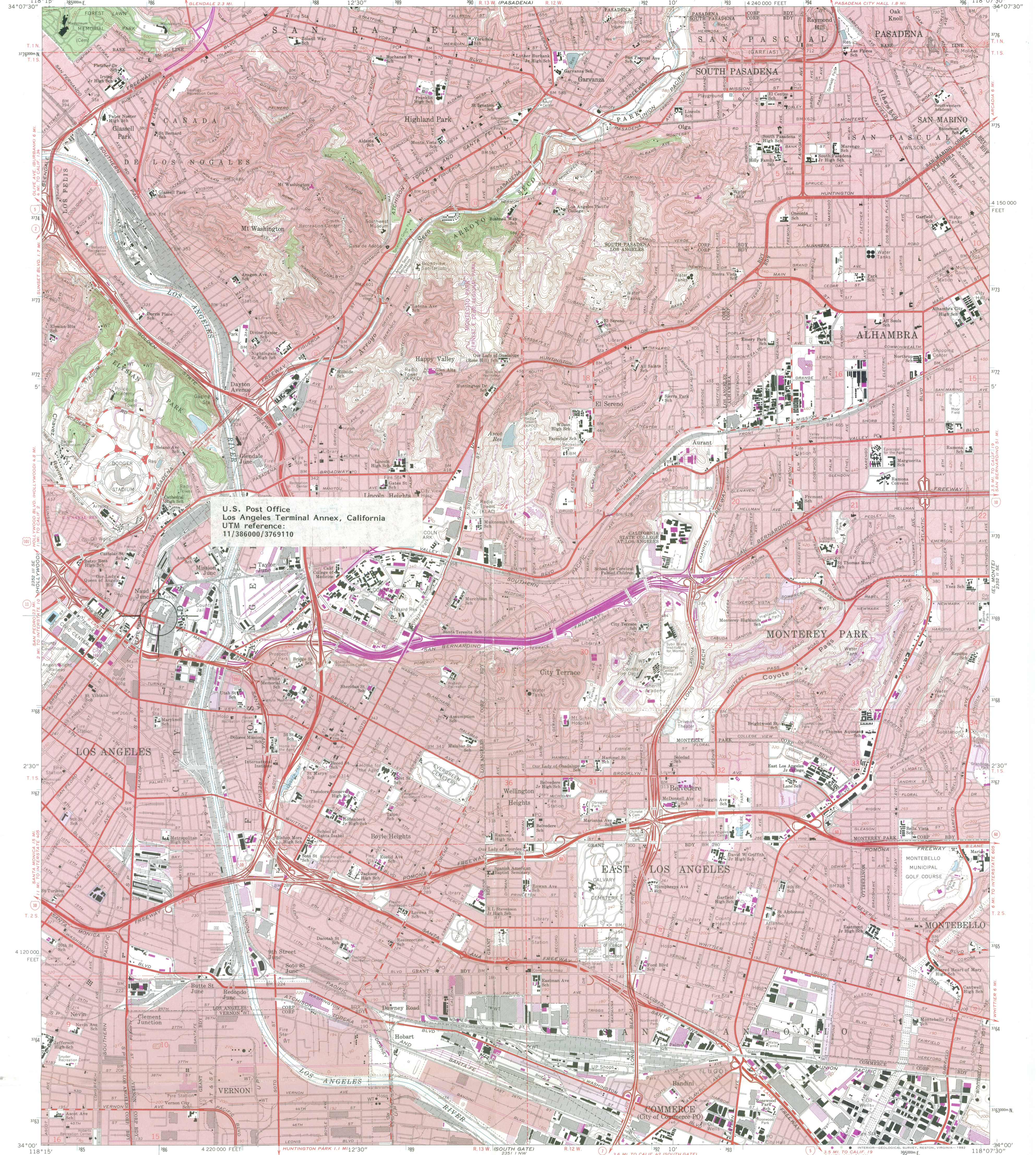
Signed *Carol D. Shull* Date *1-8-85* Phone: _____











U.S. Post Office
Los Angeles Terminal Annex, California
UTM reference:
11/386000/3769110

Mapped, edited, and published by the Geological Survey
Control by USGS, NOS/NOAA, and Los Angeles City and County
Topography by photogrammetric methods from aerial photographs taken 1964. Field checked 1966
Supersedes map surveyed 1923-25, revised 1953
Polyconic projection. 10,000-foot grid ticks based on California coordinate system, zone 7. 1000-meter Universal Transverse Mercator grid ticks, zone 11, shown in blue. 1927 North American Datum. To place on the predicted North American Datum 1983 move the projection lines 2 meters north and 85 meters east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
A portion of the south half of this map lies within a subsidence area
Vertical control based on the latest available adjustment
There may be private inholdings within the boundaries of the National or State reservations shown on this map
Revisions shown in purple and woodland compiled from aerial photographs taken 1978 and other sources. This information not field checked. Map edited 1981
Purple tint indicates extension of urban areas

UTM GRID AND 1981 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000
CONTOUR INTERVAL 20 FEET
DOTTED LINES REPRESENT 10-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929

ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
Interstate Route ——— U.S. Route ——— State Route ———

QUADRANGLE LOCATION
LOS ANGELES, CALIF.
N3400—W11807.5/7.5
1966
PHOTOREVISED 1981
DMA 2352 II SW—SERIES V895

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

- 13 -



Appendix B - Historical Resources Documentation

Phillipe the Original

SurveyLA Central City North Findings



Primary Address: 1001 N ALAMEDA ST
 Name: Philippe The Original
 Year built: 1925
 Architectural style: Vernacular

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Commercial Identity, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	No Sub-Type
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Long-time home of Philippe The Original, one of Los Angeles' oldest and most iconic restaurants. Philippe's was established in 1908 by Philippe Mathieu, who claimed the distinction of having invented the "French dipped sandwich." Philippe's was forced to leave its original location on Aliso Street to make room for the Hollywood 101 Freeway. In 1951, the business re-opened in the present building, reinstalling several of their original neon signs. Philippe's continues to operate at this location.



Appendix B - Historical Resources Documentation

Granite Block Paving

Office of Historic Resources Letter Regarding HCM #211

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

CULTURAL HERITAGE COMMISSION

MARY KLAUS-MARTIN
PRESIDENT
RICHARD BARRON
VICE PRESIDENT
ALMA M. CARLISLE
GLEN C. DAKE
MIA LEHRER

COMMISSION OFFICE
(213) 978-1300

CITY OF LOS ANGELES
CALIFORNIA



ANTONIO R. VILLARAIGOSA
MAYOR

EXECUTIVE OFFICES

S. GAIL GOLDBERG, AICP
DIRECTOR
(213) 978-1271

EVA YUAN-McDANIEL
DEPUTY DIRECTOR
(213) 978-1273

FAX: (213) 978-1275

INFORMATION
(213) 978-1270
www.lacity.org/PLN

August 14, 2007

Moe Pegues, Construction Inspector
City of Los Angeles Department of Public Works
111 N. Hope St., 6th Floor
Los Angeles, CA 90012

Mr. Pegues:

This letter is to inform you that Bruno Street, located between Alameda and Main Street in the vicinity of Chinatown, is Historic-Cultural Monument (HCM) #211: "Granite-Block Paving." This street was designated in 1979 for its hand-hewn granite paving, typical of many late 19th century streets in Los Angeles. This designated landmark is particularly unique of all the City of Los Angeles' HCMs and is a wonderful reminder of the area's history.

The street's current condition, with patches of granite paving as well as asphalt, can not be altered without proper review by the Office of Historic Resources. Under no circumstances is the granite paving to be removed or covered in asphalt.

After several inspections by myself and our office, we have determined that the most recent work on Bruno Street by the Homeboy Industries construction project team to be satisfactory. In the future we will seek to better coordinate with the Department of Public Works and property owners regarding work on Bruno Street. It is the hope of our office that Bruno Street's granite paving will be one day be fully restored from Main St. to Alameda and serve to better and beautify the area.

One remaining issue is the need to store excess granite pavers that were removed but unable to be reincorporated. Currently, Homeboys Industries is kindly storing them. We are seeking the help of other city agencies to locate a safe and appropriate storage area and welcome any help or suggestions from your office.

You can contact me with any questions or concerns.

Thank you,


Edgar Garcia

Edgar Garcia, Preservation Planner
Office of Historic Resources
Los Angeles Department of City Planning
200 N. Spring Street, #620
Los Angeles, CA 90012

Tel: 213-978-1189
Fax: 213-978-0017
E-mail: edgar.garcia@lacity.org



Appendix B - Historical Resources Documentation

Capitol Milling Company

SHPO Concurrence Letter – 1986

19 - 170957

(916) 445-8006

AUG 12 1986

Reply To: HUD 860725 m through x

HUD 860725 m-x

Ms. Ileana Liel, Planning Manager
Community Redevelopment Agency
City of Los Angeles
354 South Spring Street, Suite 800
Los Angeles, CA 90013

Dear Ms. Liel:

Determination of National Register
Eligibility for Properties Within
the Chinatown Revitalization Area,
Los Angeles, California

I have received your request for my concurrence in a determination that the following properties, located within the revitalization area noted above, are eligible for inclusion in the National Register of Historic Places:

1. East of Hill Street Chinatown District
2. West of Hill Street Chinatown District
3. 829 Bartlett Street
4. 411 Bernard Street
5. 415 Bernard Street
6. 706 Bernard Street
7. 700 Hill Place
8. 639 North Hill Street
9. 437 Savoy Street
10. 1231 North Spring Street
11. 840 Sunset Boulevard
12. 739 Yale Street

The Chinatown area was comprehensively inventoried and National Register evaluations were conducted using approaches developed in close consultation with OHP staff. OHP staff historians Aaron Gallup and Hans Kreutzberg approved the selection of National Register eligible properties from the inventoried population based on a review of inventory forms, discussions with CRA staff, and field checks of all properties. Accordingly, I am pleased to concur in the determination that the properties listed above are eligible for inclusion in the National Register of Historic Places.

The East of Hill Street Chinatown Historic District, consisting of 28 contributing properties within the boundaries defined on page 40(a) of the Determination of Eligibility Report, appears exceptionally significant under Criteria A and C as the predominant, remaining Los Angeles area example of a

Ms. Fleana Liel
Page 2

commercial district developed, owned, and operated by Chinese Californians. Counted among the contributing properties are three pai-lou or gateways, a monument, and a statue. The West of Hill Street Chinatown Historic District, consisting of 11 contributing properties within the boundaries defined on page 49 of the Determination of Eligibility Report, complements and therefore also appears exceptionally important under the Criteria and for the reasons adduced above in regard to the East of Hill Street District.

The ten remaining properties under consideration (numbers 3-12, above) appear eligible for the National Register under Criterion C as noteworthy examples of styles and periods of architecture. In addition, the property at 1231 North Spring Street appears to be significant under Criterion A for reasons specified in Section 19 of the inventory form.

In order to complete the Agency's historic property identification responsibilities on behalf of the Secretary of Housing and Urban Development, the determination of eligibility package, including a copy of this letter, should be submitted to the Keeper of the National Register of Historic Places at the address given below. In your transmittal letter to the Keeper, please indicate that the Agency is requesting an official concurrence in a consensus eligibility determination pursuant to 36 CFR 63.3. The Keeper will then be required to respond within ten days after receiving the Agency's request.

If you have any questions or if we can assist you further, please call Hans Kreutzberg, Deputy State Historic Preservation Officer, at (916) 322-9621.

Sincerely,

Original Signed by

Kathryn Gualtieri
State Historic Preservation Officer
Office of Historic Preservation

I-3950H

Mr. Jerry Rogers, Keeper
National Register of Historic Places
National Parks Service
U.S. Department of the Interior
P.O. Box 37127
Washington, D.C. 20013-7127

KG:HKreutzberg



Appendix B - Historical Resources Documentation

1035 N. Broadway

SurveyLA Central City North Findings



Primary Address: 1035 N NORTH BROADWAY
 Other Address: 1031 N BROADWAY
 1033 N BROADWAY
 1035 N BROADWAY
 1031 N NORTH BROADWAY
 1033 N NORTH BROADWAY
 Name:
 Year built: 1890
 Architectural style: Commercial, Vernacular

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Streetcar Commercial Development, 1873-1934
Sub theme:	No SubTheme
Property type:	Mixed-Use Residential and Commercial
Property sub type:	No Sub-Type
Criteria:	A/1/1&C/3/3
Status code:	3S;3CS;5S3
Reason:	Rare remaining example of late-19th century mixed-use development in Central City North; designed to accommodate live/work use oriented to streetcar service.



Primary Address: 1327 N NORTH BROADWAY
 Other Address: 1327 N BROADWAY
 1331 N BROADWAY
 1331 N NORTH BROADWAY
 Name:
 Year built: 1885
 Architectural style: Not Applicable

Context 1:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Other
Property sub type:	No Sub-Type
Criteria:	A/1/1
Status code:	QQQ
Reason:	Stone retaining wall; appears to be a rare remaining development feature from the late-19th century. The wall may be a remnant of earlier development on this site; or, it may be historically associated with the streetcar line that ran along this stretch of Broadway (formerly Buena Vista Avenue). More research is needed to determine the date of this feature and any historic associations. Therefore, the evaluation could not be completed.



Appendix B - Historical Resources Documentation

St. Peter's Italian Catholic Church

SurveyLA Central City North Findings

Name: St. Peter's Italian Catholic Church

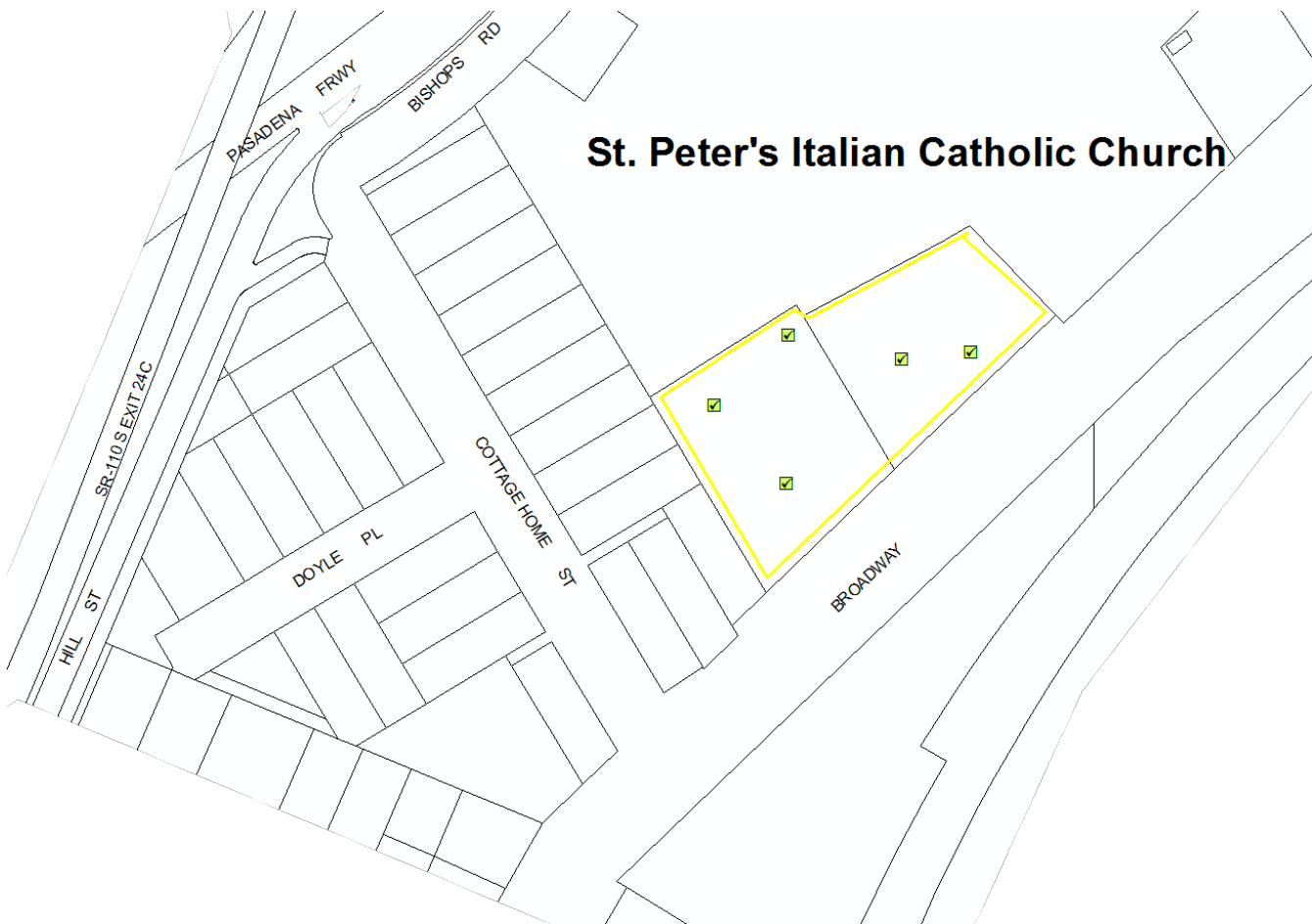


Description:

The St. Peter's Catholic Church compound, located at 1039 N. Broadway, is composed of the church and the parish hall named "Casa Italiana." The parcels occupy the southern end of the city block bounded by North Broadway to the east, Cottage Home Street to the south, and Bishop Road to the west and north. The buildings are separated by an asphalt-paved parking lot with a second parking lot located south of the church.

Significance:

St. Peter's Italian Catholic Church is significant for its association with the Italian community in Central City North. The period of significance dates from 1946 to 1972 reflecting the dates of construction for each building. St. Peter's Italian Catholic Church has been serving the Italian community in Central City North since 1904 and in its present church since 1946. A great influx of Italian immigrants came to the United States between 1890 and 1910 with many settling in the Los Angeles area. The church served as a gathering place for Italians not only residing in Little Italy, but the greater Los Angeles area as well. The construction of the parish hall, named Casa Italiana, in 1972 was to serve as a social and cultural center for the Italian community and is symbolic of the growth of the parish community and their success in the community.





Appendix B - Historical Resources Documentation

Cathedral High School

HCM Documentation

CULTURAL HERITAGE BOARD
Cultural Affairs Department
Room 1500, City Hall
Los Angeles, CA 90012
(213) 485-2433

REQUEST FOR HISTORIC - CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT WITHIN THE CITY OF LOS ANGELES: CATHEDRAL HIGH SCHOOL

LOCATION: 1253 S STADIUM WAY 90012
(Community) (Zip)

(Cross Streets) _____

COUNCILMANIC DISTRICT NO. 9

OWNER'S NAME & ADDRESS: Archdiocese of Los Angeles Education and Welfare Corp.

151 West 9th Street Los Angeles, CA 90015
(City) (Zip)

DATE OF CONSTRUCTION OF PROPOSED MONUMENT: 1925 - 1931 - 1960
(This information is important)

ARCHITECT: Lawrence Ott - Barker & Ott - Barker & Ott
(Identification of the architect is very important)

DESCRIBE ARCHITECTURAL FEATURES: _____
(Photograph must be provided)

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE AS IT PERTAINS TO SEC. 22.130 OF THE LOS ANGELES ADMINISTRATIVE CODE: (If necessary, attach a sheet) _____

Site of Old Calvary Cemetery originally given by the Ayuntamiento to the Roman Catholic in 1844 with additional tracts given by the City of Los Angeles in 1857 and 1858.

SOURCE/S OF INFORMATION: Friends of Cathedral High, City Archives and Records

NAME & ADDRESS OF PROPONENT: Los Angeles City Council per Motion adopted July 24, 1984

(City) (Zip)

TELEPHONE NO. () DATE: July 24, 1984

(This portion to be filled in by Cultural Heritage Board Members)

REASONS FOR DECLARATION/DENIAL: _____

BY: _____ DATE OF BOARD ACTION _____
C.H.B. MEMBER

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION RECOMMENDING DECLARATION IS SUBJECT TO ADOPTION BY THE LOS ANGELES CITY COUNCIL.

Council File No. _____ City Council Action Dated _____

ENG. 4.112
DEPARTMENT OF PUBLIC WORKS
City of Los Angeles

MEMO OF STREET NUMBER
AND PROPERTY DESCRIPTION

7-24-84

Address 1253 Stadium Way

Lot No. _____ Block _____

Tract No. Old Calvary Cemetery

_____ Tract

Deep Map 3 page 616 M. R. Book _____ page _____

Dist. Map 4 7-320 BUREAU OF ENGINEERING

By _____ DATE _____

CLERK

DATE

Cathedral High School

7-24-84

AI	MR2 504	CITY LANDS OF LOS ANGELES	LOT-CUT	REF
BLK	LOT	ARB 449 UNIT	ASSR# 5414 019 007 CD	AREA
DM 135B213	GRID			01 COMMENT
DESC. IN D5087-71;				LINES

OWNER RECORD DISPLAY (THRU ASSESSOR NUMBER)
 ACQ-DATE 061171 # 7-70 001 DEEDS 00 2NDRY OWNERS
 ARCHDIOCESE OF LOS ANGELES EDUCATION & WELFARE CORP. PUB-PROP-CODE

01531 W 9TH ST
 LOS ANGELES CA 90015 ADDRESS AS OF 030183 SOURCE A
 SITUS ADDRESS:

CITY OF LOS ANGELES
CALIFORNIA

Mem 281

ELIAS MARTINEZ
CITY CLERK

OFFICE OF
CITY CLERK

ROOM 395, CITY HALL
LOS ANGELES, CA 90012
485-5705



TOM BRADLEY
MAYOR

WHEN MAKING INQUIRIES
RELATIVE TO THIS MATTER,
REFER TO FILE NO.

84-1412

CD#9

August 7, 1984

City Planning Department
Community Redevelopment Agency
Cultural Heritage Board
City Attorney

Councilman Snyder
Councilman Lindsay
Councilwoman Stevenson

Catholic Archdiocese of Los Angeles
1531 West 9th Street
Los Angeles, CA. 90015

MORATORIUM ON DEMOLITION, BUILDING AND GRADING PERMITS IN CENTRAL CITY NORTH COMMUNITY PLAN AND APPROVAL OF CATHEDRAL HIGH SCHOOL AS HISTORIC MONUMENT

At the meeting of the Council held August 7, 1984, an Ordinance was adopted temporarily prohibiting the issuance of demolition permits, grading permits and building permits for any lot within an area within the Central City North Community Plan and generally bounded by Stadium Way on the northeast, North Broadway on the southeast and Cottage Home Street on the northwest and on the southwest.

Also at said meeting, a Motion (Snyder-Stevenson) was adopted to approve the site of Cathedral High School on the list of Historic-Cultural Monuments as approved by the Cultural Heritage Board.

City Clerk

mb

Note: did not go to Committee. Was handled by full City Council directly.

File

CITY OF LOS ANGELES

CALIFORNIA



TOM BRADLEY
MAYOR

CULTURAL AFFAIRS
COMMISSION
LOUISE TATE
PRESIDENT
MARL YOUNG
VICE-PRESIDENT
ENRIQUE DURAN
RALPH G. HEIDSIEK
JON LAPPEN
MARION LEDERER
MITSU SONODA

CULTURAL HERITAGE
BOARD
PATRICIA M. SIMPSON
PRESIDENT
VELMA M. TAYLOR
VICE PRESIDENT
BERNARD JUDGE, A.I.A.
AMARJIT S. MARWAH
ROBERT WINTER

CULTURAL AFFAIRS
DEPARTMENT
ROOM 1500, CITY HALL
LOS ANGELES, CA 90012
(213) 485-2433
FRED CROTON
GENERAL MANAGER
RODNEY L. PUNT
ASST. GENERAL MANAGER

CULTURAL HERITAGE DIVISION
ROOM 1500, CITY HALL
LOS ANGELES, CA 90012
(213) 485-2433
ILEANA WELCH
DIRECTOR

August 3, 1984

The Honorable,
Los Angeles City Council
Room 395, City Hall

Re: Cathedral High School
1253 Stadium Way
Los Angeles, CA 90012
Council File No. 84-1412

Honorable Members:

In response to City Council Motion of July 24, 1984 proposing to include the site of Cathedral High School in the City's list of cultural monuments, the Cultural Heritage Board investigated and solicited opinions and information regarding the proposed site.

At the Special Meeting of the Cultural Heritage Board held on August 1, 1984, with representatives of the Roman Catholic Archdiocese of Los Angeles in attendance, the Board heard arguments for and against the City Council's proposal. In accordance with a Motion unanimously adopted by the four members of the CHB present at that meeting, the Board approved the City Council's proposal to include the Cathedral High School property at 1253 Stadium Way in the list of Historic-Cultural Monuments, based on the fact that the site has historical and cultural importance to the City of Los Angeles. A copy of the sheet showing the comments of the individual Board members is enclosed.

Sincerely,

Fred Croton, General Manager

Ileana Welch, Coordinator
CULTURAL HERITAGE BOARD

IW:ms

Enclosure

Copy to: Councilman Gilbert W. Lindsay
Councilman Arthur K. Snyder
Archdiocese of Los Angeles Education
and Welfare Corporation

ITEMS SCHEDULED FOR PUBLIC HEARING TODAY

COMMUNICATION - MOTION REQUIRED

- (1)
- 84-0540 (a) PUBLIC HEARING - Consideration of a Resolution of Intent
All CDs to Issue Tax-Exempt Bonds to finance rental housing
developments.
- (b) COMMUNICATION FROM ACTING CHAIRMAN OF GRANTS, HOUSING AND
COMMUNITY DEVELOPMENT COMMITTEE recommends, as recommended by
CDD Staff, that, SUBJECT TO THE APPROVAL OF THE MAYOR, the
required inducement resolution, contained in the CDD report,
entitled "Resolution of Intent to Issue Bonds to Finance
Rental Housing Developments" BE ADOPTED.

MATTERS CONTINUED FOR ONE DAY OR LEFT ON THE DESK

(Refer to continuation sheet, if any, for said items.)

ORDINANCE-SECOND READING

- (2)
- 84-1412 Temporarily prohibiting the issuance of demolition permits,
CD 9 grading permits and building permits for any lot within an area
within the Central City North Community Plan and generally bounded
by Stadium Way on the northeast, North Broadway on the southeast
and Cottage Home Street on the northwest and on the southwest.

Friday
8-3-84

CULTURAL HERITAGE BOARD
Cultural Affairs Department
Room 1500, City Hall
Los Angeles, CA 90012
(213) 485-2433

REQUEST FOR HISTORIC - CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT WITHIN THE CITY OF LOS ANGELES: CATHEDRAL HIGH SCHOOL

LOCATION: 1253 STADIUM WAY 90012
(Community) (Zip)

(Cross Streets) _____

COUNCILMANIC DISTRICT NO. 9

OWNER'S NAME & ADDRESS: Archdiocese of Los Angeles Education and Welfare Corp.
1531 West 9th Street Los Angeles, CA 90015
(City) (Zip)

DATE OF CONSTRUCTION OF PROPOSED MONUMENT: 1925 - 1931 - 1960
(This information is important)

ARCHITECT: Lawrence Ott - Barker & Ott - Barker & Ott
(Identification of the architect is very important)

DESCRIBE ARCHITECTURAL FEATURES: _____
(Photograph must be provided)

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE AS IT PERTAINS TO SEC. 22.130 OF THE LOS ANGELES ADMINISTRATIVE CODE: (If necessary, attach a sheet) _____

Site of Old Calvary Cemetery originally given by the Ayuntamiento to the Roman Catholic Church in 1844 with additional tracts given by the City of Los Angeles in 1857 and 1858.

SOURCE/S OF INFORMATION: Friends of Cathedral High, City Archives and Records

NAME & ADDRESS OF PROPONENT: Los Angeles City Council per motion adopted July 24, 1984
(City) (Zip)

TELEPHONE NO. () _____ DATE: July 24, 1984

(This portion to be filled in by Cultural Heritage Board Members)

REASONS FOR DECLARATION/DENIAL: Clearly the site and buildings

are of great historic significance to the inner city community and its inter-cultural experience.

BY Patricia D. Simpson Aug. 1, 1984
C.H.B. MEMBER DATE OF BOARD ACTION

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION RECOMMENDING DECLARATION IS SUBJECT TO ADOPTION BY THE LOS ANGELES CITY COUNCIL.

CULTURAL HERITAGE BOARD
Cultural Affairs Department
Room 1500, City Hall
Los Angeles, CA 90012
(213) 485-2433

REQUEST FOR HISTORIC - CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT WITHIN THE CITY OF LOS ANGELES: CATHEDRAL HIGH SCHOOL

LOCATION: 1253 STADIUM WAY 90012
(Community) (Zip)
(Cross Streets) _____

COUNCILMANIC DISTRICT NO. 9

OWNER'S NAME & ADDRESS: Archdiocese of Los Angeles Education and Welfare Corp.
1531 West 9th Street Los Angeles, CA 90015
(City) (Zip)

DATE OF CONSTRUCTION OF PROPOSED MONUMENT: 1925 - 1931 - 1960
(This information is important)

ARCHITECT: Lawrence Ott - Barker & Ott - Barker & Ott
(Identification of the architect is very important)

DESCRIBE ARCHITECTURAL FEATURES: _____
(Photograph must be provided)

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Site of Old Calvary Cemetery originally given by the Ayuntamiento to the Roman Catholic Church in 1844 with additional tracts given by the City of Los Angeles in 1857 and 1858.

SOURCE/S OF INFORMATION: Friends of Cathedral High, City Archives and Records

NAME & ADDRESS OF PROPONENT: Los Angeles City Council per motion adopted July 24, 1984
(City) (Zip)

TELEPHONE NO. () _____ DATE: July 24, 1984

(This portion to be filled in by Cultural Heritage Board Members)

REASONS FOR DECLARATION/DENIAL: This educational institution warrants declaration as a monument due to the cultural and historical significance to the City of L.A.

BY: [Signature] Aug. 1, 1984
C.H.B. MEMBER DATE OF BOARD ACTION

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION RECOMMENDING DECLARATION IS SUBJECT TO ADOPTION BY THE LOS ANGELES CITY COUNCIL.

Council File No. _____ - 7 - City Council Action Dated _____

CULTURAL HERITAGE BOARD
Cultural Affairs Department
Room 1500, City Hall
Los Angeles, CA 90012
(213) 485-2433

REQUEST FOR HISTORIC - CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT WITHIN THE CITY OF LOS ANGELES: CATHEDRAL HIGH SCHOOL

LOCATION: 1253 STADIUM WAY 90012
(Community) (Zip)
(Cross Streets) _____

COUNCILMANIC DISTRICT NO. 9

OWNER'S NAME & ADDRESS: Archdiocese of Los Angeles Education and Welfare Corp.
1531 West 9th Street Los Angeles, CA 90015
(City) (Zip)

DATE OF CONSTRUCTION OF PROPOSED MONUMENT: 1925 - 1931 - 1960
(This information is important)

ARCHITECT: Lawrence Ott - Barker & Ott - Barker & Ott
(Identification of the architect is very important)

DESCRIBE ARCHITECTURAL FEATURES: _____
(Photograph must be provided)

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE AS IT PERTAINS TO SEC. 22.130 OF THE LOS ANGELES ADMINISTRATIVE CODE: (If necessary, attach a sheet) _____

Site of Old Calvary Cemetery originally given by the Ayuntamiento to the Roman Catholic Church in 1844 with additional tracts given by the City of Los Angeles in 1857 and 1858.

SOURCE/S OF INFORMATION: Friends of Cathedral High, City Archives and Records

NAME & ADDRESS OF PROPONENT: Los Angeles City Council per Motion adopted July 24, 1984
(City) (Zip)

TELEPHONE NO. () _____ DATE: July 24, 1984

(This portion to be filled in by Cultural Heritage Board Members)

REASONS FOR DECLARATION/DENIAL: I fully recommend the site of the cathedral high school for a monument status, in its cultural, social & economic impact of the neighboring community.

BY: [Signature] July 1, 1984
C.H.B. MEMBER DATE OF BOARD ACTION

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION RECOMMENDING DECLARATION IS SUBJECT TO ADOPTION BY THE LOS ANGELES CITY COUNCIL.

Council File No. _____ - 8 - City Council Action Dated _____

CULTURAL HERITAGE BOARD
Cultural Affairs Department
Room 1500, City Hall
Los Angeles, CA 90012
(213) 485-2433

REQUEST FOR HISTORIC - CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT WITHIN THE CITY OF LOS ANGELES: CATHEDRAL HIGH SCHOOL

LOCATION: 1253 STADIUM WAY 90012
(Community) (Zip)

(Cross Streets) _____

COUNCILMANIC DISTRICT NO. 9

OWNER'S NAME & ADDRESS: Archdiocese of Los Angeles Education and Welfare Corp.
1531 West 9th Street Los Angeles, CA 90015
(City) (Zip)

DATE OF CONSTRUCTION OF PROPOSED MONUMENT: 1925 - 1931 - 1960
(This information is important)

ARCHITECT: Lawrence Ott - Barker & Ott - Barker & Ott
(Identification of the architect is very important)

DESCRIBE ARCHITECTURAL FEATURES: _____
(Photograph must be provided)

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE AS IT PERTAINS TO SEC. 22.130 OF THE LOS ANGELES ADMINISTRATIVE CODE: (If necessary, attach a sheet) _____
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SOURCE/S OF INFORMATION: Friends of Cathedral High, City Archives and Records

NAME & ADDRESS OF PROPONENT: Los Angeles City Council per motion adopted July 24, 1984
(City) (Zip)

TELEPHONE NO. () _____ DATE: July 24, 1984

(This portion to be filled in by Cultural Heritage Board Members)

REASONS FOR DECLARATION/DENIAL: DUE TO THE PUBLIC NATURE OF THE SITE (A GIFT FROM MEXICO, & LOS ANGELES) AND IT'S RICH HISTORICAL & CULTURAL HERITAGE, I BELIEVE IT, THE SITE, SHOULD BE LISTED AS

BY: [Signature] A LOS ANGELES HISTORIC CULTURAL MONUMENT
C.H.B. MEMBER DATE OF BOARD ACTION 1 AUG. 1984

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION RECOMMENDING DECLARATION IS SUBJECT TO ADOPTION BY THE LOS ANGELES CITY COUNCIL.

55

M O T I O N

Cathedral High School on North Broadway is the oldest Catholic High School established by the Archdiocese of Los Angeles. In its distinguished sixty-year history, it has educated many thousands of young men of a wide variety of ethnic backgrounds reflecting the changing nature of the east side of Los Angeles. Most recently, with an enrollment that is 90% Latino, Cathedral High School has been one of the most important educational institutions serving Los Angeles' large Latino community.

The Christian Brothers, who operate the school, have provided outstanding educations to many of Los Angeles' top professionals, and the school, the faculty, the graduates, and the community which has enriched and been enriched by Cathedral High School over the years have all made enormous contributions to the greater Los Angeles community. Cathedral High School is truly an institution in which the broad cultural and social history of Los Angeles is exemplified. In addition, the area is the site of a former cemetery with archaeological significance to the community.

It has recently been announced that the Archdiocese of Los Angeles has expressed its intent to sell the property for the potential development of a large housing and commercial project.

The termination of this major institution of secondary education, as well as the construction of a major housing and commercial project at this site, would have major impacts upon the surrounding communities. Such a step should not be taken until there has been

**SUSPENSION
REQUESTED**

PR

an extensive examination of the effect of these actions and until the concerned public has a chance to comment upon the matter. Also, without such an examination, it would not be possible for the City Council to make informed decisions on the project.

The immediate area of Cathedral High School is currently designated in the Central City North Community Plan as quasi-public use, and no study has been conducted of potential development of the area and appropriate zoning should such area cease to be used for quasi-public uses.

I THEREFORE MOVE that the City Council request the Archdiocese of Los Angeles to withhold further action on the closure of Cathedral High School and the sale of the property for development until it can consider the opinions of the affected communities and involved agencies of government in this matter.

I FURTHER MOVE:

(1) that the City Council proposes to include the site of Cathedral High School on the City's list of cultural monuments and that the Cultural Heritage Board investigate and solicit opinions and information regarding such proposed site and report back its approval or disapproval of the proposed inclusion to the City Council by August 7, 1984; and

(2) that the Planning Department and the Community Redevelopment Agency be instructed to study and propose appropriate plan and zoning amendments for the general area which includes the Cathedral High School site and is designated as quasi-public use on the

Central City North Community Plan and as R3 medium density residential on the Chinatown Redevelopment Plan to determine the appropriate planning and zoning for such area should the area be proposed for other than quasi-public use and return such study to the Council within six months; and

(3) that the Planning Department, in cooperation with the City Attorney, be instructed to immediately prepare a moratorium ordinance to prohibit the issuance of demolition, building or any other City permits for development of such area for other than quasi-public use pending the completion of the Cultural Heritage Board review and the Community Plan and Redevelopment Plan Study. Such moratorium ordinance shall be for a period of 360 days with two 180 day extensions and an urgency clause. Such ordinance should be presented as soon as possible to the Council.

PRESENTED BY

Gilbert W. Lindsay
Gilbert W. Lindsay
Councilman, 9th District

SECONDED BY

Arthur K. Snyder
Arthur K. Snyder
Councilman, 14th District

Motion
ADOPTED

JUL 24 1984

LOS ANGELES CITY COUNCIL

7/24/84

M O T I O N

Cathedral High School on North Broadway is the oldest Catholic High School established by the Archdiocese of Los Angeles. In its distinguished sixty-year history, it has educated many thousands of young men of a wide variety of ethnic backgrounds reflecting the changing nature of the east side of Los Angeles. Most recently, with an enrollment that is 90% Latino, Cathedral High School has been one of the most important educational institutions serving Los Angeles' large Latino community.

The Christian Brothers, who operate the school, have provided outstanding educations to many of Los Angeles' top professionals, and the school, the faculty, the graduates, and the community which has enriched and been enriched by Cathedral High School over the years have all made enormous contributions to the greater Los Angeles community. Cathedral High School is truly an institution in which the broad cultural and social history of Los Angeles is exemplified. In addition, the area is the site of a former cemetery with archaeological significance to the community.

It has recently been announced that the Archdiocese of Los Angeles has expressed its intent to sell the property for the potential development of a large housing and commercial project.

The termination of this major institution of secondary education, as well as the construction of a major housing and commercial project at this site, would have major impacts upon the surrounding communities. Such a step should not be taken until there has been

SUSPENSION
REQUESTED

an extensive examination of the effect of these actions and until the concerned public has a chance to comment upon the matter. Also, without such an examination, it would not be possible for the City Council to make informed decisions on the project.

The immediate area of Cathedral High School is currently designated in the Central City North Community Plan as quasi-public use, and no study has been conducted of potential development of the area and appropriate zoning should such area cease to be used for quasi-public uses.

I THEREFORE MOVE that the City Council request the Archdiocese of Los Angeles to withhold further action on the closure of Cathedral High School and the sale of the property for development until it can consider the opinions of the affected communities and involved agencies of government in this matter.

I FURTHER MOVE:

(1) that the City Council proposes to include the site of Cathedral High School on the City's list of cultural monuments and that the Cultural Heritage Board investigate and solicit opinions and information regarding such proposed site and report back its approval or disapproval of the proposed inclusion to the City Council by August 7, 1984; and

(2) that the Planning Department and the Community Redevelopment Agency be instructed to study and propose appropriate plan and zoning amendments for the general area which includes the Cathedral High School site and is designated as quasi-public use on the

Central City North Community Plan and as R3 medium density residential on the Chinatown Redevelopment Plan to determine the appropriate planning and zoning for such area should the area be proposed for other than quasi-public use and return such study to the Council within six months; and

(3) that the Planning Department, in cooperation with the City Attorney, be instructed to immediately prepare a moratorium ordinance to prohibit the issuance of demolition, building or any other City permits for development of such area for other than quasi-public use pending the completion of the Cultural Heritage Board review and the Community Plan and Redevelopment Plan Study. Such moratorium ordinance shall be for a period of 360 days with two 180 day extensions and an urgency clause. Such ordinance should be presented as soon as possible to the Council.

PRESENTED BY

Gilbert W. Lindsay
Councilman, 9th District

SECONDED BY

Arthur K. Snyder
Councilman, 14th District



Appendix B - Historical Resources Documentation

451 E. Savoy Street

SurveyLA Central City North Findings



Primary Address: 451 E SAVOY ST
 Name:
 Year built: 1896
 Architectural style: Victorian, Vernacular Cottage, hip roof

Context 1:

Context:	Residential Development and Suburbanization, 1850-1980
Sub context:	No Sub-context
Theme:	Early Residential Development, 1880-1930
Sub theme:	Early Single-Family Residential Development, 1880-1930
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Excellent example of early residential development in Central City North; residence predates much of the surrounding area by at least a decade.

Context 2:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Late 19th and Early 20th Century Architecture, 1865-1950
Sub theme:	Vernacular Hipped Cottage, 1885-1905
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	A/1/1 & C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of a Vernacular Hipped-Roof Cottage in Central City North.



Appendix B - Historical Resources Documentation

Charles B. Wellman Residence

SurveyLA Central City North Findings

HISTORIC RESOURCES INVENTORY

HABS _____	HAER _____	NR _____	SHL _____	Loc _____
UTM: A _____	B _____		C _____	
C _____	D _____		Ser. No. _____	

IDENTIFICATION

- Common name: _____
- Historic name: CHARLES B. WELLMAN RESIDENCE DHP # 1249316
- Street or rural address: 437 Savoy Street
City Los Angeles Zip _____ County Los Angeles
- Parcel number: Buena Vista Tract, Block 2, Lot 5, Parcel 16
- Present Owner: LEE, FAY T. Address: 437 Savoy St.
City Los Angeles Zip 90012 Ownership is: Public _____ Private X
- Present Use: Residence Original use: Residence

DESCRIPTION

- Architectural style: Queen Anne
- Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

Situated at the highest elevation along Savoy Street, set far back from the roadway and partially obscured by structures to the front of this lot, stands this two-story house with a gabled roof over a rectangular building plan. The portion of the gabled which is visible is faced with fishscale shingles. A slightly projecting segmented bay on the front (southeast) elevation is crowned by a gable detailed by a sunburst panel. The second story porch is defined by plain posts with brackets, and a simple railing and balustrade. The porch is supported by plain posts from the ground level. Access to the second story centrally located entrance is achieved by a simple wooden staircase with landing. Entrance to the lower level is achieved by an offset, undetailed doorway. The wall surface of the house consists of board and batten siding. The simple statement of this house is framed by large deciduous trees to the rear.

Attach Photo(s) Here

SEE ATTACHED PHOTOS

- Construction date:
Estimated _____ Factual 1894
- Architect _____
- Builder _____
- Approx. property size (in feet)
Frontage 40-72 Depth 132.75
or approx. acreage _____
- Date(s) of enclosed photograph(s)
May 1982

- 13. Condition: Excellent _____ Good Fair _____ Deteriorated _____ No longer in existence _____
- 14. Alterations: Porch area
- 15. Surroundings: (Check more than one if necessary) Open land _____ Scattered buildings _____ Densely built-up
Residential Industrial _____ Commercial _____ Other: _____
- 16. Threats to site: None known Private development _____ Zoning _____ Vandalism _____
Public Works project _____ Other: _____
- 17. Is the structure: On its original site? Moved? _____ Unknown? _____
- 18. Related features: None

SIGNIFICANCE

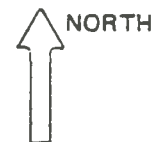
19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)
The structure located at 437 Savoy Street was built for residential use in 1894. The property lies in the Buena Vista Tract, surveyed in May 1886 at the request of Dobinson and Rowan. The tract was influential in the development and settlement patterns of the area now known as Chinatown. Eva A. Wellman received the property in question from the Estate of Hiram Burrell as recorded in a Los Angeles County Deed on May 29, 1894. Eva was the widow of Timothy B. Wellman. Los Angeles City Directories indicate that Mrs. Wellman's occupancy had begun by the year 1895. Residing with her was Charles B. Wellman, a fireman with the Southern Pacific Co. The above information suggests that construction occurred in 1894, after Mrs. Wellman acquired the property, and prior to the structure's occupation. The address at this time was identified as 6 Savoy Street until it was changed to 439 Savoy in 1896. The structure is significant for its age, and as a stylistic and representative example of residential architecture in Los Angeles during this period.

- 20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)
 Architecture Arts & Leisure _____
 Economic/Industrial _____ Exploration/Settlement _____
 Government _____ Military _____
 Religion _____ Social/Education _____
- 21. Sources (List books, documents, surveys, personal interviews and their dates).

SEE CONTINUATION SHEET

22. Date form prepared June 1982
 By (name) Roger G. Hatheway
 Organization R.G. Hatheway & Associates
 Address: 1633 Westwood Boulevard
 City Los Angeles, CA Zip 90024
 Phone: (213) 478-1176

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SEE ATTACHED MAPS

Continuation Sheet

437 SAVOY STREET

21. Sources

Building Permits, City of Los Angeles

Land Use Planning and Management System Files (LUPAMS),
City of Los Angeles

#5414-021-016.

City Directories, City of Los Angeles

1894-1897.

Deeds, County of Los Angeles

1894 Book 988:305; 1895 Book 996:85.

Assessment Records, County of Los Angeles

Book 5414, page 21.

Surveyor's Map Books, County of Los Angeles

1900-1909, Book 40, page 14.

Assessor's Research Library Files, County of Los Angeles

Public Library Archives, City of Los Angeles

Los Angeles Times Index

Museum Archives, County of Los Angeles

Miscellaneous Records, County of Los Angeles

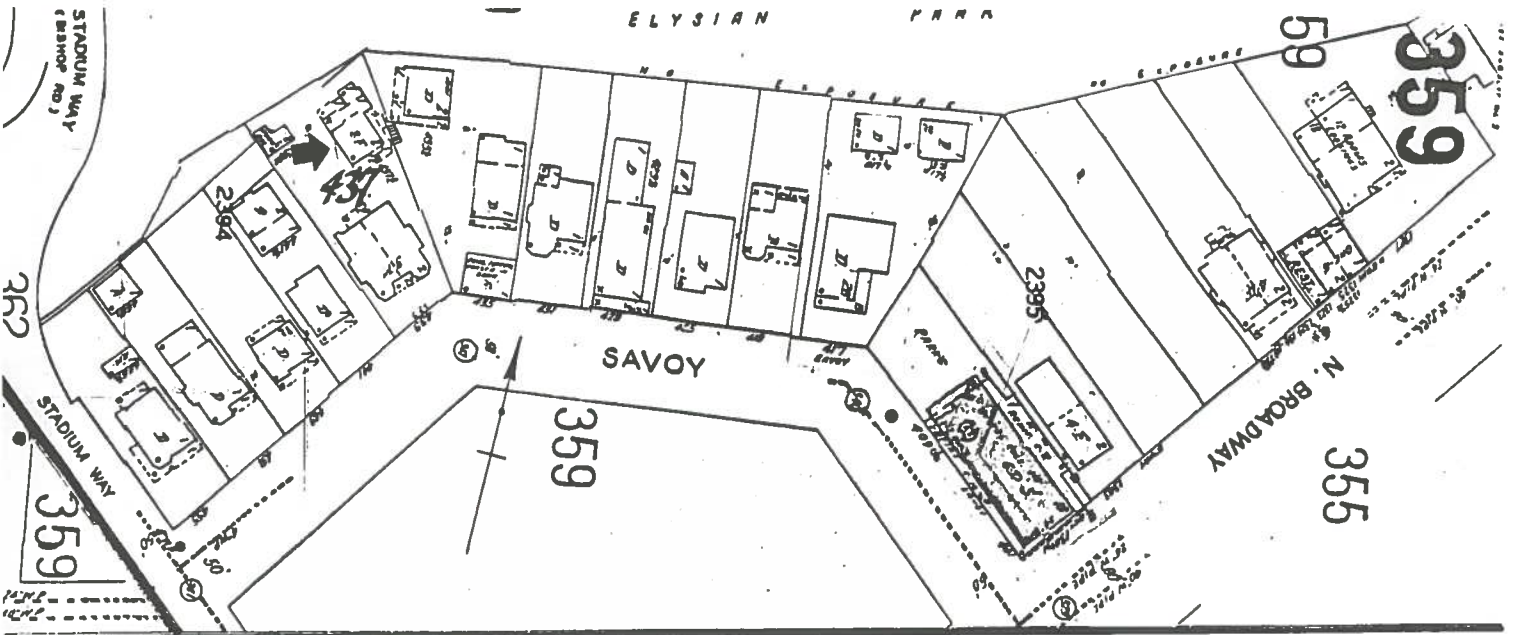
Book 9, page 54.

*Charles B. & Eva A. Wellman Residence
437 Savoy Street*



*Facade
Westerly Streetscape*







Appendix B - Historical Resources Documentation

Arroyo Seco Parkway Historic District

National Register of Historic Places Nomination Form: 2010

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

DEC 20 2010 1198

1. Name of Property

historic name Arroyo Seco Parkway Historic District

other names/site number Pasadena Freeway, State Route 110, Arroyo Seco Freeway

2. Location

street & number Route of the Pasadena Freeway (State Route 110) from the Four-Level Interchange in Los Angeles to East Glenarm Street in Pasadena not for publication N/A

city or town Passing through Los Angeles, South Pasadena, and Pasadena vicinity N/A

state California code CA county Los Angeles code 037 zip code 90012, 90015, 90017, 90031, 90042, 91030, 91105

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] State Historic Preservation Officer 15 DEC 2010
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

[Signature] Signature of the Keeper 2.4.11 Date of Action
Edson H. Beall

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
		sites
43	15	structures
		objects
45	15	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A _____

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

TRANSPORTATION/road related (vehicular) _____

TRANSPORTATION/pedestrian related _____

TRANSPORTATION/parkway _____

Current Functions
(Enter categories from instructions)

TRANSPORTATION/road related (vehicular) _____

TRANSPORTATION/pedestrian related _____

TRANSPORTATION/parkway _____

7. Description

Architectural Classification
(Enter categories from instructions)

Other: concrete rigid frame bridge _____

Other: concrete arch spandrel bridge _____

Other: Art Deco tunnel _____

Other: Vernacular pedestrian/equestrian tunnel _____

Other: Parkways _____

Materials
(Enter categories from instructions)

foundation _____

roof _____

walls _____

other CONCRETE, ASPHALT, STONE, GLASS, _____

VEGETATION _____

Narrative Description

See continuation sheet.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1

Arroyo Seco Parkway Historic District
Los Angeles, California

7. DESCRIPTION

A. Summary

The proposed Arroyo Seco Parkway Historic District, which was constructed in three phases, encompasses a 6-lane, 8.21-mile, limited-access roadway (State Route 110) traveling in a southwesterly direction through the cities of Pasadena, South Pasadena, and Los Angeles, from East Glenarm Street (Post Mile¹ 31.89) in Pasadena to (and including) the Four Level Interchange (Post Mile 23.69) in Los Angeles. Today there exist a total of 60 components – grade separations, tunnels, bridges, overcrossings, pedestrian overpasses, pedestrian and equestrian undercrossings, the roadway itself, the Four Level Interchange, Arroyo Channel, and two buildings at the Arroyo Seco Maintenance Station – 45 of which are considered contributors to the Arroyo Seco Parkway Historic District. The first 6.2 mile section from East Glenarm Street to Avenue 22 in Los Angeles, constructed between 1938 and 1940, travels on a divided road through residential and commercial neighborhoods of Los Angeles, Pasadena, and South Pasadena, where it operates as a below-grade arterial. Fenced landscaping such as trees, shrubs, and ground cover grow on verges and slopes that border both sides of the roadway. Similar landscaping and the Arroyo Seco Channel mark the western edge.

The Southerly Extension, a 1.7 mile stretch built 1940-1943 during the second phase of construction, continues the roadway toward downtown Los Angeles from Avenue 22 to Adobe Street in Los Angeles. Engineering on the Southerly Extension utilizes the Figueroa Street Viaduct and the Los Angeles River Bridges to separate north and southbound traffic, routing it on different elevations. Northbound traffic travels through the four Figueroa Street tunnels and across the Figueroa Street Viaduct onto the Arroyo Seco Parkway section. Southbound traffic crosses the Los Angeles River Bridge, and then is channeled onto a 4-lane roadway traveling in open cuts west of the Figueroa Street Tunnels through the hills of Elysian Park, under park roads and over residential neighborhoods, on eight bridges and pedestrian undercrossings. In this section, rubble walls and guardrails border the roadway. Descending gradually to grade level, the opposing lanes join to become continuous again at Hill Street.

Five bridges complete the freeway's last half-mile to its terminus at the Four Level Interchange about a quarter mile northwest of downtown Los Angeles; they were constructed between 1948 and 1953 during the third phase of construction. The 154 foot high steel and reinforced concrete interchange acts as a master route separator, guiding traffic from the Hollywood, Santa Ana, Pasadena, and Harbor Freeways through four stacked interwoven roadways. On this section, paving, light, and safety features are similar to those of the first six-mile segment with a greater

¹ Post miles are based on the California highway mileage system, beginning at the west boundary for each county and increasing in number from west to east for even-numbered state routes. Although the oldest section of the Arroyo Seco Parkway was constructed beginning at its northeastern most point, the post miles at this end are higher.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Arroyo Seco Parkway Historic District
Los Angeles, California

concentration of rubble retaining walls. Landscaping on the border slopes consists mainly of ground cover, ivy, and lantana. Roadway materials on the 8.2 mile arterial consist of concrete and asphaltic concrete, signage, glass, stone, construction rubble, and landscape elements consisting of plants, shrubs, and small trees (generally those native to the area), stone planters, and lighting fixtures. The Arroyo Seco Parkway has kept substantial integrity of design, workmanship, location, design, and setting. The only substantial alterations on the Parkway have occurred from the Yale Street Pedestrian Overcrossing (Post Mile 24.37) to the Stadium Way Overcrossing (Post Mile 24.53), resulting in about a 30% loss of integrity.

On March 31, 1983, the Keeper of the National Register determined that the Arroyo Seco Parkway was eligible for inclusion in the National Register of Historic Places because it was the first grade-separated, limited-access, high-speed divided road in the urban western United States, and it was the initial stretch of road for what would become the world-renowned Los Angeles metropolitan area freeway system. At the time, the Phase III construction, the Arroyo Seco Maintenance Station and the Arroyo Seco Channel were not included within the district boundaries.

B. Physical Description – Arroyo Seco Parkway Phase I (1938-1940)

1. Phase I Roadway Construction – Historic Appearance

Phase I of the historic district's thirteen-year construction began in 1938 with the Arroyo Seco Parkway, a 6 mile stretch from Avenue 22 in downtown Los Angeles to East Glenarm Street in Pasadena. This construction sequence built storm drains and sewers first, then fashioned a rough base from material gleaned from the Arroyo Seco Flood Control Channel excavation. The finished road base consisted of winnowed sand and quarter-inch rocks. Small shrubs, principally oleander, landscaped the 6-foot wide, eight-inch-by-eight-inch redwood beam median barrier. Typical poured-in-place curbs were six inches high above the pavement surface with a four-inch horizontal surface that sloped back four inches in the six-inch height. A 12-inch gutter was cast integrally with the curbs. High visibility curbs designed for the center median, traffic islands, and ramps at entrances and exits had reflective paint and redwood guardrails. Surface pavement on each side of the median consisted of two 35 foot lanes of Portland cement concrete and one 11 foot inside traffic lane adjacent to the gutter paved with dark asphalt concrete. Safety indentations and amber flashers signaled roadway edges. Rubble walls of concrete and mortar served as retaining walls and chain link fences ran along other sides of the roadway.

A landscaped slope, varying between three and four feet, with an irrigation system laid along its top, lay between the roadway and the fences. It featured an indigenous plant palette; 42 of the 47 species were California natives. Wood frames were devised to hold plants on cut slopes. Over 10,000 plants were placed along the roadway with emphasis on using native varieties such as ceanothus, fremontia, Catalina cherry, matilija poppies, and sage. Arroyo Seco Parkway planters,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

Arroyo Seco Parkway Historic District
Los Angeles, California

large concrete earth-filled bowls which contained small trees, shrubs, and volunteer vegetation, provided additional landscape features. Marbelite Model No. 485-28 light standards with Westinghouse Reflectoflux and L.A.R. globes illuminated the Parkway. Sodium vapor safety lights were installed along the road and at all entrances and exits. Roadway signs, sometimes carried on striped posts, carried the seal of Automobile Club of Southern California.² There were five on- and off-ramp entrances and exits. Curves were banked to counteract centrifugal forces. Where property right-of-way was not sufficient, workers built "compressed" cloverleaves that required drivers to stop nearly perpendicular to the flow of traffic, and then quickly accelerate, and "acceleration/deceleration" ramps, which gave drivers more space to enter or leave the Parkway at the speed of moving traffic. These features were designed to eliminate the possibility of left-hand turns onto the Parkway.³

Roadway:

Engineers used Portland Cement Concrete (PCC) and Asphalt Concrete (AC) to pave the Arroyo Seco Parkway. Workers poured two lanes of PCC on 11'-0 by 15'-0 sections and one lane of 11'-0 wide AC lane in either direction on compacted native soil. Debates between concrete companies resulted in these two pavement types, which engineers justified as a safety feature to discourage drivers from needlessly switching lanes. The road did not require any special base material due to the excellent drainage characteristics of the local soil, legislation forbidding trucks and commercial vehicles, and the mild climate. PCC curbs and gutters also bordered the roadway in both directions.

Bridges

Six highway bridges and one railroad bridge were in place before Parkway construction began.⁴ The design team of the Los Angeles Bureau of Engineering, supervised by Merrill Butler, constructed five of the six. While modest in scale, these incorporate the decorative emphasis of the Los Angeles River bridges of the 1920s and 1930s. Twenty-two new bridges, underpasses, and pedestrian crossings were built during the first phase of Parkway building. These overcrossings vary in width and length; most are of similar design, reinforced concrete with shallow arch spans, plain posts, and girders. Simple metal bridge railings were chosen by design

² "First Parkway for Los Angeles," *Engineering News-Record* (21 July 1938); S.V. Cortelyou, "Arroyo Seco 6-Lane Freeway," *California Highways and Public Works* (June 1939) 10-12.

³ S.V. Cortelyou, "Arroyo Seco Parkway Unit Open," *California Highways and Public Works* (August 1940) 14-17.

⁴ Material on the bridges was taken from "Many Types of Bridges and Structures Required for the Arroyo Seco Parkway," *Southwest Builder and Contractor* (4 October 1940). Statistics on bridges were taken from the California Department of Transportation Bridge Logs.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

Arroyo Seco Parkway Historic District
Los Angeles, California

engineers for economy and harmony with the pared-down modernistic design of the bridges. Utilitarian and unornamented, railings were constructed with narrow pickets, closely spaced and finished with a single flat top and bottom rail. All new bridges for the Parkway were designed and constructed under the supervision of the State Division of Highways. No individual designer is mentioned in the context of an individual bridge. However, credit for the completed project was given to nine engineers of the State Division of Highways mentioned by name as Resident Engineers for the project: J.J. Brown, W.V. Cryderman, A.K. Gilbert, W.H. Johnson, G.I. Laird, J.E. McMahan, R.D. Thorson, R.W. Van Stan, and P.R. Watson.⁵

- Avenue 22, also known as Figueroa Street Off-ramp (1940) Bridge No. 53 0533L Post Miles 25.78
- Figueroa Street Off-Ramp Undercrossing (1940) Bridge No. 53 0533L Post Mile 25.78

The Avenue 22 structure, constructed for the Parkway in 1940, is an underpass that separates westbound Parkway traffic from eastbound Los Angeles traffic flowing into North Figueroa Street. A simply supported 30-inch thick reinforced concrete solid slab bridge, it has a span length of 44 feet and a clear roadway width of 35 feet with two sidewalks built on a 45 degree skew. Abutment walls are supported on footings carried on Raymond Concrete Pile Company cast-in-place piles. Figueroa Offramp Undercrossing, a contributor to the Parkway, retains a portion of the original railing of an earlier bridge at Avenue 22 that was incorporated into the construction of the Interstate 5 (I-5) Freeway.

- Avenue 26 Overcrossing (1925, 1939), Bridge No. 53-0372 and Br. No. 53C-1875, Post Mile 25.91

Built to span the Arroyo Seco Channel in 1925, under the direction of Merrill Butler by the City of Los Angeles Bureau of Engineering Bridge Department, Avenue 26 Overcrossing has a single 100-foot reinforced concrete arch span and a 43-foot concrete girder span at each end. The same city design and engineering team extended the structure in 1939 to span the Arroyo Seco Parkway. The new construction added a 43-foot reinforced concrete girder span at the north end, making the total overall length approximately 240 feet with a roadway of 40 feet and two sidewalks. Like the 1925 bridge, the addition has pierced arch railing and scalloped soffit ornamentation. Historic light standards are still in place with Venetian style aluminum lanterns and pole bases set into the railing in a decorative scroll mounting. The City of Los Angeles owns the eastern portion of the bridge (Bridge No. 53C-1875), beginning at pier 3 over the Channel;

⁵ Material on the bridges was taken from "Many Types of Bridge and Structures Required for the Arroyo Seco Parkway," *Southwest Builder and Contractor* (4 October 1940). See also "Eighteen Bridge Structures Will Span Arroyo Seco Parkway," *California Highways and Public Works* (December 1937); "Arroyo Seco Freeway Required 26 Bridges," *California Highways and Public Works* (December 1917). Statistics on Bridges were taken from the California Department of Transportation Bridge Logs.

United States Department of the Interior
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Section number 7 Page 5

**Arroyo Seco Parkway Historic District
Los Angeles, California**

the California Department of Transportation owns the western portion (Bridge No. 53-0372) over the Parkway.

- Avenue 35 Railroad Underpass (1940), Bridge No. 53-0425, Post Mile 26.40

The Avenue 35 Railroad Underpass is a double track railroad bridge approximately 260 feet in length, consisting of two roadway spans of 75 and 68 feet and a channel span of 113 feet. The reinforced concrete substructure with two piers and two abutments was constructed by Works Progress Administration (WPA) work forces. The riveted superstructure is a continuous through plate girder. The structure was seismically retrofitted in the mid-1990s.

- Arroyo Seco Avenue 43 Ramp (1940), Bridge No. 53-0985S, Post Mile 27.08
- Avenue 43 Overcrossing (1939), Bridge No. 53-0427 and Bridge No. 53C-1877, Post Mile 27.12

The original bridge, built in 1925, at the site of the Avenue 43 Ramp was severely damaged in the flood of 1938. It was rebuilt in 1940 for the Arroyo Seco Parkway and extended across the channel. A 3-span reinforced concrete girder structure 65 feet in length and 24 feet in width with clear spans of 51 feet, 53 feet, and 69 feet, the structure retains its original pierced railing, which was restored after the flood. At Avenue 43 on the Parkway, a new overcrossing was constructed across the Arroyo Seco Channel on abutments built in the channel walls by the WPA crews. The railing duplicates that of an earlier bridge across Avenue 43. The City of Los Angeles owns the east span of the Avenue 43 Overcrossing (Bridge No. 53C-1877) over the Channel; the California Department of Transportation owns the west span (Bridge No. 53-0427) over the Parkway.

- Sycamore Grove Pedestrian Overcrossing (1940), Bridge No. 53-0344, Post Mile 27.64

Sycamore Grove Pedestrian Overcrossing allows park visitors to walk from a parking area to a playground on the opposite bank of the Arroyo Seco across from Sycamore Grove, a City of Los Angeles park. A 2-span, semi-rigid frame, box girder design, 220 feet in length and 8 feet in width, the structure's west end is moveable. Clearance above the Arroyo Channel is 35 feet. Approach stairways allow pedestrian access on the east. On the west side, pedestrians travel through the Sycamore Grove tunnel running under the tracks of the Union Pacific railroad spur line to Pasadena.

- Avenue 52 Overcrossing (1939), Bridge No. 53-0428, Post Mile 28.05

Avenue 52 Overcrossing spans the Parkway with an extension over the Channel. A rigid frame reinforced concrete structure with ramps and retaining walls, it measures 114 feet in length and 34 feet in width with two spans measuring 56 feet each. The channel extension, with a single 63-foot span and overall length of 68 feet, stands on abutments constructed by WPA workmen during the lining of the Channel.

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National Park Service

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Section number 7 Page 6

Arroyo Seco Parkway Historic District
Los Angeles, California

- Via Marisol Overcrossing (1939), Bridge No. 53-0429, Post Mile 28.38

Via Marisol (Hermon Avenue) replaced an older structure at the same location. The Via Marisol Overcrossing has two spans 58 feet in length, and overall length of 126 feet and a clear roadway width of 44 feet. The 72-foot single-span Arroyo Seco Channel crossing has an overall length of 87 feet and a clear roadway also of 44 feet.

- Arroyo Seco Park Bridge, also known as Arroyo Seco Channel Pedestrian Bridge (1951), adjacent to the Parkway between Via Marisol and Avenue 60

Arroyo Seco Park Bridge provides pedestrian access to a portion of Arroyo Seco Park from adjoining land cut off by freeway construction on one side and the Arroyo Seco Channel on the other. The first among pre-stressed concrete bridges to be built in California, the 110 foot long, eight foot wide pedestrian bridge over the Arroyo Seco Channel near Avenue 58 is constructed of reinforced concrete using wires rather than bars for reinforcing. To counteract bending stresses, the wires were located and pre-stressed in advance of being subjected to passing loads. The bridge is constructed of two simply supported girders, 113 feet long, each with a clear span of 110 feet that support the eight-foot wide pedestrian walkway and also serve as handrails.

- Avenue 60 Overcrossing (1939), Bridge No. 53-0430 and Bridge No. 53C-1878, Post Mile 28.76
- Arroyo Seco Avenue 60 Ramp (1940), Bridge No. 53-0986S, Post Mile 28.86
- Avenue 60 Ramp Pedestrian Undercrossing (1940), 53-0988T, Post Mile 28.86

The Avenue 60 Overcrossing is a reinforced concrete arch spandrel bridge that connects Hermon Avenue (Via Marisol) with Pasadena Avenue (Figuroa Street) on Avenue 60; it was extended over the Parkway in 1939. Graveled approaches above dirt fills at each end have a 6-percent incline. Handrails are pierced in an elaborate pattern of ovals and inverted triangles. Piers are chamfered and ornamented with paneling. Bases of the fluted ornamental light standards have stepped Art Deco pedestals with sculptured side wings. The Avenue 60 Ramp (Bridge No. 53-0986S) was constructed in 1940 to connect the Parkway to Avenue 60. It is a reinforced concrete box girder structure with closed and rigid frame abutments and four reinforced concrete column bents. With a skew of sixteen degrees, the ramp's total length is 127.9 feet, with one span of 118.2 feet and 29 feet wide. The ramp has two 11.5-foot lanes between concrete curbs with a one-foot raised dividing strip and steel-baluster railings. The Avenue 60 Ramp Pedestrian Undercrossing (Bridge No. 53-0988T) also built in 1940, is a ten-foot-tall by ten-foot wide reinforced concrete box that is 31 feet long on reinforced concrete abutments. In 1982, the original metal pipe rail on Bridge No. 53-0988T was replaced with steel guard rail. The California Department of Transportation owns the portion of the Arroyo Seco Avenue 60 Overcrossing from Piers 2 through 4 (Bridge No. 53-0430) over the Parkway; the City of Los

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Angeles the portion from the abutment to Pier 2, and from Pier 4 to Pier 5 and the abutment (Bridge No. 53C-1878) over the Channel.

Two bridges were constructed for the Parkway at the site of the original Avenue 60 Overcrossing. To provide clearance of the six lanes of the Parkway and the service road, the existing 40-foot end span of the original bridge was removed and the bridge extended with a right frame structure of three 48 foot arched rib slab spans and a single clear span of 109 feet over the Arroyo Seco Channel. The decorative handrails, sidewalks, and street surfacing on the extension match those on the original overcrossing. The Avenue 60 service ramp and pedestrian undercrossing, constructed in 1940 on a new alignment, connect to the southbound lane of the Santa Fe Arroyo Seco Railroad Bridge.

- Santa Fe Arroyo Seco Railroad Bridge, also known as the Avenue 64 Underpass (circa 1900, 1923, 1993), 53-0431, PM 29.03

Engineers of the California Southern Railroad built the Santa Fe Arroyo Seco Railroad Bridge circa 1900. The bridge is believed to be the oldest in Los Angeles and is the highest railroad bridge in Los Angeles County, at 100 feet high. It was widened in 1923. The single-track steel structure, 750 feet long, has webbed steel support legs anchored in concrete bases designed to resist the floodwaters and mud flows of the unchanneled Arroyo Seco. It remained virtually unaltered until 1993 when the superstructure was disassembled, converted from single to double track, seismically strengthened, and then reassembled in place for adaptive reuse as part of the Metropolitan Transportation Authority's Pasadena-Los Angeles Gold Line. Despite these alterations, the structure has kept substantial integrity of feeling, association, setting, and design. The City of Los Angeles designated this bridge as Historic Cultural Monument #339, a designation it retains after its 1993 rehabilitation was completed.

- Arroyo Seco Marmion Way Offramp (1940), Bridge No. 53-0886S, Post Mile 29.20
- Marmion Way Overcrossing (1940), Bridge No. 53-0445 and Bridge No. 53C-1879, Post Mile 29.28

Arroyo Seco Marmion Way Offramp is a reinforced concrete through girder rigid frame service ramp with a clear span of 78 feet, roadway dimensions of eight feet in length and 24 feet in width, and a skew of 20 feet. Marmion Way Overcrossing, 252 feet in length and 35 feet in width, consists of five spans. Three spans are reinforced concrete, rigid-frame slabs and the remaining two spans are reinforced concrete girders with a 70-foot clear channel span and a cantilever end span. The California Department of Transportation owns the westerly portion of the Marmion Way Overcrossing (Bridge No. 53-0445) over the Parkway; the City of Los Angeles owns the easterly portion (Bridge No. 53C-1879).

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- York Boulevard Overcrossing (1912), Bridge No. 53-0121 and Bridge No. 53C-1874, Post Mile 29.50

The first important concrete span across the Arroyo Seco, York Boulevard Overcrossing connected Highland Park on the west and South Pasadena on the east. Construction for the 6-span reinforced concrete arch spandrel structure began in 1910, financed by South Pasadena voters in a municipal bond election. The crossing remains substantially intact and has kept substantial integrity, although the original decorative handrails and light standards are gone. The principal decorative feature remaining is the small engaged bell-arch element placed at the tops of the massive arch piers. The California Department of Transportation owns the portion of the York Boulevard Overcrossing from Pier 2 to Pier 5 (Bridge No. 53-0121) over the Parkway; the City of Los Angeles owns the portion from the abutment to Pier 2 and from Pier 5 through pier 6 and the abutment (Bridge No. 53C-1875) over the Channel.

- Arroyo Seco Bridge (1939, 1993), Bridge No. 53-0276, Post Mile 30.10
- Arroyo Seco Pedestrian and Equestrian Undercrossing (1938), Bridge No. 53-0432, Post Mile 30.25

The Arroyo Seco Bridge, near Hough Street, carries traffic across the Arroyo Channel into the City of South Pasadena. Originally constructed in 1939 and seismically strengthened in 1993, the 5-span structure, 432 feet in length and 70 feet in width, has a skew of 42 degrees. The center main span accommodates park roads parallel to, and on either side of, the channel. A six-foot divider strip provides for two 35-foot one-way roadways and two sidewalks. The Arroyo Seco Pedestrian and Equestrian Undercrossing, a reinforced concrete rigid frame structure, 21 feet long and 76 feet wide, serves as a combination equestrian-pedestrian tunnel. The tunnel, which has an automatic lighting system, joins equestrian trails on opposite sides of the Parkway.

- Arroyo Drive Overcrossing (1938), Bridge No. 53-0433, Post Mile 30.30

The Arroyo Drive Overcrossing, a rigid frame structure 143 feet long and 48 feet wide, has a clear span of 97 feet and two 23-foot cantilever approach spans. The design of the single center span opening suggests a gateway where the Arroyo Seco Parkway leaves the Arroyo Channel to enter the residential areas of South Pasadena.

- Grand Avenue Overcrossing (1938), Bridge No. 53-0434, Post Mile 30.43

The Grand Avenue Overcrossing, a similar design to Arroyo Drive Overcrossing, spans the Arroyo Parkway at Grand Avenue. Eighty-nine feet long and 43 feet wide, the structure has two clear spans of 41 feet each and a vertical clearance of 17 feet.

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- Orange Grove Avenue Overcrossing (1939), Bridge No. 53-0435, Post Mile 30.59
- Prospect Avenue Overcrossing (1939), Bridge No. 53-0436, Post Mile 30.70
- Meridian Avenue Overcrossing (1940), Bridge No. 53-0437, Post Mile 30.78

Orange Grove, Prospect Avenue, and Meridian Avenue Overcrossings utilize the same design plan as Grand Avenue Overcrossing. Each has two 40-foot spans bridging the Parkway and five foot sidewalks. Orange Grove Avenue Overcrossing is 87 feet in length and by 1960 the original concrete railings had been replaced with steel railing. Both the Prospect and Meridian Overcrossings are 86 feet in length. The Orange Grove Avenue clear roadway extends 56 feet, the Prospect Avenue roadway 36 feet, and Meridian Avenue roadway 42 feet.

- Fremont Avenue Overcrossing (1940), Bridge No. 53-0438, Post Mile 31.01
- Fremont Avenue Railroad Underpass (1940, 1997), Bridge No. 53-0439, Post Mile 31.03

A continuous, rigid frame, at-grade bridge, Fremont Avenue Overcrossing has two 40 foot spans and a 36 foot wide roadway carrying traffic over the Parkway. The Fremont Avenue Railroad Underpass, built in 1940 and seismically strengthened in 1997, is a double track through steel plate girder bridge with two 68 foot spans of three girders each on 19 foot centers. It stands where Fremont Avenue and the tracks of the Union Pacific and Santa Fe Railroad cross the Parkway center line at wide-angle intersections. The railroad tracks and streets adjacent to the Parkway were realigned to enable the construction of the two underpasses.

- Fair Oaks Avenue Overcrossing (1940), Bridge No. 53-0440, Post Mile 31.17

Fair Oaks Avenue Overcrossing has rigid frame construction, double 40-foot spans, and a clear roadway of 76 feet. Its wide sidewalks accommodated telephone conduits and gas mains and the roadway carried the double tracks of the Pacific Electric Railway (now removed).

Safety Features

Original safety features remain generally unmodified, including the cloverleaves and 5-mile and 10-mile entrances and exits. Between Parkway completion in 1940 and 1950, fifty "refuge areas" or "safety bays" were installed because no shoulders for emergency parking had been provided in the original construction. No original signage remains in place. Portions of original curbs, gutters, amber flashers, and reflectors still can be found in various locations. Changes have been made in road surfacing and original lighting has been replaced. The six-foot wide landscaped median first was replaced with chain-link fence and later by the present double-blocked-out metal-beam barrier.

2. Phase I Roadway – Current Appearance (2007)

The original roadway was paved in each direction with two lanes of Portland Cement Concrete (PCC) on 11-foot by 15-foot sections and one lane of 11-foot wide Asphalt Concrete (AC), with

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PCC curbs and gutters in both directions. The original PCC curbs and gutters remain in excellent condition. Portions of the pavement have been resurfaced, but the majority of the original surface remains intact, showing clearly the distinction between the PCC and AC lanes. With the construction of the I-5 Freeway in the early 1960s, elevated connecting ramps were added between the Avenue 26 Overcrossing and the Avenue 35 Railroad Underpass and connect to the elevated structure (the Elysian Viaduct) carrying I-5 over the Parkway near the Los Angeles River.

Rubble Walls

Rubble walls remain at the following locations:

- approaching Avenue 26
- in the landscape approaching Avenue 43
- at the Avenue 52 interchange
- at the Marmion Way southbound including the pedestrian access at the end of Avenue 66
- at the westbound off ramp of Marmion Way
- on the east side of York Boulevard onramp
- at the northbound offramp from Bridewell to Howe Street

Wood Railings and Fencing

Redwood railing posts, 8"x 8" used as ramp guardrails and fencing, can be seen at the edge of the roadway and at the following locations:

- at northbound Avenue 52 Onramp
- Via Marisol onramp at Via Marisol Park
- on west abutments of Via Marisol Bridge
- north and south on and offramps at Fair Oaks and Orange Grove Avenues

Landscape

Approximately 25% remains of the original plant palette of 47 varieties propagated for the Parkway landscape. Many more kinds of trees, vines, and ground cover now grow along the Parkway, with tree varieties increasing from three (Toyon, Sycamore, and Coco Palm) to seventeen. Exotic species, consisting of vines, shrubs, and ground cover, have grown in place of the original cultivars. Vegetation now within the Parkway boundaries that is common to both the historic and contemporary palette consists of shrubs, such as purple sage, elderberry, and

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oleander; vines such as morning glory, wild grape, and honeysuckle; and ground cover, such as ice plant and trailing lantana.⁶

Planters

Original Arroyo Seco Parkway planters are large concrete earth-filled bowls, which may contain small trees, shrubs, and other volunteer vegetation. Planters are located at the following locations:

- two in Arroyo Seco Park between Avenue 60 and Marmion Way
- two at the York Street Bridge, 1 in the center divider and 1 at the foot
- one in the island at Princess and Bridewell Streets
- one on the southbound side at the west pavement edge at Via Marisol
- one at Avenue 60 at the south edge of the Parkway

Lighting and Light Standards

Much of the historic lighting along the Parkway has been replaced. Most overcrossings, however, have original concrete light posts. The post lanterns have been replaced with cobra heads on some structures. When the Parkway opened, special sodium vapor lights were installed along the Parkway and at entrance and exit ramps. Fair Oaks Avenue Overcrossing has fluted metal poles that appear to be original; they are badly deteriorated and their lanterns have been replaced with cobra-head lights. Original metal hood lights are inset into support walls beneath the overcrossing at Fair Oaks Avenue in the City of South Pasadena.

On-off ramps

- eight northbound: Avenue 43, Avenue 52, Via Marisol, Avenue 60, Marmion Way/Avenue 64, Bridewell Street, Orange Grove Avenue, and Fair Oaks Avenue
- six southbound: Fair Oaks Avenue/South Pasadena, Orange Grove Avenue, Shults Street/Arroyo Drive, York Boulevard, Avenue 52, and Avenue 43

3. Phase I Integrity

Bridges built for Phase I retain substantial integrity of setting, workmanship, feeling, and association. The Arroyo Seco Parkway bridges retain the essential physical features to convey their significance as Parkway bridges. Their style reflects the stripped-down Modernistic utilitarian design, characteristic of the Pre World War II era. When the bridge construction

⁶ See "Analysis of original and current plant palette." On file: Environmental Division, California Department of Transportation, District 7, Los Angeles, California. California Highways and Public Works (November-December 1944) 24-25 ill.

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impacted older crossings built by City engineers, State Department of Highway engineers, in cooperation with the Los Angeles City, Bureau of Engineering, preserved or duplicated decorative details of earlier Merrill Butler bridges.

Roadway repairs and landscape replacements over time have impacted the Arroyo Seco Parkway's integrity of materials and workmanship. However, the road's basic design in form and plan has been retained and its location and street relationship remain unchanged. Its setting within the topographic features of the Arroyo Seco – low-lying hills and natural drainage – remains unchanged. Some aspects of feeling and association have been lost with the change in materials, but the road's curve patterns, its routing through parklands, and historic traffic control features, suggest auto travel of an earlier age.

C. Physical Description – Southerly Extension (1938-1943)

1. Phase II Roadway Construction – Historic Appearance

The Southerly Extension, a 1.7-mile, 8-lane roadway, added four southbound traffic lanes southerly from Avenue 22 to Adobe Street in Los Angeles. This solved a traffic bottleneck where the end of the Parkway fed into a 4-lane undivided highway that crossed San Fernando Road, the Los Angeles River, and the Southern Pacific Railroad on the Figueroa Street Viaduct, and then continued into the Figueroa Street Tunnels. New overcrossings at Bishops Road, Castelar, and Solano Avenue eliminated a connection to Riverside Drive that required southbound traffic to cross traffic at grade, and eliminated grade intersections that interrupted traffic flow at Solano Avenue, Bishops Road, Cottage Home, Castelar, and Bernard Streets.⁷ Four southbound lanes were run through an open cut in the Elysian Park Hills at a higher elevation than the northbound lanes to the west, which emerged from the Figueroa Street Tunnels. The Extension provided four lanes of traffic with access on the north from the Parkway and Figueroa Street over the 4-lane steel girder viaduct, and the Los Angeles River Bridge⁸. Essentially a duplicate of the Figueroa Street Viaduct, the new crossing bridged five at-grade intersections.⁹

⁷ A.D. Griffin, "Proposed Arroyo Seco Parkway Extension to Los Angeles Business Center Through Elysian Park." *California Highways and Public Works* (October 1940) 6-9.

⁸ At this point the Parkway is elevated. Beneath the Parkway, adjacent to the Los Angeles River, there are three bridges owned by the City of Los Angeles (Bridge Nos. 53C-1090, 53C-1091 and 53C-1309) and one railroad bridge. They are not associated with the Parkway and are underneath, and outside of, the boundaries for the historic district. Therefore, they have not been included as elements of the historic district.

⁹ John G. Meyer, "Extending Arroyo Seco Parkway Into the Los Angeles Business Center," *California Highways and Public Works* (April 1941), 24.

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Cuts for the extension were 60-feet wide at the bottom, allowing for a 45-foot roadway with a one-foot gutter and a four-foot high rubble wall on either side. As constructed on the east side through the park, a 5½-foot wide sidewalk was screened from the roadway by a wire fence. Rubble retaining walls along the roadway were built of 30,000 cubic yards of broken and discarded concrete sidewalks, curbs, gutters, and pavement that had been stockpiled for use as aggregate as it was needed. Resident Engineer Robert J. Hatfield described the walls as “of greater size than ever before seen in this area.”¹⁰ Material collected from blasting and grading at the Bishops Road site was used to extend the capacity of a city-owned reservoir, visible above the Solano Avenue Overcrossing. Its dam doubled as a highway embankment. The grading work excavated 550,000 cubic yards of earth and rock, amounting to 20,000,000 station yards of overhaul and requiring a fleet of 40 dump trucks. Blasting operations were done with care because the project was adjacent to Solano Avenue School, and numerous small dwellings in Chavez Ravine and east of the cut. Sodium vapor luminaries similar to those on the first six-mile unit lit the Extension. The Extension also incorporated similar safety features to those on the Phase I roadway, although engineers also added safety features developed from experience and observation of the conduct of traffic on the Parkway.¹¹

Bridges and Tunnels

Highly important to the second phase of construction on the Arroyo Seco Freeway were the Figueroa Street Bridge and Tunnels, which were erected before the project began.¹²

Figueroa Street Tunnels:

- Bridge No. 53-0199R (1936), Post Mile 24.90
- Bridge No. 53-0200R (1931), Post Mile 25.14
- Bridge No. 53-0201R (1931), Post Mile 25.28
- Bridge No. 53-0202R (1931), Post Mile 25.37

Three Figueroa Street Tunnels opened to traffic in November of 1931, the fourth opened in 1936. The series of four bores permitted an uninterrupted flow of traffic without the hazard of cross streets, and saved as much as 10 minutes previously lost in traveling on the earlier route along

¹⁰ Robert J. Hatfield, “Arroyo Seco Freeway Extension Becomes a \$4,000,000 Defense Highway Project,” *California Highways and Public Works* (September 1941).

¹¹ “Spectacular Highway Construction Job Through Elysian Park Hills on Parkway Extension,” *Southwest Builder and Contractor*, July 4, 1941.

¹² “Tunnels to Relieve Overcrowded North Broadway,” *Los Angeles Times*, Pt. VI, p. 1 (16 August 1936), Chas W. Jones, “End Barrier to Los Angeles Traffic,” *Architect and Engineer* (March 1936), p. 42-44.

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North Broadway. Eventually, Southwest Builder and Contractor reported, a viaduct would carry tunnel traffic to a "high-speed road" to be constructed through the Arroyo to Pasadena.¹³

The first three tunnels were constructed in 1931. Uniform in width and height, at 46½ feet and 28¾ feet respectively, the tunnels carry a 40-foot roadway, allowing for four lanes of traffic with a five-foot sidewalk on one side and an 18-inch guardrail on the other.

The most southerly tunnel of the initial group (No. 1, 461 feet long) and the northern tunnel (No. 3, 405 feet long) were bored beneath the surface of the hill, and were completed from midpoint to ends. The middle tunnel (No. 2, the shortest at 130 feet) was built by the open cut method, a method park commissioners approved when construction supervisors agreed to restore the hills and plant new trees after completion. Tunnel No. 4, which opened in 1935, was built following the completion of the first set of three. Identical in width and design, it was the longest at 755 feet, and ran from a point near Bishops Road to Solano Avenue.¹⁴ The pedestrian subways under Figueroa Street at Solano Avenue allowed pedestrians to reach park grounds. Stairways from frontage roads permitted hikers to enter the park.

The tunnels and associated roadway have retained their original Art Deco ornamentation, which is identical on each tunnel. The framework above the open arch ascends from engaged pilasters at either end to a shallow peak above the centerpoint, where the Los Angeles city seal is positioned. Narrow rectangles, incised on each of the facework panels, graduate toward the peak. At the juncture of Riverside Drive, the roadway builders encountered a sandstone outcropping. At this point, a stone railing and ornamental light posts decorate the concrete columns and girders supporting the outer edges of the roadway. The tunnels, pedestrian subways, and stairs have kept almost total integrity in terms of location, design, setting, and workmanship. Substantial integrity of materials has been retained, although electroliers are missing and tunnel interior lighting has been changed. Feeling is somewhat impaired since the historic sense of a particular period in time is diminished by the amount of high-speed traffic, and tunnel traffic is now one-way. Association has been retained in the sense that the physical appearance of the tunnels has not changed, but pavement, roadway surfacing, and signage have been altered over time. The Figueroa Street Tunnels were designated City Monuments by the City of Los Angeles.

¹³ "Elysian Park Bores New Opened to Traffic, Southwest Builder and Contractor (November 1, 1931). See *Pasadena Star News*, "Arroyo Seco Boulevard Favored" (21 May 1928), also *Pasadena Star News*, "Parkway Link to be Open by June 1" (6 May 1936).

¹⁴ William Wallace, "Construction of Tunnels Through Elysian Park Hills Pushed," *Southwest Builder and Contractor* (12 December 1930), 44-46. The article illustrates roadway machinery and has a view of the hillside showing the unstable rock formation.

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- Los Angeles River Bridge, Westbound (1944), Bridge No. 53-0042L, Post Mile 25.48
- Figueroa Street Viaduct, also known as the Los Angeles River Bridge, Eastbound, (1936), Bridge No. 53-0042R, Post Mile 25.48
- Riverside Drive Offramp Viaduct, also known as N110-N5 Connector Sidehill Viaduct (1931), Bridge No. 53-2225G, Post Mile 25.48

The Figueroa Street Viaduct, crossing the Los Angeles River, is set on the line of the Figueroa Street north of the tunnels. Built in 1936, the structure has five continuous reinforced concrete girder spans and three continuous steel plate girder spans that rest on massive square concrete piers and abutments that were skewed to accommodate the existing right-of-way conditions. Four girders with curved soffits that are elaborated into flat arches support each span. Flanges have massive square plates. Handrails are pierced with closely spaced narrow arches; handrail posts are decorated on their outside faces with a single set of parallel scoring. Bridge engineers duplicated the features of the Figueroa Street Viaduct on the Los Angeles River Bridge in 1944, which is set further downstream. Both structures have kept substantial integrity in terms of location, design, and workmanship. Materials have been somewhat worn in the course of maintenance and repair over time. While the decorative handrails of the earlier Figueroa Street Viaduct are somewhat obscured by guardrails from some vantage points, the bridge generally has retained its historic feeling and association because its architectural and engineering features are substantially intact.

Built in 1931 by the City of Los Angeles, and located adjacent to the northbound State Route 110/northbound I-5 connector road, the Riverside Drive Offramp Viaduct is a 632-foot-long, 7.8-foot wide, reinforced concrete continuous 21-span T-beam sidewalk structure, with reinforced concrete pier walls on spread footings, and heavy concrete baluster railings. The viaduct has been closed since at least 1968. When it was originally built, it carried pedestrian traffic along the east side of the Riverside Drive Offramp, which carries vehicular traffic on a roadway cut into the side of the hill. In the 1990s, damaged portions of the baluster were replaced using reinforced concrete railings with a solid wall and one-half-inch deep reliefs that simulate the original windows in the baluster railing.

- Park Row Overcrossing (1942, 1999), Bridge No. 53-0542L, Post Mile 25.20

This reinforced concrete open-spandrel arch bridge, 191 feet in length with a beam and slab deck, was designed to carry Park Row, the central east-west road traversing the hills in Elysian Park, over the freeway. The structure's two arch ribs are buttressed against the sandstone slopes of a cut through a major hill on the freeway route. Twelve columns rise from 14 spandrels, three from footings on the banks. Spaced 12 feet on center, the columns graduate from 1'9" to 2'6" and are square in cross section.¹⁵ Handrails were the same standard post and rail design as that

¹⁵ "Unusual Features of Concrete Arch Bridge Over Freeway," *Southwest Builder and Contractor* (2 January 1942),

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used for the bridge structures built for the Parkway, using steel casing for the rail and iron pipe for the posts. A single rail separated equal segments of running posts at regular intervals.

With an arch spread of 130 feet and height at the crown of 50 feet above the roadway, the Park Row Overcrossing frames a dramatic, unobstructed view to the Easter Hills through the open arch. The deck top appears arrow-straight, visually shortening the distance between the hills divided by the cut. The overcrossing re-established the unity of park topography and the continuity of the Row, Elysian Park's main east-west road. The structure was seismically retrofitted in 1999.

- Solano Avenue Undercrossing (1942, 2001), Bridge No. 53-0541L, Post Mile 25.09
- Solano Avenue Pedestrian Undercrossing (1931, 1942), Bridge No. 53-0532R, Post Mile 25.10
- Elysian Park Pedestrian Undercrossing (1931, 1942), Bridge No. 53-0477R (1931), Post Mile 25.33; Bridge No. 53-047L (1942), Post Mile 25.36

Solano Avenue Grade Separation is a reinforced concrete bridge, 157 feet long, with three spans that carry the Parkway over Solano Street. Designed as a continuous girder structure, it carries a roadway that is 46 feet wide. In 2001, the undercrossing was widened. Its associated pedestrian undercrossing, 76 feet long and eight feet wide, runs across the Parkway between Tunnel No. 1 and Tunnel No. 2 in Elysian Park. In 1942 the WPA widened the Solano Avenue Pedestrian Undercrossing.

The Elysian Park Pedestrian Undercrossing (Bridge No. 53-0477L) is a reinforced concrete box structure that is six feet by 8.2 feet high and 70.5 feet long, built of rigid frame construction. It was closed to the public circa 1953 and was filled in with fine aggregate fill in 2006. The Elysian Park Pedestrian Undercrossing (Bridge No. 53-0477R) is similar to Bridge No. 53-0744L, and like that structure, was closed to the public in 1953 and filled in with shallow fill in 2006.

- Amador Street Undercrossing (1942, 2001), Bridge No. 53-0504L, Post Mile 25.04

Designed as a continuous girder structure, this reinforced concrete undercrossing is 43 feet long, with a single span and a 46-foot wide roadway under Amador Street. The south and northbound lanes of the freeway join Solano Street on the west side of the freeway. In 2001, the structure was widened.

- Bishops Road Overcrossing, also known as Stadium Way Overcrossing, (1942), Bridge No. 53-0540R, Post Mile 24.76
- Bishops Road Undercrossing, also known as Stadium Way Overcrossing, (1942, 1962, 1998, 2001), Bridge No. 53-0540L, Post Mile 24.73
- Yale Street Pedestrian Overcrossing (1962, 1991), Bridge No. 53-1105, Post Mile 24.37

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- Yale Street Pedestrian Undercrossing (1940, abandoned 1961), Bridge. No. 53-0586M, PM 24.40
- Stadium Way Overcrossing (1962, 1994), Bridge No. 53-1635S, Post Mile 24.53

Originally two grade separations were constructed south of the Amador Overcrossing where Figueroa Street and the Parkway are only about 100 feet apart. The first separation at a higher level crossed Bishops Road with a reinforced concrete continuous girder bridge 103 feet long and 46 feet wide. On this lower level, Bishops Road passed under the freeway, but over Figueroa Street on a second rigid frame reinforced concrete bridge, 135 feet long and 24 feet wide, with cantilever approach spans. In 1962 this structure was widened 36 feet to add an additional southbound off-ramp on the west side of the highway. The Bishops Road under and overcrossings then were incorporated into new construction for Dodger Stadium and the structures were renamed Stadium Way. In 1998, the Stadium Way Undercrossing (Bridge No. 53-054L) was seismically retrofitted and in 2001 it was widened. In 1962, the Yale Street Pedestrian Overcrossing was constructed, replacing the Yale Street Pedestrian Undercrossing that was built in 1940. The Yale Street Pedestrian Undercrossing was abandoned in 1961, with its entrances now filled by concrete walls and its stairways back filled with soil.

- Hill Street Offramp Overcrossing (1942, 1962, 1985), Bridge No. 53-0539C, Post Mile 24.55

When the Southerly Extension was built, Figueroa Street and Castelar Street intersected at an acute angle south of Bishops Road. A steel girder span structure on steel columns with a 58-degree skew, the 189-foot long, 24 foot high structure carries southbound traffic off the freeway onto Figueroa Street. The streets were reconfigured in 1962 when Dodger Stadium was built, and the renamed Hill Street Offramp Overcrossing now diverts southbound traffic off the freeway via left lanes to enter Hill Street in Los Angeles' Chinatown. The structure was seismically retrofitted in 1985.

2. Phase II Roadway - Current Appearance (2007)

Roadway

- roadway surface is asphalt concrete on both highway and entrances and exits

Lane Width

- lane width varies, generally three lanes travel in each direction with width varying from 10-12 feet

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On-off ramps

- three northbound exits: Golden State Freeway/Sacramento, Solano Avenue/Academy Road, and Dodger Stadium/Hill Street
- six southbound exits: Golden State Freeway/Sacramento, Golden State Freeway/Santa Ana, Avenue 26, Academy Road, Stadium Way/Dodger Stadium, Civic Center/Hill Street

Lighting and Light Standards

- series of circuit and multiple lower value high-pressure sodium with 100 and 310-watt luminaries

Signage

- green overhead guides, yellow warning, direction and regulation signs, black and white speed limit and orange construction zone markers

Rubble Walls

Rubble walls remain at the following locations:

- at the southbound off-ramp of Hill Street Overcrossing
- at the northbound off-ramp of Hill Street Overcrossing
- approaching Tunnels No. 1 through No. 4
- at the Los Angeles River Overcrossing extending to Riverside on and off ramps between the roadways of the Riverside Drive ramps to the Golden State (I-5) freeway

Landscape

The Park Row Bridge joined the sections of Elysian Park that had been divided by the Phase II roadway extension. In order to mitigate damage to park vegetation and roads during Phase II, the Los Angeles Parks Department, the WPA, and the State of California jointly undertook a landscape program that included development of parklands adjacent to and visible from the road. Actual replanting, however, was delayed until after the war.¹⁶ The Los Angeles Parks Department donated the land taken for the cut. Funds also were allocated for the development of new public use areas.¹⁷ Today park-lands on either side of the Park Row Bridge have moderately

¹⁶ A.N. George, "Arroyo Seco Parkway Extension Adds Four Southbound Traffic Lanes," *California Highways and Public Works* (January-February 1944).

¹⁷ John G. Meyer, "Extending Arroyo Seco Parkway Into the Los Angeles Business Center," *California Highways and Public Works* (April 1941), 24.

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dense vegetation composed of both indigenous and volunteer species. Principal roadway plantings are ice plant, lantana, and occasionally ivy.

3. Phase II Integrity

Portions of the Parkway constructed during Phase II have lost integrity. An inside curve on the northbound lanes before the first Figueroa Street Tunnel was flattened and the road was slightly widened to improve sight lines. A section of historic retaining wall was removed and replaced in kind. A pedestrian underpass and several stairs and walkways, built concurrently with the tunnels linking the Solano canyon community, were bifurcated by the freeway.

Between 1999 and 2001, widening and geometric modification on the Southerly Extension added a southbound lane that replaced a historic walkway from Figueroa Street Tunnel No. 1 to Tunnel No. 4 with a cantilevered walkway. The new pedestrian walkway features historic replica lighting and a decorative retaining wall. Historic rubble walls were replaced in kind. When the I-5 Interchange was built in 1962, the former Riverside Drive access ramps became transition ramps from State Route 110 south to I-5 north. A new transition road from I-5 south to State Route 110 south now serves as a link to the 1943 roadway.

Modifications to the Figueroa Street Tunnels and roadway have resulted in a minimal loss of integrity. These structures appear to retain all their significant character-defining features. With the exception of the Atchison, Topeka & Santa Fe Railroad Bridge, none of the major bridges constructed before or concurrently with Phase II of the Parkway construction have had structural or design alteration. All have kept substantial integrity in the aspects of location, design, setting, materials, workmanship, feeling, and association. Condition is generally good. Maintenance repairs are visible on the roadways and superstructures, but these have not created major impacts to the essential aspects of integrity. While the roadbed of the Santa Fe Railroad Bridge lost some integrity of materials with the imposition of rails on its former roadbed for the Gold Line, the changes were sensitive and the structure retains all other respects of integrity. The Los Angeles River overhead complex of bridges, including the Figueroa Street Viaduct and the Los Angeles River Bridge, has retained substantial integrity. The Park Row Overcrossing has retained almost total integrity. The bridge at Amador and Solano Avenues, as well as the Solano Avenue Pedestrian Undercrossing and historic stairways, are also substantially unchanged.

Construction in 1961-1962 to accommodate Dodger Stadium traffic impacted several structures built for the Southerly Extension. Castelar Street Bridge, part of the original design, was incorporated into the Hill Street offramp in 1961. This construction also impacted the Bishops Road under and overcrossings, also known as the Stadium Way Under- and Overcrossings. Although the original lower bridge is still discernible, setting and association were lost when the upper Bishops Bridge separation was widened and incorporated into new construction, resulting in a loss of integrity of design and materials. Taken together with the loss of the original Yale

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Street Pedestrian Undercrossing, the 1962 Stadium Way Overcrossing resulted in a loss of integrity between Post Miles 24.37 and 24.76, the present day Stadium Way Overcrossing complex. The northern portion of the Extension from the Los Angeles River Bridge (Post Mile 25.48) to just above Bishops Road (Post Mile 24.70) remains substantially intact. The south portion from Bishops Road to the Yale Street Pedestrian Overcrossing, Post Mile 24.76 to 24.37, retains about 70% integrity.

D. Physical Description – Phase III (1948-1953)

1. Phase III Roadway Construction - Historic Appearance

The Los Angeles Bureau of Engineering built two bridges and an undercrossing simultaneously with the Arroyo Seco Parkway, anticipating the eventual extension of the Freeway through downtown Los Angeles. They were not incorporated into the freeway until the last half-mile connection to the Four-Level Interchange was completed.

- Pasadena Avenue Overcrossing (1940), Bridge No. 53-0426 and Bridge No. 53C-1876, Post Mile 26.48

The Pasadena Avenue Overcrossing, designed by the City of Los Angeles Bureau of Engineering, replaced an earlier structure, while retaining its 26 degree skewed alignment. With two spans of 51 feet over the Arroyo Seco Parkway, and a 78-foot span over the Arroyo Seco Channel, bridge construction required rerouting gas, sewer, and water mains as well as the city's main telephone trunk lines. Pasadena Avenue Bridge also retains a similar dedicatory plaque. The City of Los Angeles owns the southern portion of the bridge (Bridge No. 53C-1876), beginning at pier 2 over the Channel; the California Department of Transportation owns the northern portion (Bridge No. 53-0426) over the Parkway.

- College Street Overcrossing (1939) Bridge No. 50 0382 Post Mile 24.16

The College Street Overcrossing, also designed and built by the City of Los Angeles using Public Works Administration money granted to Lloyd Aldrich's Public Works Administration Division, has the decorative engineering elements, such as flange girders and face plates, pierced railing, and ornamental light posts, which are characteristic of Merrill Butler's City Bureau of Engineering designers. The plaque attached to the structure incorrectly identifies the structure as the College Avenue Bridge, but reads:

Federal Works Agency / Public Works Administration / John M Carmody /
Federal Works Administrator / Franklin Delano Roosevelt / President of the
United States / College Avenue Bridge over Arroyo Seco / 1940

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Sunset Boulevard and Alpine Street Overcrossings were constructed concurrently with the Four Level Interchange during Phase III of the Arroyo Seco Freeway construction. These overcrossings are similar in design to one another and to the 1939-1940 overcrossings built during the Parkway construction for Phase I.

- Alpine Street Overcrossing (1948), Bridge No. 53-0592, Post Mile 23.96
- Sunset Boulevard Overcrossing (1948, 1999), Bridge No. 53-0246, Post Mile 23.83

Alpine Street Overcrossing is a rigid frame, concrete structure, 131 feet in length and 44 feet in width, with travel-way width under the bridge of 92 feet. Like other state-built parkway bridges, it has plain rectangular columns, a plain soffit, and cantilevered sidewalks. The columns were seismically retrofitted with steel jackets at the same time as the Four-Level Interchange in 1996. Metal railings have plain pickets divided at regular intervals by steel posts.

Sunset Boulevard Overcrossing is similar in design to Alpine Street Overcrossing with dimensions of 337 feet in length and 72 feet in width. Sidewalks measure 12 feet. It was designed to carry trolley traffic and still has the Union Metal 4006Y-1 ornate standards. While the pole shafts are original, the standards have lost integrity due to a conversion from a 2-arm pole to a single-arm. Historic lanterns have been replaced with cobra-head lights.

- Beaudry Avenue Overcrossing (1949, 1999) Bridge No. 53-0621H Post Mile 23.75

Beaudry Avenue Overcrossing, built in 1949, is a single-span reinforced concrete box girder structure, with closed end rigid frame abutments supported on steel piles. It is 68.9 feet long and 35.9 feet wide from curb to curb. It was seismically retrofitted in 1999.

- The Four Level Interchange (1949), Bridge Nos. 53-0622 (level 2), 53-0622F (level 3), 53-0622G (connector), 53-0622L (level 4), 53-0622R (level 4), Post Mile 23.69

The Four Level Interchange – a structure of four stacked bridges located about one-half mile northwest of the Los Angeles Civic Center – provides a junction where State Route 110 and U.S. 101 freeways come together: the Arroyo Seco Parkway continues south as the State Route 110 (known as the Harbor Freeway from this point south), and the US. 101 Freeway turns southeast toward Santa Ana (Santa Ana Freeway) and northwest through Hollywood (Hollywood Freeway) on its way to Ventura and points north. The Hollywood Freeway crosses the structure on the top (fourth) level, and State Route 110 occupies the second level. The first and third levels provide interchange ramps between these two major freeway routes. The architectural engineering of the Four Level Interchange arranged the four roadway levels to pass one another at one point in a single bridge structure. The two major freeways (the US. 101 and the State Route 110, of which the Parkway is a portion) intersect one another at approximately right angles on different levels, while the two pairs of interchange roadways occupy positions that bisect the quadrants made by the main freeway crossings.

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The top level is constructed as two continuous box girder bridges supported on four column bents. Heavy reinforced concrete beams at three central bents tie the two parallel decks together. The third level decks are continuous box girder construction supported on single column bents or skewed beams. The second level deck consists of continuous slab construction on three column bents. The bottom deck consists of paved approaches. Ten U-shaped abutments and 73 steel jacketed columns on individual hexagonal footings support the structure, with steel bearing piles providing additional support.¹⁸

2. Phase III Roadway - Current Appearance (2007)

Roadway

- roadway surface is asphalt concrete both on the Parkway and on the entrances and exits
- lane width varies; generally three lanes travel in each direction with width varying from 10-12 feet

On-off ramps

- two northbound exits: Pasadena Freeway (also called the Arroyo Seco Parkway but signed as the Pasadena Freeway; State Route 110) and the Hollywood Freeway (U.S. 101)
- four southbound exits: Sunset Boulevard, Hollywood Freeway (U.S. 101), Santa Ana Freeway (U.S. 101), and Harbor Freeway (State Route 110)

Lighting and Light Standards

- series of circuit and multiple lower value high-pressure sodium with 100 and 310-watt luminaries

Signage

- green overhead guide, yellow warning, direction and regulation signs, black-and-white speed limit and orange construction zone markers

Landscape

- landscaping of the final segment of the freeway is similar to that on the Southerly Extension portion of the road; plantings largely are lantana, ivy, and ice plant

¹⁸ H.R. Lendecke and C.G. Beer, "Four Level," *California Highways and Public Works* (February 1949).

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3. Phase III Integrity

The College Street, Pasadena Avenue, Sunset Boulevard, and Alpine Street Overcrossings all retain substantial integrity. In 1996, the integrity of the Four Level Interchange was slightly compromised when the columns, formerly scored in a vertical pattern, were encased in steel jackets to seismically strengthen the structure. The railing of the second and fourth decks also was removed and replaced with concrete railing incised with a small modified-arch form. While the integrity of the structure was compromised by the seismic work, the overall integrity and most of the structure's essential physical features remain intact.

The Federal Highway Administration (FHWA) determined the Four Level Interchange individually eligible for inclusion in the National Register of Historic Places (National Register) in September 1986 because it is the first freeway-to-freeway interchange in America; the California State Historic Preservation Officer (SHPO) concurred in this determination. Additionally, the SHPO concurred with the FHWA that the seismic strengthening project had no adverse effect on the qualities that make the Four Level Interchange individually eligible for inclusion in the National Register.

E. Physical Description – Associated Features and Structures

- Arroyo Seco Maintenance Station (1931), Post Mile 29.3

The Arroyo Seco Maintenance Station, built in 1931, is a 0.3-acre facility located at 6740 Marmion Way, just off of the Arroyo Seco Parkway (Route 110). The station complex consists of two buildings, a storage/equipment building and a gas-house. Both buildings are of masonry/rubble construction with a stone veneer exterior consisting of broken concrete, sized and laid like masonry bricks. The storage building, a single-story side-gable structure, has a low-pitched roof covered with asphalt shingle that exhibits exposed rafter ends. Cladding is flagstone veneer set in stucco. The structure has three bays on its southern elevation with wood doors that exhibit intricate chevron patterns. The gable ends have 10-inch channel rustic siding with circular louvered attic vents. Windows are wood frame, tilt-out uppers with three-light lower panes, now protected with heavy iron bars. The gas-house, a single-story, rectangular gabled structure, 20 by 30 feet, with two bays on its northern elevation, is similar in construction. Sited in the middle of the station yard to the west, the structure's exterior is faced with broken concrete with a very smooth surface.

The Maintenance Station complex has maintained a high degree of integrity with only minor door and window alterations. In July 1997, in compliance with state environmental laws, the California Department of Transportation determined that the Arroyo Seco Maintenance Station

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meets the criteria for inclusion in the National Register as a contributing element of the Arroyo Seco Parkway Historic District.¹⁹

- Arroyo Seco Channel (1938) - Post Mile 25.48 to 30.10

The Arroyo Seco Channel adjacent to the Arroyo Seco Parkway was an important and integral component of Arroyo Seco Parkway planning and construction because the Arroyo Seco itself was prone to flooding. The need for proper drainage was critical to the successful completion of the Parkway. The channel begins south of Devil's Gate Dam, between the towns of La Canada-Flintridge and Altadena, and extends to the Los Angeles River. Construction on the portion of the channel adjacent to the parkway – from just west of Arroyo Drive in South Pasadena (Post Mile 30.10) to the vicinity of North Avenue in Los Angeles (Post Mile 25.48) – began in 1938.

Designed with side slopes held by grouted rock and vegetation, the watercourse has rectangular and trapezoidal bottom configurations varying in width from 40 to 80 feet, depending on the angle of the walls. Originally, the 80-foot width had an unpaved invert where trees and vegetation took root. At the present time, many slopes retain the grouted cobbles but vegetation has been discouraged. While some of the natural bottom inverts remain, they, along with the side banks, have been lined with concrete to minimize flood danger.

Very limited integrity remains in rectangular sections under Avenue 26, York Boulevard Bridge, and the Santa Fe Railroad Bridge. The rectangular configuration generally has been retained beneath other bridges that extend over the channel and in sections beneath the 1939-1940 bridges built for the parkway. Some original invert configuration was lost when a bike path was constructed in the early 1980s by lining the bottom with concrete the York Boulevard Overcrossing at the north end to the Avenue 52 Overcrossing at the south end of the channel.

¹⁹ See Arroyo Seco Maintenance Station Thematic District recordation, July 1997, by Jim Fisher. On file: California Department of Transportation, Division of Environmental Analysis, Sacramento, California.

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Contributing and Non-contributing Resources

MAP #.	RESOURCE	BRIDGE NUMBER	POST MILE*	C/NC**
1	Roadway: Six-lane concrete and asphalt roadway, including concrete curbs and gutters, shoulders, on- and off-ramps, wood railings and fencing, chain-link fencing, original landscaping	n/a	PM 23.69-31.89	C
2	The Four Level Interchange (1949)	Br. No. 53-0622 Br. No. 53-0622F Br. No. 53-0622G Br. No. 53-0622L Br. No. 53-0622R	PM 23.69	C
3	Sunset Boulevard Overcrossing (1948, 1999)	Br. No. 53-0246	PM 23.83	C
4	Alpine Street Overcrossing (1948)	Br. No. 53-0592	PM 23.96	C
5	College Street Overcrossing (1939)	Br. No. 53-0382	PM 24.16	C
6	Yale Street Pedestrian Overcrossing (1962, 1991)	Br. No. 53-1105	PM 24.37	NC
7	Yale Street Pedestrian Undercrossing (1940, abandoned 1961)	Br. No. 53-0586M	PM 24.40	NC
8	Stadium Way Overcrossing (1962, 1994)	Br. No. 53-1635S	PM 24.53	NC
9	Hill Street Offramp Overcrossing (1942, 1962, 1985)	Br. No. 53-0539C	PM 24.55	NC
10	Stadium Way Sidehill Viaduct (2001)	Br. No. 53-2859L	PM 24.73	NC
11	Bishops Road Undercrossing (former name), currently known as Stadium Way Undercrossing (1942, 1962, 1998, 2001)	Br. No. 53-0540L	PM 24.73	NC
12	Bishops Road Overcrossing, also known as Stadium Way (1942)	Br. No. 53-0540R	PM 24.76	NC
13	Figueroa Street Tunnel #4 (1936)	Br. No. 53-0199R	PM 24.90	C
14	Amador Street Undercrossing (1942, 2001)	Br. No. 53-0504L	PM 25.04	C
15	Solano Avenue Undercrossing (1942, 2001)	Br. No. 53-0541L	PM 25.09	C
16	Solano Avenue Pedestrian Undercrossing (1931, 1942)	Br. No. 53-0532R	PM 25.10	C
17	Figueroa Street Tunnel #1 (1931)	Br. No. 53-0200R	PM 25.14	C
18	Park Row Overcrossing (1942, 1999)	Br. No. 53-0542L	PM 25.20	C
19	Figueroa Street Sidehill Viaduct (2001)	Br. No. 53-2857L	PM 25.27	NC
20	Figueroa Street Tunnel #2 (1931)	Br. No. 53-0201R	PM 25.28	C
21	Elysian Park Pedestrian Undercrossing (1931)	Br. No. 53-0477R	PM 25.33	NC
22	Elysian Park Pedestrian Undercrossing (1942)	Br. No. 53-0477L	PM 25.36	NC
23	Figueroa Street Tunnel #3 (1931)	Br. No. 53-0202R	PM 25.37	C
24	Arroyo Seco Channel	n/a	PM 25.48-30.10	C

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MAP #.	RESOURCE	BRIDGE NUMBER	POST MILE*	C/NC**
25	Riverside Drive Offramp Viaduct (1931)	Br. No. 53-2225G	PM 25.48	NC
26	Figueroa Street Viaduct, also known as Los Angeles River Bridge, Eastbound (1936)	Br. No. 53-0042R	PM 25.48	C
27	Los Angeles River Bridge, Westbound (1944)	Br. No. 53-0042L	PM 25.48	C
28	Elysian Viaduct (1962)	Br. No. 53-1424	PM 25.75	NC
29	Figueroa Street Offramp Undercrossing (1940)	Br. No. 53-0533L	PM 25.78	C
30	Avenue 26 Overcrossing (1925, 1939)	Br. No. 53-0372 Br. No. 53C-1875	PM 25.91	C
31	Northbound SR 110 connector from I-5 Overcrossing-I-5 PM 20.33 (1962)	Br. No. 53-1456H	PM 26.07	NC
32	Westbound SR 110 to I-5 Connector Overcrossing (1962, 1994)	Br. No. 53-1457F	PM 26.12	NC
33	Cypress Avenue Pedestrian Overcrossing (1961, 1992)	Br. No. 53-0538	PM 26.19	NC
34	Avenue 35 Railroad Underpass (1940)	Br. No. 53-0425	PM 26.40	C
35	Pasadena Avenue Overcrossing (1940)	Br. No. 53-0426 Br. No. 53C-1876	PM 26.48	C
36	Arroyo Seco Avenue 43 Ramp (1940)	Br. No. 53-0985S	PM 27.08	C
37	Avenue 43 Overcrossing (1939)	Br. No. 53-0427 Br. No. 53C-1877	PM 27.12	C
38	Sycamore Grove Pedestrian Overcrossing (1940)	Br. No. 53-0344	PM 27.64	C
39	Avenue 52 Overcrossing (1939)	Br. No. 53-0428	PM 28.05	C
40	Via Marisol Overcrossing (1939)	Br. No. 53-0429	PM 28.38	C
41	Arroyo Seco Park Bridge (1951)	n/a	n/a	C
42	Avenue 60 Overcrossing (1939)	Br. No. 53-0430 Br. No. 53C-1878	PM 28.76	C
43	Arroyo Seco Avenue 60 Ramp (1940)	Br. No. 53-0986S	PM 28.86	C
44	Avenue 60 Ramp and Pedestrian Undercrossing (1940)	Br. No. 53-0988T	PM 28.86	C
45	Santa Fe Arroyo Seco Railroad Bridge, also known as Avenue 64 Underpass (1900, 1923, 1993)	Br. No. 53-0431	PM 29.03	C
46	Arroyo Seco Maintenance Station (2 buildings) 6749 Marmion Way, Los Angeles	n/a	PM 29.3	C
47	Arroyo Seco Marmion Way Offramp (1940)	Br. No. 53-0886S	PM 29.20	C
48	Marmion Way Overcrossing (1940)	Br. No. 53-0445 Br. No. 53C-1879	PM 29.28	C
49	York Boulevard Overcrossing (1912)	Br. No. 53-0121 Br. No. 53C-1874	PM 29.50	C
50	Arroyo Seco Bridge (1939, 1993)	Br. No. 53-0276	PM 30.10	C

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MAP #.	RESOURCE	BRIDGE NUMBER	POST MILE*	C/NC**
51	Arroyo Seco Pedestrian and Equestrian Undercrossing (1938)	Br. No. 53-0432	PM 30.25	C
52	Arroyo Drive Overcrossing (1938)	Br. No. 53-0433	PM 30.30	C
53	Grand Avenue Overcrossing (1938)	Br. No. 53-0434	PM 30.43	C
54	Orange Grove Avenue Overcrossing (1939)	Br. No. 53-0435	PM 30.59	C
55	Prospect Avenue Overcrossing (1939)	Br. No. 53-0436	PM 30.70	C
56	Meridian Avenue Overcrossing (1940)	Br. No. 53-0437	PM 30.78	C
57	Fremont Avenue Overcrossing (1940)	Br. No. 53-0438	PM 31.01	C
58	Fremont Avenue Railroad Underpass (1940, 1997)	Br. No. 53-0439	PM 31.03	C
59	Fair Oaks Avenue Overcrossing (1940)	Br. No. 53-0440	PM 31.17	C
<p>* This list follows the California highway mileage system for even-numbered state routes by first listing those with the lowest post miles to correspond with the route post miles. The lowest number is at the westernmost point and increases as one travels east. The Arroyo Seco Parkway began construction at the northeastern end and progressed to the southwest.</p> <p>** C: Contributing element N: Non-contributing element</p>				

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

See continuation sheet.

Areas of Significance

(Enter categories from instructions)

- Transportation Planning
- Freeway Construction
- Bridge and Tunnel Architecture
- Engineering

Period of Significance

1938-1953

Significant Dates

- March 21, 1938
- December 20, 1940
- December 22, 1953

Significant Person

(Complete if Criterion B is marked above)

Aldrich, Lloyd

Cultural Affiliation

Architect/Builder

- California Division of Highways
- Los Angeles Bureau of Engineering

9. Major Bibliographical References

See continuation sheet.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # HAER CA-265

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

California Department of Transportation, Sacramento
Library of Congress, Washington, DC

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8. Statement of Significance

Summary Paragraph

The planning and construction of the Arroyo Seco Parkway, 1928-1953, marks a significant turning point in the history of roadway development and transportation planning in the Los Angeles Basin and in the state. Planning for the first and second phases of construction hinged on the parkway/freeway debate. As finally completed, the parkway became a freeway, influenced by citizen choices of suburban and single family housing and the primacy of the automobile as the principal transportation vehicle. The original six-mile Arroyo Seco Parkway segment, the West's first fully grade-separated, limited access, landscaped freeway built as a non-toll state highway, provided the initial link in California's statewide system of high-speed urban roadways. It was the prototype freeway in California, and served as a test bed for later freeway projects. From this project, lessons were learned and applied in subsequent designs. These included lessons of median width adequacy and landscaping therein, acceleration and deceleration lane provision, super elevation and minimum curve radius, shoulder width, lane width, and curb configuration.²⁰ The completion of the Arroyo Seco Freeway by the Southerly Extension and final half-mile extension to the Four-Level Interchange determined that future mass transportation development in the Los Angeles Basin would take the form of a regional metropolitan freeway system.

The Arroyo Seco Parkway (Post Mile 23.69 to 31.89) qualifies for the National Register of Historic Places under Criteria A, B and C at the state level of significance, with a period of significance from construction of the original six-mile segment, which commenced in 1938, to completion of the southerly extension in 1953. The Freeway qualifies under Criterion A in the areas of transportation planning in the Los Angeles Basin and roadway construction, Los Angeles to Pasadena. The Arroyo Seco Parkway is also significant under Criterion B for its association with Los Angeles City Engineer Lloyd Aldrich who was the dominant figure throughout the planning and construction of the entire 8.2 miles of roadway, from 1933 to 1953, guiding the roadway's metamorphosis from parkway to freeway to link in a regional highway system. As the Los Angeles City Engineer for 22 years, Aldrich initiated and guided planning studies, financing, and construction priorities to insure development of a roadway system that would further the vision of downtown Los Angeles as the hub of a comprehensive regional system of express highways. Aldrich used his influential position to secure cooperation in each phase of roadway development between cities, the county, the state and federal government, an

²⁰ John Snyder, "An Evaluation of Arroyo Seco Parkway, prepared for California Department of Transportation, June 30, 1982.

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effort that had significant influence on the future spatial and development configuration of the Los Angeles region. The Arroyo Seco Parkway is significant under Criterion C in the area of engineering, for the application of innovative and original highway engineering design in Los Angeles, 1938-1953. As the prototype freeway in California, the first six-mile section of the parkway built between 1938 and 1940 is significant for new concepts in highway design, engineering, and safety features that served as design and construction models for later freeways throughout the state. The 1.7-mile Southerly Extension and final half-mile extension to the Four-Level Interchange, 1948-1953, are significant as the final road segments to downtown Los Angeles that enabled the plan for regional freeway linkages to go forward. The final segment is also significant for the Four-Level Interchange, the prototype direct freeway interchange and the original freeway-to-freeway interchange in California. The Parkway is also significant under Criterion C in the fields of design construction for its bridge and tunnel architecture.

Exhibiting several important architectural styles, decorative elements, and functional ornamentation, these contributing structures mirror the evolution of architectural ornament and structural design in building bridges within the expansive program of freeway construction.

Historic Context

The Arroyo Seco Parkway Historic District is significant under Criterion A in the context of transportation planning in the Los Angeles Basin, 1928-1953, an endeavor that made possible the development of the modern high-speed roadway. As the first far-sighted planners envisioned the road in 1928, two concepts competed. The first concept derived from the historic California ideal of the primacy of an existing "natural" landscape, beneficial to residents and worthy to be considered in proposed improvements. The second concept was evolving gradually from the growing influence of the automobile. If the motor car was the most efficient method of transportation between the city downtown and the growing suburbs, a transportation linkage was needed between the two points, slowly, but inevitably spreading farther apart. The competition first resulted in compromise, and planners and engineers built and named the initial six miles of the roadway the Arroyo Seco "Parkway." However, the way the Arroyo Seco roadway evolved into the Arroyo Seco Freeway significantly set the pattern for future road building in the Los Angeles region.

Planning for a vehicular road along the Arroyo began in the last years of the 19th century. In 1897, two competing plans were offered for consideration. Los Angeles City Engineer Henry Dockweiler suggested a parkway in the Arroyo as a segment of a seventeen-mile road system linking five Los Angeles city parks, while Pasadena resident Henry Dobbins purchased a six mile right-of-way for his "California Cycleway" as a money-making venture linking Pasadena

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with downtown Los Angeles via the Arroyo.²¹ These plans symbolize the seminal controversy in the planning of the Arroyo Seco Parkway - should it be a landscaped parkway, or a limited access roadway that reduced congestion and offered the most efficient route to carry traffic?

The two views increasingly became polarized. Los Angeles city planners, strongly influenced by the ideals of the City Beautiful movement, along with the members of the city's Parks Commission, favored the parkway idea. In 1913, the Park Commission published its Arroyo Seco Parkway plan, "to preserve to posterity the most beautiful example of natural scenery within the limits of the city."²² Planners in Pasadena, however, were increasingly drawn to an efficient high-speed throughway. Pasadena City Engineer Harvey Hinks drew up a plan in 1916 for a parkway between Pasadena, South Pasadena, and Los Angeles beginning at East Glenarm Street in Pasadena, meeting the Arroyo, and continuing toward downtown Los Angeles.²³ In 1921, the Automobile Club of Southern California and its Chief Engineer Earnest E. East also advocated a road down the Arroyo, utilizing tunnels and viaducts to connect to downtown Los Angeles.²⁴

The freeway/parkway controversy stimulated the production of expert reports. Lloyd Aldrich, then a consulting engineer for the Automobile Club, was chairman of the Traffic Commission of the City and County of Los Angeles. That body commissioned *A Major Traffic Street Plan of 1924*. Ratified that same year by voters, it included a road down the Arroyo Seco. Parks and recreation advocates in turn hired America's premier city planners Frederick Law Olmsted Jr., Harland Bartholomew and Charles Henry Cheney, who presented their reports titled *Parks, Playgrounds and Beaches for the Los Angeles Region in 1924 and 1930*, respectively. Both reports took a middle ground, advocating a "balanced scheme for handling a tremendous traffic flow... with adequate relief from congestion,"²⁵ then later recommending "parkways amid pleasant surroundings, pleasure roads that were to be free of cross traffic intersections."²⁶

²¹ Los Angeles Park Commission, *The Arroyo Seco Parkway: A Brief Discussion of the Proposed Arroyo Seco Parkway and Its Relation to a Boulevard from the Mountains to the Sea* (Los Angeles: Los Angeles Park Commission, 1933), 4, 14.

²² *Pasadena Star News*, "High Speed Way Endorsed by Auto Club" (19 May 1916).

²³ Correspondence from E.E. East to S.V. Cortelyou, 28 May 1940. In the Earnest E. East collection, archives of the Automobile Club of Southern California, Los Angeles. Cortelyou, Senior Engineer with the State Division of Highways, was the Chief Engineer of the Arroyo Seco project.

²⁴ "Lloyd Aldrich," on file in the Los Angeles Biography Vertical File, History and Genealogy Department, Los Angeles Public Library, Central Library.

²⁵ Frederick Law Olmsted, Harland Bartholomew and Charles Henry Cheney, *A Major Traffic Street Plan for Los Angeles* (Los Angeles, May 1924), 9.

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In 1934, the Los Angeles Regional Planning Commission proposed an Arroyo Seco Freeway that generally adopted the 1916 Hinks plan with a southerly extension to downtown Los Angeles utilizing the newly completed Figueroa Street tunnels.²⁷ By 1939, the Los Angeles City Transportation Engineering Board, over which Lloyd Aldrich (now City Engineer) presided, had prepared and published the official parkway plan for Los Angeles, titled *A Transit Plan for the Los Angeles Metropolitan Area*. The timing and scope of his proposal are significant. Construction on the first phase of the Arroyo Seco Parkway had begun a year earlier, but not a single lane of roadway had been opened to traffic. However, *A Transit Plan* called for a regional roadway system of 600 miles, including radial and circumferential routes, a downtown bypass, and inter-district routes to suburban cities, as well as bus transportation, park, and recreation facilities.²⁸

Route Selection

Before agreement could be reached on route selection for the Arroyo Seco Parkway, cities and counties needed a secure means of financing the road. State legislation, passed in 1933, apportioned a share of the gas tax to the cities, increased the counties' share, and shifted additional highway mileage from county to state control. Most important in the legislation, according to transportation historian David W. Jones, were funds for urban mileage in Los Angeles. Aldrich also secured federal relief funds when the Roosevelt administration allocated money for urban highway construction through New Deal agencies. City Engineer Aldrich then took the initiative on the Arroyo Seco project, cobbling together sufficient funds to begin grading on the project, to the relief of the Los Angeles City Council, which had been searching for ways to provide employment during the Depression.²⁹

Yet disagreements about route selections remained and again brought into focus again the freeway vs. parkway dispute. Arroyo Park lay on South Pasadena's northwestern border, Los Angeles' Montecito Heights Park lay on the eastern site of the proposed route, and Sycamore Grove Park, located on the eastern bank of the Arroyo in Highland Park, had been parkland since

²⁶ Olmsted Brothers and Bartholomew and Associates, *Parks, Playgrounds and Beaches for the Los Angeles Region* (Los Angeles, 1930), 3.

²⁷ See *A Comprehensive Report on the Master Plan of Highways for the Los Angeles Regional Planning District*, vol. 1 (Los Angeles: The Regional Planning Commission, 1941), 74.

²⁸ David W. Jones, *California's Freeway Era in Historical Perspective*. (Berkeley: University of California Institute of Transportation Studies, June 1989), Chapter 2, *passim*.

²⁹ Jones, *op cit*. See Chapter Six, "The Depression, the New Deal, and Road Money."

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1895. Residents and merchants formed competing associations and lobbied their legislators to take sides. South Pasadena stood to lose streets, residences, and parkland if the shortest route along the Arroyo from the cities of Los Angeles and Pasadena was followed.³⁰ If the road went through with a compromise to protect the parklands, it would be constructed as a pleasure road, a parkway drive. If a route was planned to have all the features of a high-speed, limited access, grade-separated throughway, the parkway ideal would be rejected. In the ensuing months, Aldrich's grading crews worked intermittently as the parties attempted to reach agreement on whether the road would go down the east or west bank of the Arroyo. While disagreements between the three cities delayed the process of route selection, Aldrich put his Works Progress Administration (WPA) crews into the field.

Meanwhile, political forces in Pasadena – in favor of a roadway that would cut travel time between their city and Los Angeles – revived the 1916 Hinks plan. With small modifications, this was the route followed for the six-mile, first phase of Parkway construction. After much political finagling, the State Legislature passed Assembly Bill 2345, authorizing the Arroyo Seco Parkway on July 13, 1935.³¹ The bill did not specify a detailed route. Finally, in April 1936, the State Highway Commission acted to secure final agreement on the route, at which time State Highway engineers presented plans for the route through South Pasadena. No streets in the city would be blocked. Instead a cut of the Arroyo Seco roadway would allow existing streets to continue across the freeway on at-grade bridges. In addition, a portion of the route would traverse public parklands.

At the dedication ceremony on December 30, 1940, city and state officials emphasized the Parkway's landscaping and gracefully curving route through parklands and following the natural terrain. Nevertheless, the Parkway's cream-on-brown directional signs, 26 bridges and overcrossings, sodium vapor lighting, red and amber flashers at entrances and exits, angled curbs, on- and off-ramps, and limited access warranted its description as the first freeway in the western United States. As Governor Cuthbert Olsen had boomed out in his dedication speech, "This is only the first freeway."³² The six-lane controlled access Arroyo Seco Parkway, a hybrid design of both freeway and parkway, soon would prove to be only the first of the region's highway network.

³⁰ H. Marshall Goodwin, Jr., "The Arroyo Seco From Dry Gulch to Freeway." *Historical Society of Southern California Quarterly*, 47 No. 1 (March 1956). Goodwin's history is an invaluable chronology of events and an in-depth survey of the personalities and interests that put motorists on the parkway.

³¹ Goodwin, "Arroyo Seco," 82-84, *Los Angeles Times*, 14 July 1935.

³² Amerigo Bozzani, "Governor Olsen Dedicates and Opens Arroyo Seco Freeway," *California Highways and Public Works* (January 1941).

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Plans for the 1.7-mile Southerly Extension to the downtown business district in Los Angeles had already begun before the dedication ceremony, moving toward the historic goal of extending the roadway toward the Los Angeles city center. The plans called for construction of a limited access freeway. However, the road went through Elysian Park, and once again the freeway vs. parkway issue arose. Resident Engineer R.J. Hatfield stated, "In keeping with the policy established on the Arroyo Seco Parkway, Elysian Park is being developed and recreational areas are being created so that Los Angeles' most beautiful park will be made more accessible and usable to all of its citizens."³³ Economy and wartime material restrictions may have dictated the choice of open cuts, but engineers may have rationalized that the excavations offered possibilities for landscaping to preserve the beauty of the park.

The city's long-range regional freeway plans were culminated when the Four Level Interchange opened in 1953; this interchange was a single structure to transfer motorists between roadways and is the first freeway to freeway connector of its kind. In 1940, during the construction of the Arroyo Seco Parkway, Lloyd Aldrich's city engineers had built the College Street Overcrossing and Pasadena Avenue Overcrossing with WPA funds. These crossings were already in place in 1948 and facilitated the completion of the final leg of the high-speed roadway. The Four-Level Interchange did not immediately follow the end of construction on the Southerly Extension, but once again planners had a goal in mind. Upon its completion, the Four-Level Interchange provided links to the Hollywood, Pasadena, Santa Ana, and Harbor Freeways.

The plan to transform the Arroyo Seco from dry gully to high-speed freeway took nearly fifty years. In the course of that process the public conception of the purpose of a roadway was radically transformed. That transformation had significant and far-ranging effects on travel and settlement patterns within the region. Los Angeles residents had abandoned public transportation and made the automobile their machine for extending outward their occupational and residential travel. As the plan for the road evolved, it became clear to builders that the natural terrain was not pristine or park-like. They could take advantage of the parklands that were there and simply run the road through them, in some measure respecting the City Beautiful ideal. Alternatively, they could decide to build a state-of-the-art limited access road, which could be justified by the need for safe and efficient vehicular movement along the roadway.

An Arroyo Seco Parkway from downtown Los Angeles to Pasadena was, from the beginning, a plan to ease commuters' traffic woes and obviate inconvenient and slow public transportation. Voters had ratified Lloyd Aldrich's traffic and transit plans to promote ease of travel within the Los Angeles city center. Much of the controversy over whether the road would go down the east or west side of the Arroyo resulted from merchants who feared the loss of local business. Yet,

³³ R.J. Hatfield, "Arroyo Seco Freeway Extension," *California Highways and Public Works* (September 1941).

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planning from downtown businessmen and the Automobile Club always returned to the concept of the center city because Aldrich's aim was to plan transportation from a regional standpoint.

The building of the Arroyo Seco Parkway highlights an important transition in the history of metropolitan road construction. Once the decision was made that safety, limited access, and efficiency in moving traffic would be the principal objectives, Aldrich, his engineering staff, the Automobile Club, and the Chamber of Commerce worked as an influential coalition to make their vision a reality. However, City planners and engineers alone could not accomplish the long-range goal of a network of high-speed freeways. Cooperation among all departments of government and government services had to be secured and state legislators influenced. While Aldrich spared no effort to obtain federal government funds designed for Depression relief, Los Angeles County was enlisted to construct the Arroyo Seco Channel to remove the danger of flooding down the Arroyo in rich water years. The California Division of Highways, having committed significant manpower and funds, supervised much of the day-to-day construction.

During the half-century of planning for the initial six miles of the Arroyo Seco Parkway, the early concept of a pleasure road was compromised. Yet, the emphasis on a median, slopes and verges landscaped with native plants, as well as routing through existing urban parks, indicate that the City Beautiful planning ideals still were observed. The processes of political compromise, together with the desire to link downtown and suburbs utilizing new roadway engineering technology, created a hybrid roadway that in some measure justified the term "Arroyo Seco Parkway". Through the years, the growing emphasis on regional planning, commercial and residential growth outside the city center, and the public's desire for efficient, high-speed roadways would justify the descriptor, "Freeway."

While in 1996, the California Department of Transportation determined that the Phase II (1942 Southerly Extension) and Phase III (half-mile segment to the Four Level Interchange)³⁴, the passage of time and changing views warranted re-evaluation. The Southerly Extension is significant because this stretch of roadway eliminated the remaining traffic bottlenecks, making the Arroyo Seco Parkway a high-speed limited-access road into downtown Los Angeles. In addition, the Phase II Southerly Extension and Phase III half-mile segment to the Four Level Interchange signal the road's gradual metamorphosis from parkway to freeway. After Phase III construction was completed, the Parkway was renamed the Pasadena Freeway in 1954. Beautification and landscaping ideas, accepted as requisite to the original six-mile stretch,

³⁴ The California Department of Transportation was delegated the authority to make determinations of eligibility under the terms of the Programmatic Agreement Regarding the Seismic Retrofit of Bridge Structures in California, signed in 1995 by the Federal Highway Administration, the Advisory Council on Historic Preservation, the California State Historic Preservation Officer and the California Department of Transportation.

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yielded to the wartime necessities of speed and economy. The road's arrow-straight alignment plunged through Elysian Park in sharp contrast to the earlier Figueroa Street Tunnels that followed the natural terrain.

Builders constructed the handsome Park Row Overcrossing and agreed to make park improvements to maintain the integrity and beauty of adjoining parklands. This intent shows the strength of the planning that promoted the parkway ideal, and indicated that the parklands concept, urged on decision-makers in the early roadway planning, could not totally be abandoned in the rush to build a high-speed freeway. While the bridges for the Southerly Extension have the pared-down, unornamented aesthetic suitable to a modern freeway, the care given to siting the Park Row Overcrossing asserted its function as a structure that unified parklands and mitigated the impacts to residential districts through which the high-speed roadway passed.

The Park Row Overcrossing exemplifies the roadway's status as both a transitional road and a hybrid between parkway and freeway. Chief Engineer Cortelyou called the Phase I Arroyo Seco "the last word in express freeway design," stating that the roadway's route through the City of Los Angeles parklands would allow a large number of citizens to drive every day through beautified park areas, and the city would secure maximum beneficial use of the parklands. The transportation planners of the Parkway saw no essential contradiction between the concepts of parkway and freeway, believing that the landscape would be respected whether the road ran alongside parklands or cut through them.

By 1954, the Parkway had been renamed the Pasadena Freeway and retained that name until 1993. In the early 1990s, renewed interest in the historical significance and preservation of the old Parkway triggered legislation to designate a section of the Pasadena Freeway as a California Historic Parkway. In 1993, as a result of that designation, the section of the old Parkway from Post Mile 25.7 to Post Mile 31.9 (roughly from the Elysian Viaduct in Los Angeles to East Glenarm Street in Pasadena) was reclassified as a historic parkway, and renamed the Arroyo Seco Historic Parkway.³⁵ In 1999, the American Society of Civil Engineers designated a 6.2-mile segment of the Arroyo Seco Parkway as a National Historic Civil Engineering Landmark, and in 2002, the Arroyo Seco Parkway was designated a National Scenic Byway through the Federal Highway Administration's National Scenic Byway Program.

The Arroyo Seco Parkway Historic District is significant as a roadway that embodies the attributes of both freeway and parkway. It marks the moment in time when speed, efficiency, even wartime necessity had not quite overtaken the historic Southern California emphasis on preserving the integrity of the landscape and exhibiting the design skill of the bridge engineer. The prototype of the limited access freeway of the future, the Parkway documents the earlier planning concepts of the pleasure road and scenic byway. At the same time, the Southerly

³⁵ 1993 California Assembly Bill 1247, and California Streets and Highways Code Sections 280-284.

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Extension and the half-mile segment of Phase III construction decided the issue firmly in favor of a high-speed road.

Lloyd Aldrich

The Arroyo Seco Parkway Historic District is significant under Criterion B for its association with Los Angeles City Engineer Lloyd Aldrich (1900-1985). Significance is derived from his record and efforts since he became City Engineer in 1933. He came to the job with 24 years of experience after engineering school in Illinois, working for the United States Reclamation Service in Colorado, as a consulting engineer on irrigation and water systems in Los Angeles, Orange, Riverside, and San Diego Counties. Aldrich also had the appropriate qualification for roadway engineering, gained as the deputy county surveyor for Fresno County and as a highway engineer for Stanislaus and Sonoma counties. Immediately before joining the City of Los Angeles as City Engineer, he served as an engineering consultant for the Automobile Club of Southern California. Aldrich did not fear becoming embroiled in city politics, and took a leave of absence in 1949 to run against a popular incumbent mayor, Fletcher Bowron.

Aldrich took the first step to realize his plans for the Arroyo Seco by securing the cooperation of leaders in South Pasadena and Pasadena, as well as the neighborhoods of Highland Park and Garvanza, to gain consensus on the roadway route. Aldrich also brought together local, state and federal governmental agencies and transportation planners to finance the Parkway, an endeavor that would have been impossible without joint effort and cooperation. In addition, Aldrich's years of experience in highway engineering, city and county service, and finally his longevity as City Engineer, made him highly influential in regional planning. Aldrich had the advice and support of influential members of the Los Angeles establishment, particularly the Automobile Club of Southern California and its Chief Engineer, Earnest E. East. This liaison was crucial, since the Club's support was essential to the success of any proposed Southern California transportation issue.

Transformed by the Depression and the New Deal legislation, the economics of urban transportation in California operated on both the state and national level. In order to start the road, Aldrich secured federal money from relief funds of the WPA, as well as an allotment set aside to eliminate railroad grade crossings. Using new legislation on the State level, he also was able to tap the gas tax funds allotted to Los Angeles, Pasadena, and South Pasadena, and to persuade the California Division of Highways to provide engineering services and to contribute toward the cost of construction. Aldrich also persuaded the Pasadena and South Pasadena engineering bureaus to become involved the production of drawings and construction documents. He influenced the Automobile Club's Chief Engineer Ernest E. East to promote the Arroyo roadway throughout the membership. Mr. East also benefited Aldrich by giving advice and

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approval for safety features, roadway elements and signage throughout the three stages of roadway construction.

Aldrich rejected the idea of staging construction over a long-term period, arguing for a bond-financing program that would enable right-of-way to be acquired and an area-wide freeway system to be built within fifteen years. The City Engineer had the necessary patience for long-term planning. He foresaw that once the Figueroa Street Tunnels were well established in the popular mind as important traffic control features, he could use their placement to extend downtown Los Angeles' main arterial, Figueroa Street, northward toward Highland Park, and ultimately to Pasadena on a high-speed road. Four years after he took charge of the City Engineer's office the Figueroa Street Viaduct was built in 1936, not only as a traffic and river control feature, but also as the logical and spatial continuation of the roadway elements of the Arroyo Seco Parkway to the second-phase Southerly Extension. When World War II began in Europe, the extension was declared one part of the National Strategic System of Roads. This designation by the federal government allowed builders to continue the roadway construction, procuring scarce wartime materials and securing federal financial grants. Aldrich, who could utilize his connections, made while securing WPA funds, was recognized as the father of those plans.³⁶

The City Engineer's projects, such as the College Street and Pasadena Avenue bridges, as well as the Sunset Boulevard, Alpine Street, and Hill Street grade separations, were planned at the same time as the Parkway, but only became a part of it when the Four-Level Interchange was constructed. From the beginning, the City Engineer's purpose aimed at his ultimate goal to bring the Arroyo Seco into a transportation hub in downtown Los Angeles that would connect to a regional freeway system.

Engineer Aldrich guided both the City Transportation board's *Transit Program for the Los Angeles Metropolitan Area* of 1939, and the *Transportation Program for the Metropolitan Area*, published in 1945. While many of the concepts set out in the plans were not completely carried out, both plans were highly ambitious, making the Los Angeles region the starting place for California's subsequent leadership in freeway development. Many of the ideas presented in the two documents were later developed in the parkway and freeway plans. With these plans as groundwork, Aldrich was able to influence the ultimate appearance of the Parkway and its incorporation into the larger metropolitan freeway network. These plans, and the construction that followed from them, show Aldrich to be the most significant figure in transportation planning for the Los Angeles region during his 22-year tenure as City Engineer.

³⁶ "New Engineer Assumes Duties," Van Nuys News (3 August 1933), "City Engineer Lloyd Aldrich Retiring After 23 Years," El Pueblo (September 1955). For additional biographical material see Vertical File "Lloyd Aldrich," in the California Biography Collection of the Los Angeles Public Library's Riordan Central Library.

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While many people were influential in envisioning and implementing a far-seeing program to prepare for the automobile future of Los Angeles, Aldrich's longevity as Los Angeles City Engineer, his connections in the city, particularly with Earnest East of the Automobile Club, and the experience that came from three decades as an engineer in California, allowed him to direct the course of freeway planning in the region. Roadway historian David Jones notes that Aldrich's plans for staging construction over a ten- to fifteen-year period put forward in the "Transportation Program for the Metropolitan Area," published by Aldrich and his Committee in 1945, became the blueprint that guided freeway development in Los Angeles during the post war years.³⁷ First adopted with minor modifications by the County Planning Commission, it served as the working guide for route and location studies of the California Division of Highways, after Aldrich's municipal engineering staff made initial location studies under contract to the Division. Design was undertaken jointly.

Mayor Bowron reported in testimony to the Joint Fact-Finding Committee on Highways and Bridges of the State Legislature:

"the plan, the plan on which we are all united... the Automobile Club of Southern California, the Central Business District Association, the Downtown Businessmen's Association, the Western Oil and Gas Association, and the Metropolitan Transit Committee of the Los Angeles Chamber of Commerce."³⁸

Engineering

The Arroyo Seco Parkway Historic District is significant under Criterion C for innovative engineering features. As designed and later modified for increased use and safety, landscaped medians, acceleration and deceleration lanes, super-elevation and minimum curve radii, shoulder widths, lane widths and curb configurations, served as a laboratory for engineering subsequent high-speed access roadways. While some materials and engineering features have been lost through maintenance and widening or surface change (see Section 7), the Arroyo Seco Parkway Historic District has retained substantial integrity of location, design, setting, association, and feeling.

Contributing Tunnels and Bridges

Four "sunburst" tunnels along Figueroa Street, built between 1931 and 1934, are Parkway contributors, exhibiting the significant character-defining features of Art Deco design. The

³⁷ Jones, *op cit.* See Chapter Six, "The Depression, the New Deal, and Road Money."

³⁸ Quoted in Jones, *ibid.*, pp 53-54.

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tunnels are Historic-Cultural Monuments of the City of Los Angeles. The Figueroa Street Viaduct (1936), also planned to facilitate the flow of traffic northward from Los Angeles, is a contributor. On a direct line with the tunnels, the Figueroa Street Viaduct, also known as the Los Angeles River Bridge Eastbound (Bridge No. 53-0042R), was engineered to span the tracks of the Southern Pacific Railroad that occupied both banks of the river, as well as San Fernando Road (U.S. Highway 66) and the Los Angeles Railway street car right-of-way.

Contributing bridges built for the Southerly Extension completed in 1943 are the Los Angeles River Bridge Westbound, Bridge No. 53-0042L, built in 1944 – essentially duplicating the Figueroa Street Viaduct, the Solano Avenue and Amador Avenue Pedestrian Undercrossings, and the Park Row Overcrossing.

The 1912 York Boulevard Overcrossing and the Santa Fe Arroyo Seco Railroad Bridge (also known as the Avenue 64 Underpass), built circa 1900, are contributors to the significance of the Parkway, within the historic context of transportation in the Arroyo. Each is also significant for the architectural qualities they exhibit. The Santa Fe Arroyo Seco Railroad Bridge is a classic example of a late-nineteenth-century metal truss railroad bridge. Arroyo Seco Parkway designers scaled the road to fit into the spaces created by the distance between its triangular support legs. The York Boulevard Overcrossing is representative of early reinforced concrete arch spandrel bridge construction across the Arroyo in the second decade of the twentieth century. The City of Los Angeles designated the Arroyo Seco Railroad Bridge as Historic Cultural Monument #339. After its 1993 rehabilitation and seismic strengthening was completed, in 1999 the structure was rededicated and retains its city monument status.

New bridges constructed between 1939 and 1940 for the Arroyo Parkway itself also contribute to its significance. Avenue 35 Railroad Underpass, Sycamore Grove Pedestrian Overcrossing, Avenue 52 Overcrossing, Via Marisol Overcrossing, Arroyo Seco Avenue 60 Ramp, Avenue 64 Underpass, Marmion Way Overcrossing and Offramp, Arroyo Seco Bridge, Arroyo Drive Overcrossing, Grand Avenue Overcrossing, Orange Grove Avenue Overcrossing, Prospect Avenue Overcrossing, Meridian Avenue Overcrossing, Fremont Avenue Overcrossing, Fremont Avenue Railroad Underpass, and Fair Oaks Avenue Overcrossing are significant contributors as examples of the Public Works Administration (PWA) Moderne architectural style, exhibiting the simplified, pared-down aesthetic of the Depression-New Deal era.

The new bridges constructed for the Parkway do not have the applied ornament or details characteristic of the designs of Los Angeles City Bridge Department design engineer Merrill Butler. The new Parkway structures display their function as essential elements in a freeway transportation scheme. As functional grade separations, they were designed to assure continuous, delay-free traffic flow on the Parkway. Each is a contributor to the Parkway, adding to the roadway by association with its planning and construction, and by architectural function through providing access, exit, and continuity of travel along the roadway.

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Constructed in three stages from 1938 to 1953, the 8.2-mile Parkway combined the parkway concept of eastern pleasure drives with modern freeway design. When the second phase Southerly Extension was finished in 1943, Arroyo Seco Parkway had fulfilled its planners' objective to link the business centers of Los Angeles and Pasadena with a commuter road. With the completion of the Four-Level Interchange during the third phase, a convenient and efficient linkage of high-speed roads was finally achieved and the Arroyo Seco Parkway became the Pasadena Freeway.

Contributing Arroyo Seco Channel

With a channel slope of 235 feet per mile and stream length of 11½ miles, the Arroyo Seco channel presented a serious impediment to the successful construction of the Arroyo Seco Parkway. Drainage from a 13,700 acre waterbed in the San Gabriel Mountains caused the Channel watercourse to overflow in rainy years, sending high water, debris flows, and mud down to its confluence with the Los Angeles River, north of the Figueroa Street Viaduct.³⁹ An integral part of Parkway Planning, the Arroyo Seco Channel is an important feature. Project Engineer H.W. Fraim of the Los Angeles Bureau of Engineering reported, "Highway and channel designs were considered together."⁴⁰

Original plans called for landscaping alongside the channel with natural rock and vegetation, reflecting the City Beautiful scheme of the Park Commission's 1912 Lippincott Plan. It recommended a reverted channel with a boulevard on each bank and the acquisition of contiguous land for a park. This planning concept was partially carried out where the route encompassed green park areas alongside the Channel. The Channel retains approximately 55-65 percent integrity in the portion adjacent to the Parkway, from South Pasadena to the Los Angeles River⁴¹. While there have been modifications over time, most were the result of maintenance or spot check repairs.⁴²

³⁹ Another member of the planning group was F.L. Olmsted, Jr.

⁴⁰ H.W. Fraim, "Flood Control and Parkway Project Along Arroyo Seco at Los Angeles," *Western Construction News* (June 1938).

⁴¹ Dan Sharp, Engineer, Department of Public Works, County of Los Angeles, Personal communication to Portia Lee, author of the draft nomination, August 27, 2003. The Department of Public Works maintains the Channel.

⁴² Ibid.

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Contributing Arroyo Seco Maintenance Station

The Arroyo Seco Maintenance Station complex was built in 1931 and is a 0.3-acre facility, consisting of two buildings, a storage/equipment building and a gashouse. In July 1997, in compliance with the state environmental laws, the California Department of Transportation determined that the Arroyo Seco Maintenance Station meets the criteria for inclusion in the National Register of Historic Places as a contributing element of the Arroyo Seco Parkway Historic District.⁴³

Contributing Landscape

In keeping with the parkway ideal, much attention was paid to the landscape. A comprehensive landscape plan was a characteristic Southern California element that builders emphasized. The California Division of Highways, under District Engineer Cortelyou, was in charge of all major construction. However, each of the jurisdictions along the Parkway played a part in the roadway's landscaping. Putting aside the sharp controversy over the taking of public parklands, the Parks Departments of the three cities jointly selected, grew, and planted shrubs and plants they had propagated.⁴⁴ The planting scheme reflects both the early planning concepts of a scenic parkway, and the Southern California tradition of landscape beautification in public areas. Original plantings also comprise one of the earliest, if not the first, large-scale examples in Southern California of a designed landscape using native plant materials. "This new highway," said Engineer Cortelyou, "will be truly a 'Parkway,' beautiful as well as serving traffic to the fullest extent."⁴⁵

⁴³ See Arroyo Seco Maintenance Station Thematic District recordation, July 1997, by Jim Fisher. On file: California Department of Transportation, Division of Environmental Analysis, Sacramento, California.

⁴⁴ Dana Bowers, "What Expense is Justified for Aesthetic Treatment of Parkways?" *California Highways and Public Works* (January-February 1945).

⁴⁵ S.V. Cortelyou, "Arroyo Seco Parkway Unit Open," *California Highways and Public Works* (August 1940), 14.

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City of Los Angeles, Transportation Engineering Board, 1939, *A Transit Program for the Los Angeles Metropolitan Area*

City of Los Angeles, Transportation Engineering Board, 1945, *Transportation Program for the Metropolitan Area*

Los Angeles Park Commission, 1913, *The Arroyo Seco Parkway: A Brief Discussion of the Proposed Arroyo Seco Parkway and Its Relation to a Boulevard from the Mountains to the Sea*

Los Angeles, The Regional Planning Commission, 1941, *A Comprehensive Report on the Master Plan of Highways for the Los Angeles Regional Planning District*

Olmsted, F.L., H. Bartholomew, and C.H. Cheney, 1924, *A Major Traffic Street Plan for Los Angeles*

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Olmsted, F.L., H. Bartholomew, and C.H. Cheney, 1930, *Parks, Playgrounds and Beaches for the Los Angeles Region*

Unpublished References

California Department of Transportation Bridge Logs

Arroyo Seco Maintenance Station Thematic District recordation, July 1997, Jim Fisher, California Department of Transportation

Previous Documentation on File (NPS)

Determination of Eligibility by the Keeper of the National Register (1983), 6.43 miles from Bridge 53 0042LR at Post Mile 25.48 in Los Angeles to East Glenarm Avenue in Pasadena at Post Mile 31.91

Historic American Engineering Record, #CA-265, "Arroyo Seco Parkway" 8.2 miles from the Four Level Interchange at Post Mile 23.70, Los Angeles, California to East Glenarm Avenue, Pasadena, California

Other Documentation

State of California Historic Parkway, California Streets and Highways Code Sections 280-284. Historic Parkway designation is reserved for freeways constructed prior to 1945. For the Arroyo Seco Parkway, which was reclassified as a Historic Parkway in 1993, the Historic Parkway classification applies to that portion of Route 110 from Postmile 25.7, in the vicinity of the Elysian Viaduct in Los Angeles to Postmile 31.9, near East Glenarm Avenue in Pasadena

National Historic Civil Engineering Landmark, designated by the American Society of Civil Engineers in 1999, designation encompasses the original 6.7-mile section from the south end of the Los Angeles River Bridge in Los Angeles to Glenarm Street in Pasadena (similar to that of the state scenic highway designation)

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Arroyo Seco Parkway Historic District
Los Angeles, California

Primary Location of Additional Data

Automobile Association of Southern California, Los Angeles, California

California Department of Transportation, District 7, Los Angeles, California

California Department of Transportation Division of Environmental Analysis, Sacramento,
California

California Department of Transportation History Library, Sacramento, California

Historic American Engineering Record, Library of Congress, Washington, DC

10. Geographical Data

Acreage of Property

Approximately 162 acres

UTM References

UTM references were calculated using North American Datum (NAD) 1983.

	Zone	Easting	Northing		Zone	Easting	Northing
A	11	562411	1977325	D	11	568847	1986466
B	11	565832	1980966	E	11	569613	1986416
C	11	567785	1982986				

See continuation sheet for additional UTM references.

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet.

11. Form Prepared By

name/title Janice Calpo, California Department of Transportation (final version) and Portia Lee, PhD, California Archives (draft version), see continuation sheet.

organization California Dept. of Transportation, Division of Environmental Analysis date December 10, 2008

street & number 1120 N St. (M.S. 27) telephone (916) 653-0802

city or town Sacramento state CA zip code 95814

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Multiple, see continuation sheet.

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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10. Geographical Data

UTM References: With contributing elements

UTM references for the following beginning and end points, change in direction and contributing resources were calculated using the North American Datum (NAD) 1983 series of the United States Geological Survey (U.S.G.S.), which is the California State Standard.

UTM Map Point	District Map #	RESOURCE	Zone	Easting	Northing	Quadrant Map
A	1	Begin Historic Roadway	11	562411	1977325	Los Angeles
	2	The Four Level Interchange (Br. No. 53-0622, 53-0622F, 53-0622G, 53-0622L, 53-0622R)	11	562411	1977325	"
	3	Sunset Boulevard OC* (Br. No. 53-0246)	11	562567	1977146	"
	4	Alpine Street OC (Br. No. 53-0592)	11	562678	1977322	"
	5	College Street OC (Br. No. 53-0382)	11	562782	1977614	"
	13	Figueroa Street Tunnel #4 (Br. No. 53-0199R)	11	562954	1977909	"
	14	Amador Street UC** (Br. No. 53-0504L)	11	563869	1978580	"
	15	Solano Avenue UC (Br. No. 53-0541L)	11	563895	1978653	"
	16	Solano Avenue Pedestrian UC (Br. No. 53-0532R)	11	563935	1978667	"
	17	Figueroa Street Tunnel #1 (53-0200R)	11	563925	1978692	"
	18	Park Row OC (Br. No. 53-0542L)	11	563955	1978720	"
	20	Figueroa Street Tunnel #2 (Br. No. 53-0201R)	11	564056	1978815	"
	23	Figueroa Street Tunnel #3 (Br. No. 53-0202R)	11	564191	1978950	"
	24	Arroyo Seco Channel begins				"
	26	Figueroa Street Viaduct, aka† Los Angeles River Bridge, Eastbound (Br. No. 53-0042R)	11	564332	1979086	"
	27	Los Angeles River Bridge, Westbound (Br. No. 53-0042L)	11	564351	1979084	"
	29	Figueroa Street Offramp UC (Br. No. 53-0533L)	11	564548	1979330	"
	30	Avenue 26 OC (Br. No. 53-0372, 53C-1875)	11	564729	1979541	"
	34	Avenue 35 Railroad UP*** (Br. No. 53-0425)	11	565060	1980233	"
	35	Pasadena Avenue OC (Br. No. 53-0426, 53C-1876)	11	565079	1980365	"
	36	Arroyo Seco Avenue 43 Ramp (Br. No. 53-0985S)	11	565834	1980988	"
	37	Avenue 43 OC (Br. No. 53-0427, Br. No. 53C-	11	565832	1980966	Los

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Los Angeles, California

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UTM Map Point	District Map #	RESOURCE	Zone	Easting	Northing	Quadrant Map
		1877)				Angeles
	38	Sycamore Grove Pedestrian OC (Br. No. 53-0344)	11	566561	1981340	"
	39	Avenue 52 OC (Br. No. 53-0428)	11	566908	1981876	"
	40	Via Marisol OC (Br. No. 53-0429)	11	567014	1982367	"
	41	Arroyo Seco Park Bridge	11	567204	1982701	"
	42	Avenue 60 OC (Br. No. 53-0430, 53C-1878)	11	567433	1982825	"
	43	Arroyo Seco Avenue 60 Ramp (Br. No. 53-0986S)	11	567493	1982902	"
	44	Avenue 60 Ramp and Pedestrian UC (Br. No. 53-0988T)	11	567502	1982912	"
	45	Santa Fe Arroyo Seco Railroad Bridge, aka Avenue 64 U (Br. No. 53-0431)	11	567785	1982986	"
	46	Arroyo Seco Maintenance Station, 2 buildings at 6749 Marmion Way, Los Angeles	11	567736	1983328	"
	47	Arroyo Seco Marmion Way Offramp (Br. No. 53-0886S)	11	567795	1983330	"
	48	Marmion Way OC (Br. No. 53-0445, 53C-1879)	11	567813	1983353	"
	49	York Boulevard OC (Br. No. 53-0121, 53C-1874)	11	568002	1983644	"
	50	Arroyo Seco Bridge (Br. No. 53-0276)	11	568556	1984497	"
	24	Arroyo Seco Channel exits parkway boundaries	11	568556	1984497	"
	51	Arroyo Seco Pedestrian and Equestrian UC (Br. No. 53-0432)	11	568608	1984702	"
	52	Arroyo Drive OC (Br. No. 53-0433)	11	568619	1984739	"
	53	Grand Avenue OC (Br. No. 53-0434)	11	568676	1984948	"
	54	Orange Grove Avenue OC (Br. No. 53-0435)	11	568705	1985195	"
	55	Prospect Avenue OC (Br. No. 53-0436)	11	568687	1985378	"
	56	Meridian Avenue OC (Br. No. 53-0437)	11	568688	1985508	"
	57	Fremont Avenue OC (Br. No. 53-0438)	11	568691	1985872	"
	58	Fremont Avenue Railroad UP (Br. No. 53-0439)	11	568691	1985908	"
	59	Fair Oaks Avenue OC (Br. No. 53-0440)	11	568701	1986132	"
B		Parkway changes direction	11	568847	1986466	"
C	1	Historic Parkway ends	11	569613	1986416	Pasadena "
†aka = also known as *OC = Overcrossing **UC = Undercrossing ***UP = Underpass						

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Arroyo Seco Parkway Historic District
Los Angeles, California

Verbal Boundary Description

The Arroyo Seco Parkway Historic District boundaries are the California Department of Transportation right-of-way on the Arroyo Seco Parkway (State Route 110), 8.2 miles from the Four-Level Interchange at Post Mile 23.69 in Los Angeles to East Glenarm Street at Post Mile 31.89 in Pasadena, including the service lanes and the landscaping, the Arroyo Seco Channel paralleling the State Route 110 from the Los Angeles River to approximately Stoney Drive in South Pasadena, where the channel is no longer adjacent to the parkway, and the Arroyo Seco Maintenance Station property on the southwest side of the Arroyo Seco Parkway at Post Mile 29.3.

Boundary Justification

The boundaries include the roadway itself and related structures, including bridges, tunnels, fences, walls, and landscaping that historically have been part of the Arroyo Seco Parkway, and that retain integrity.

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Los Angeles, California

11. Form Prepared By

The California Department of Transportation (Caltrans) prepared this National Register nomination, which revised and updated the consultant-prepared draft version, written under a grant from the Federal Highway Administration's Scenic National Scenic Byways Discretionary Grant Program to Caltrans. The draft form was prepared on August 1, 2004 by Portia Lee, PhD, California Archives, 3315 Griffith Park Blvd., #303, Los Angeles, CA 90027.

Property Ownership

Arroyo Seco Parkway roadway to edge of right-of-way, and Bridge Numbers 53-0042L, 53-0042R, 53-0121, 53-0199R, 53-0200R, 53-0201R, 53-0202R, 53-0246, 53-0276, 53-0344, 53-0372, 53-0382, 53-0425, 53-0426, 53-0427, 53-0428, 53-0429, 53-0430, 53-0431, 53-0432, 53-0433, 53-0434, 53-0435, 53-0436, 53-0437, 53-0438, 53-0439, 53-0440, 53-0445, 53-0477/L, 53-0477R, 53-0504L, 53-0532R, 53-0533L, 53-0538, 53-0539C, 53-0540L, 53-0540R, 53-0541L, 53-0542L, 53-0586M, 53-0592, 53-0621H, 53-0622, 53-0622F, 53-0622G, 53-0622L, 53-0622R, 53-0886S, 53-0985S, 53-0986S, 53-0988T, 53-1105, 53-1424, 53-1456H, 53-1457F, 53-1635S, 53-2225G, 53-2857L, 53-2859L

Owner:
California Department of Transportation
1120 N Street
Sacramento, CA 95814

Owner Contact:
Attention: Mr. Jay Norvell, Chief
Division of Environmental Analysis (M.S. 27)
California Department of Transportation
1120 N Street
Sacramento, CA 95814
Telephone (916) 653-7507

Arroyo Seco Maintenance Station, Bridge Numbers 53C-1874, 53C-1875, 53C-1876, 53C-1877, 53C-1878, 53C-1879, Arroyo Seco Park Bridge (also known as Arroyo Seco Channel Pedestrian Bridge)

Owner:
City of Los Angeles
City Hall
200 North Spring Street
Los Angeles, CA 90012

Owner contact:
Attention: Mr. Gary Lee Moore, City Engineer
City of Los Angeles Bureau of Engineering
Executive Division
1149 S. Broadway St., Suite 700, Mail Stop 490
Los Angeles, CA 90015
Telephone (213) 485-4935

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Arroyo Seco Channel

Owner:

County of Los Angeles
Department of Public Works
900 South Fremont Avenue
Alhambra, CA 91803-1331

Owner Contact:

Attention: Ms. Gail Farber
Director of Public Works
County of Los Angeles
Department of Public Works
900 South Fremont Avenue
Alhambra, CA 91803-1331

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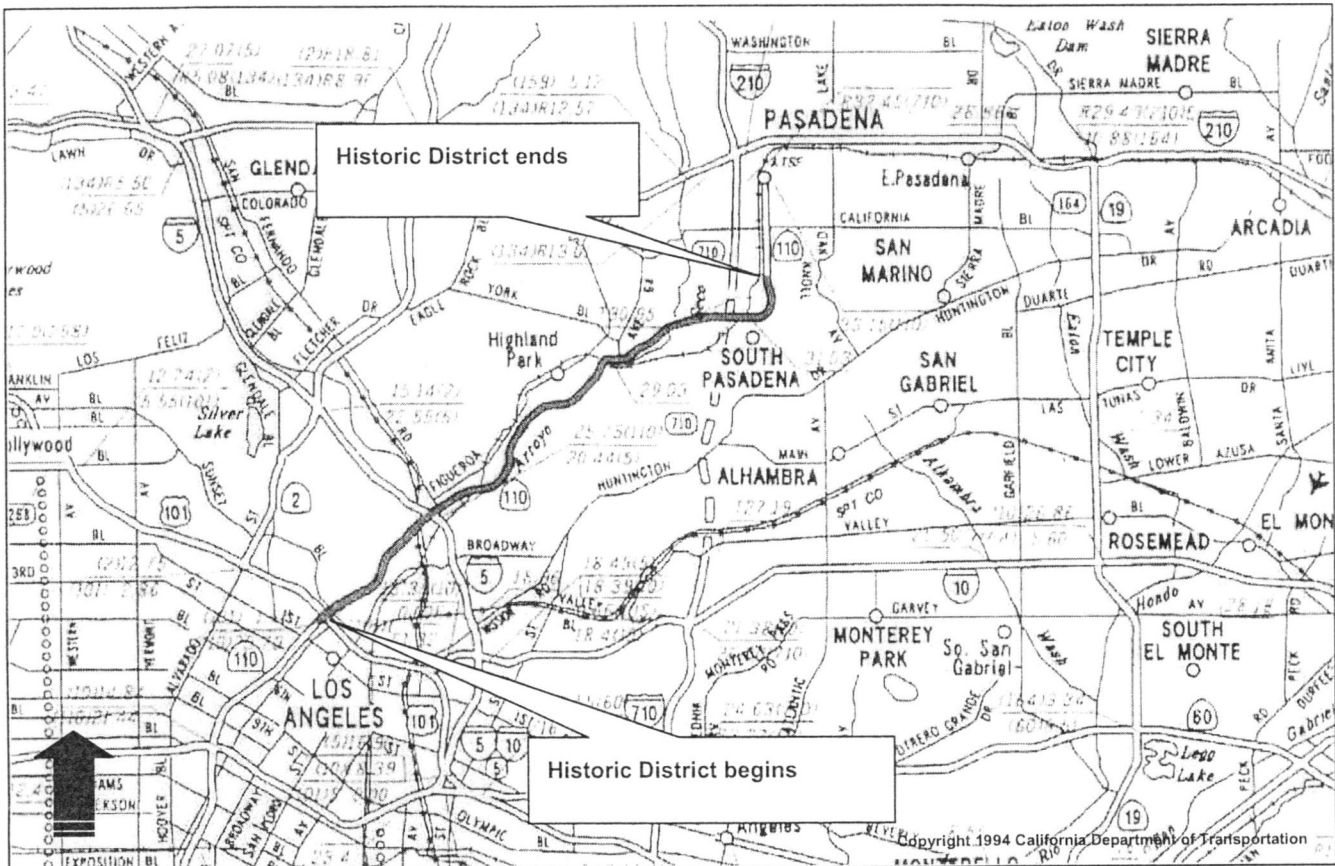
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Additional Documentation



Arroyo Seco Parkway Historic District begins at the Four-Level Interchange in Los Angeles, passes through South Pasadena, and ends at East Glenarm Street in Pasadena, California

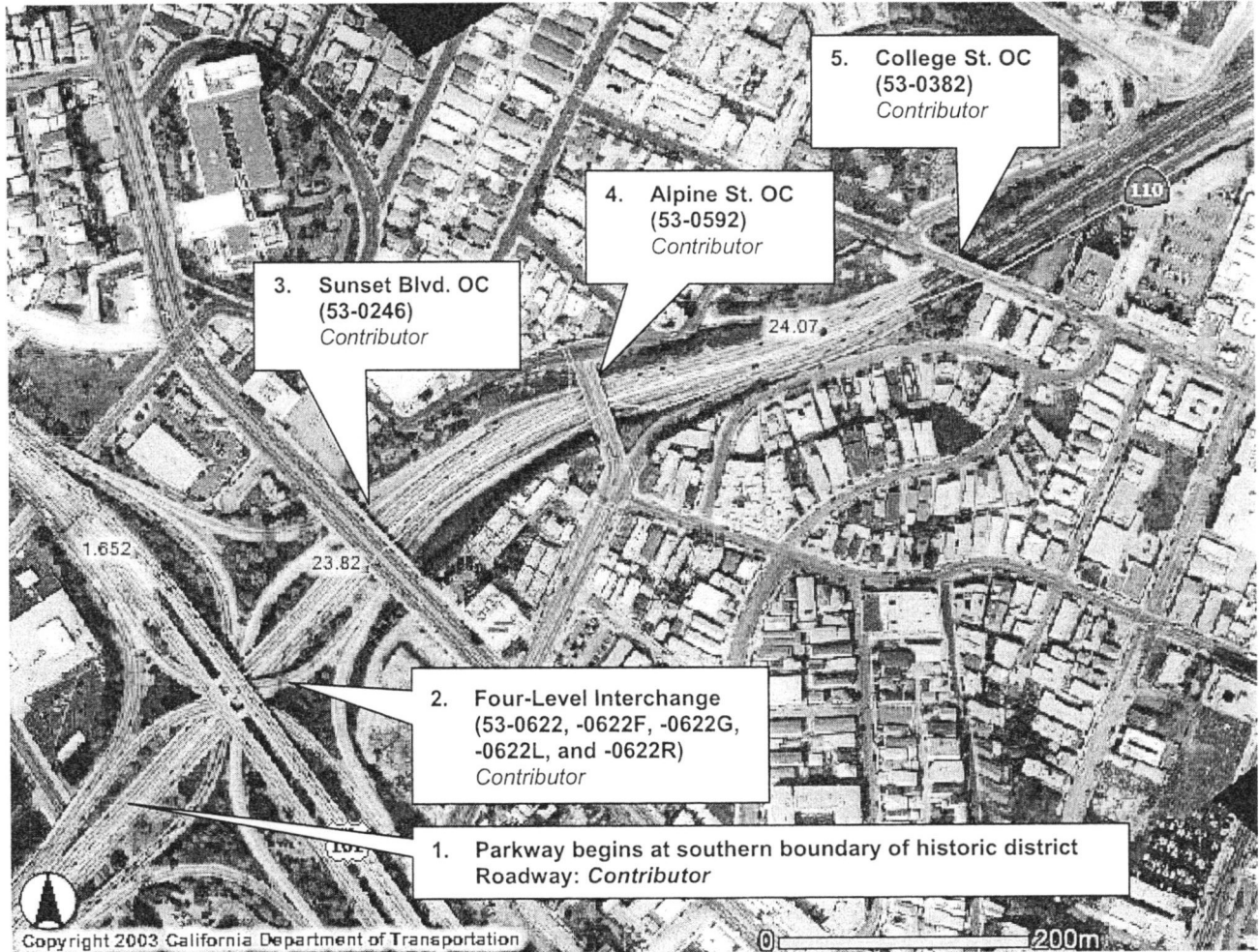
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Arroyo Seco Parkway Historic District
Segment A

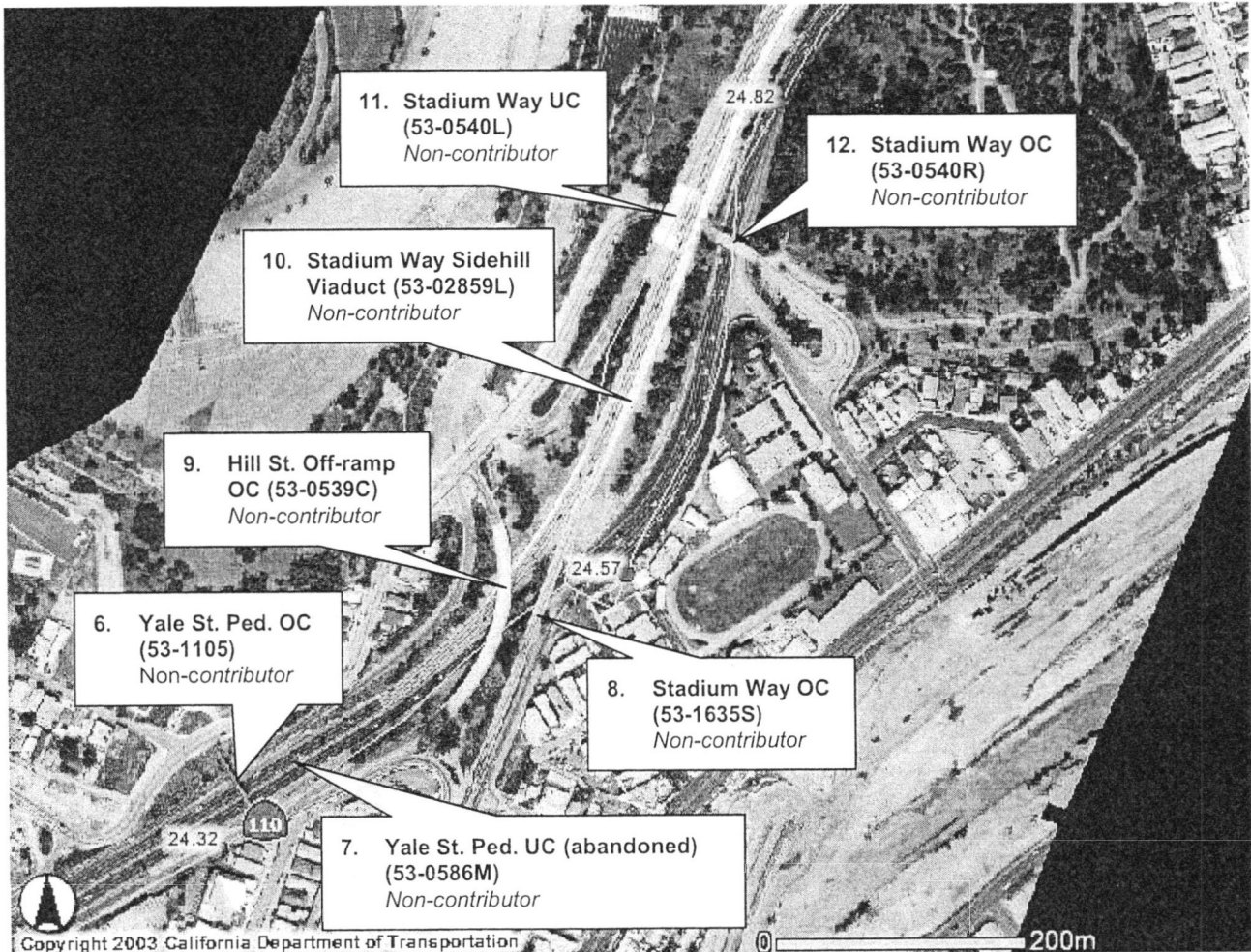
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Arroyo Seco Parkway Historic District
Segment C

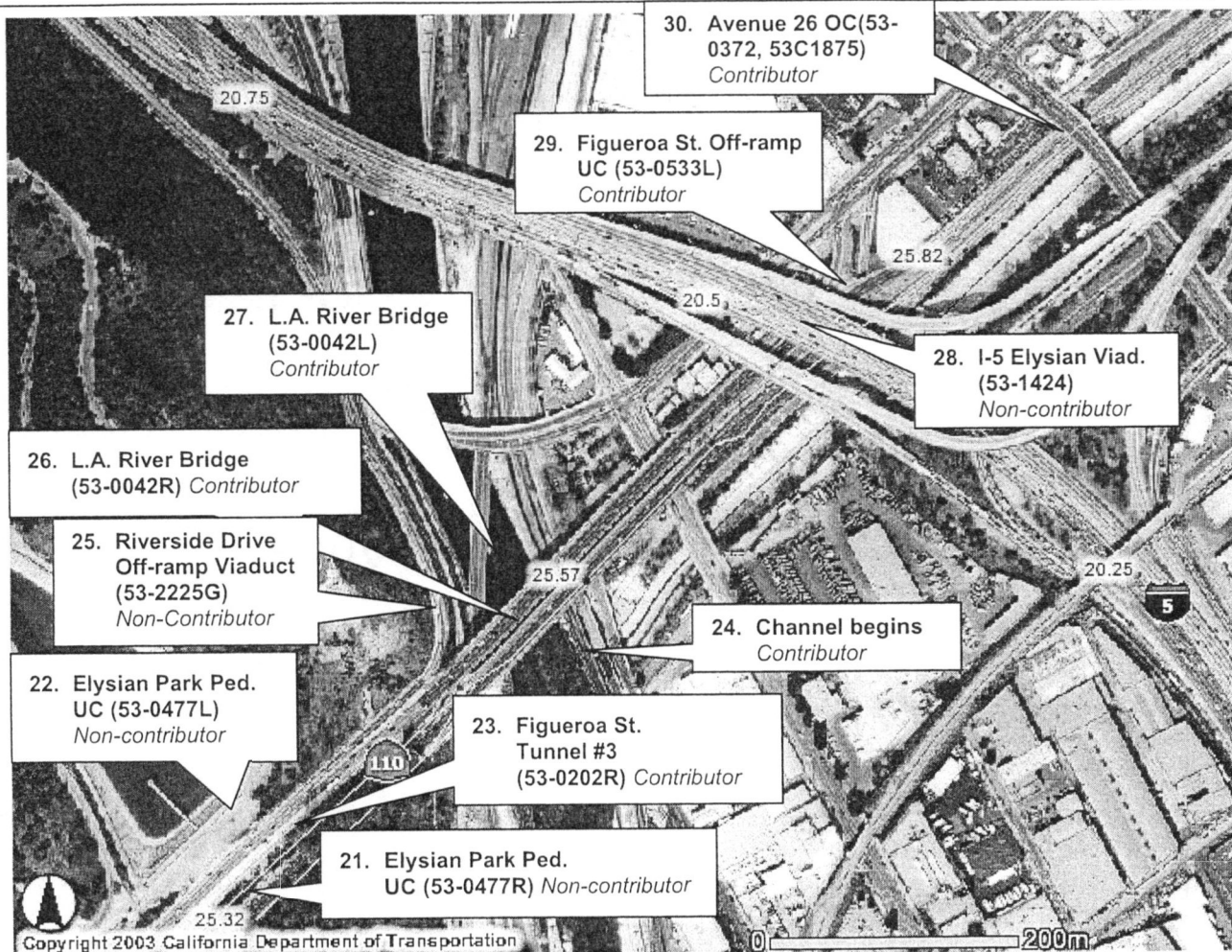
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Arroyo Seco Parkway Historic District
Segment D

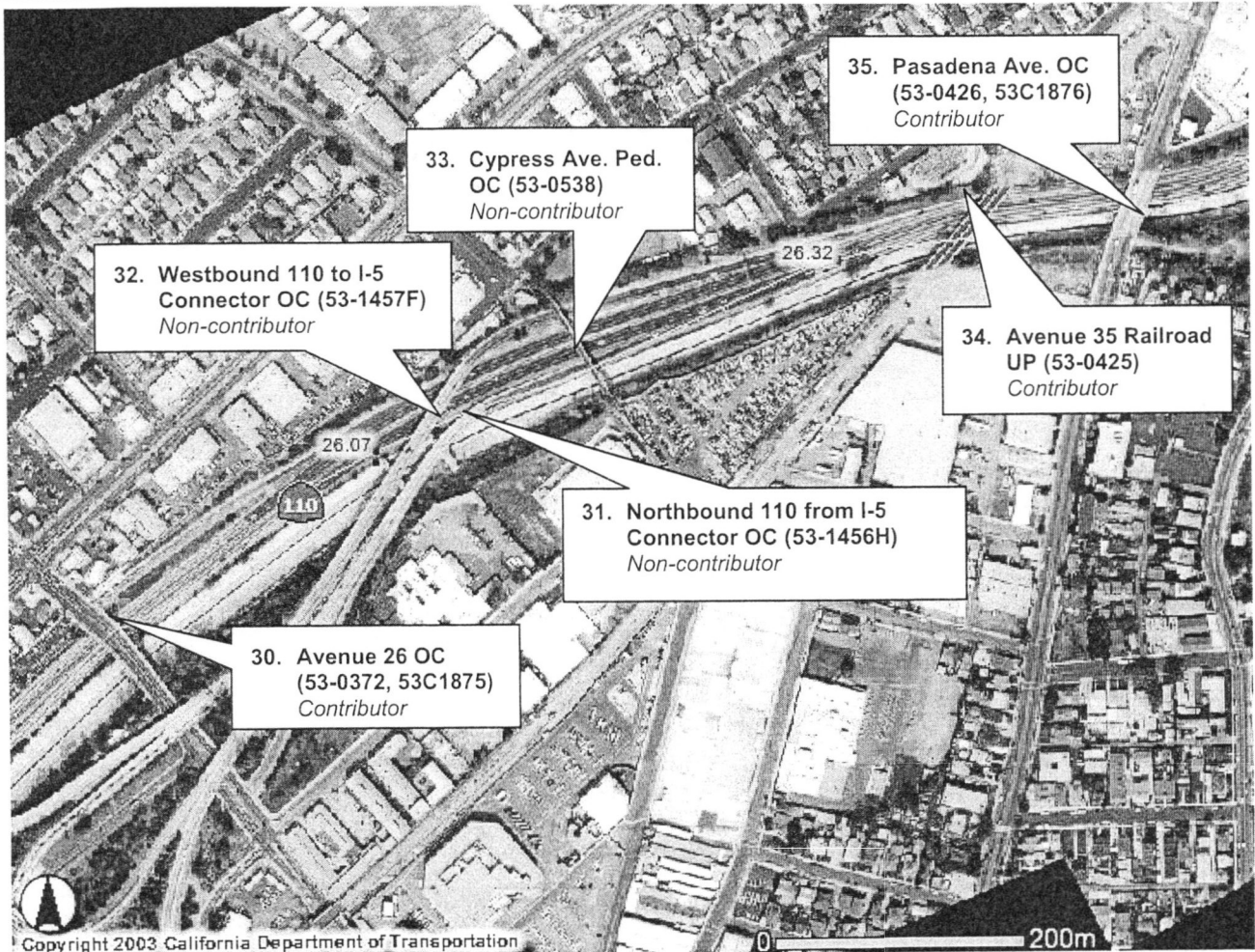
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Arroyo Seco Parkway Historic District
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Arroyo Seco Parkway Historic District
Segment F

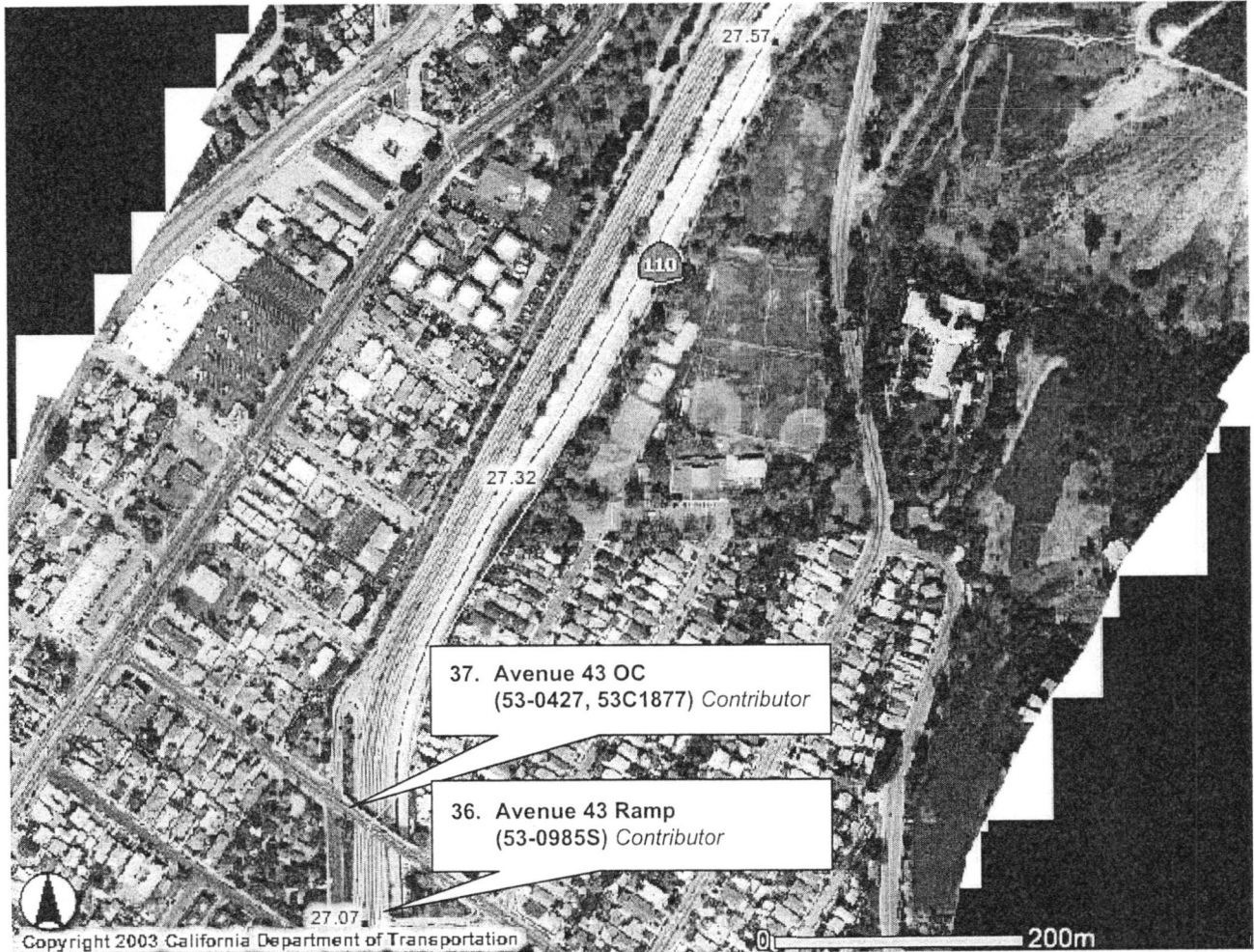
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Segment G

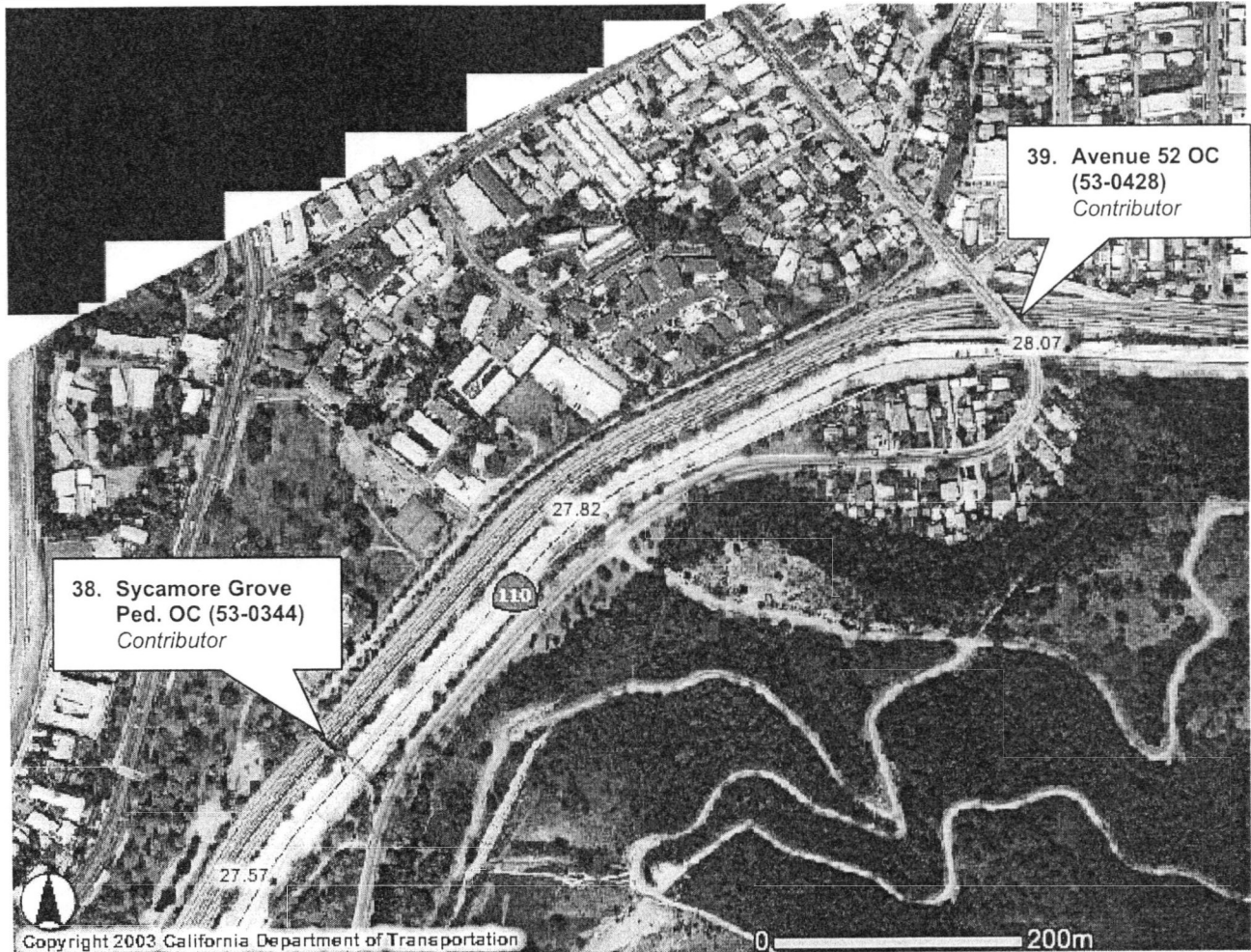
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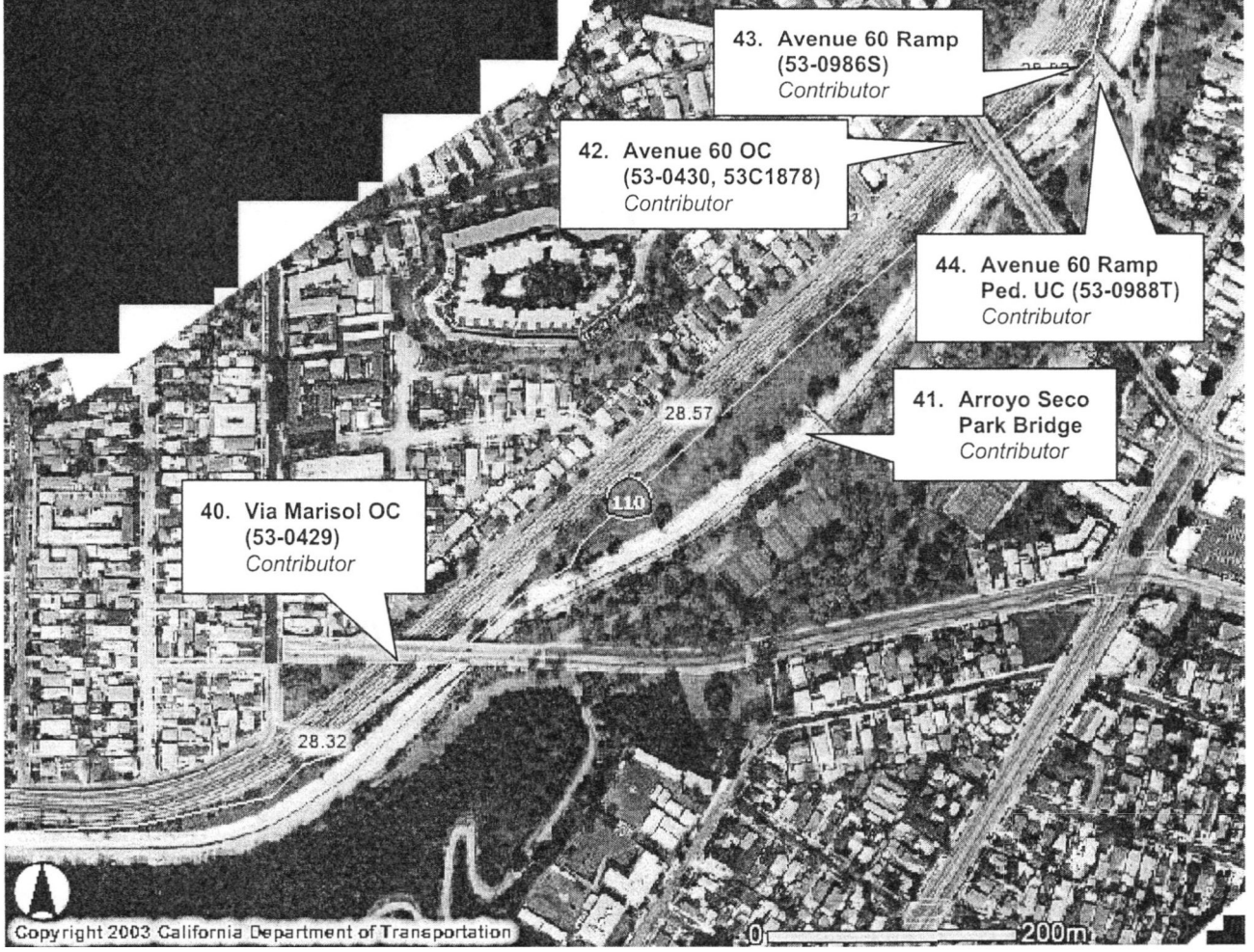
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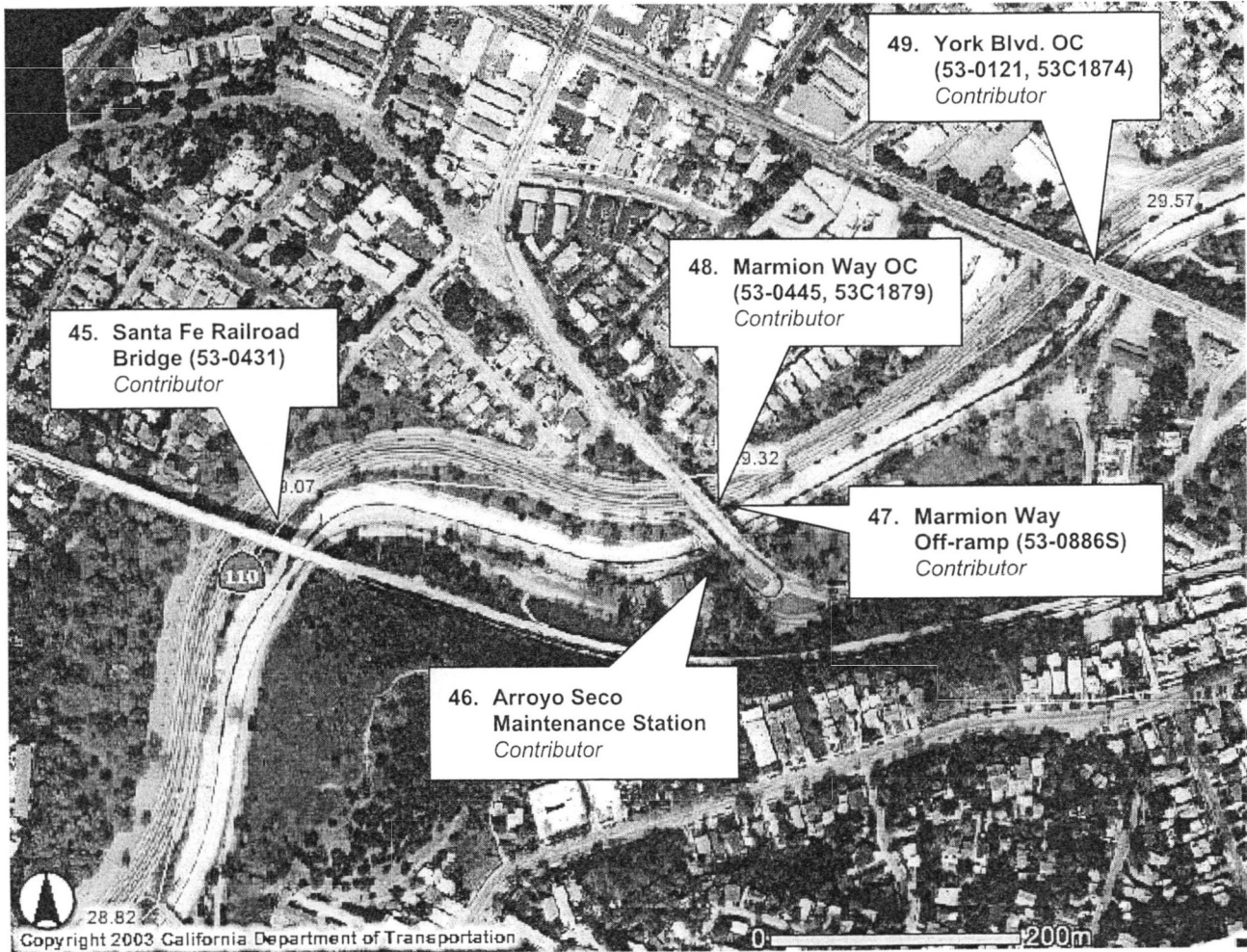
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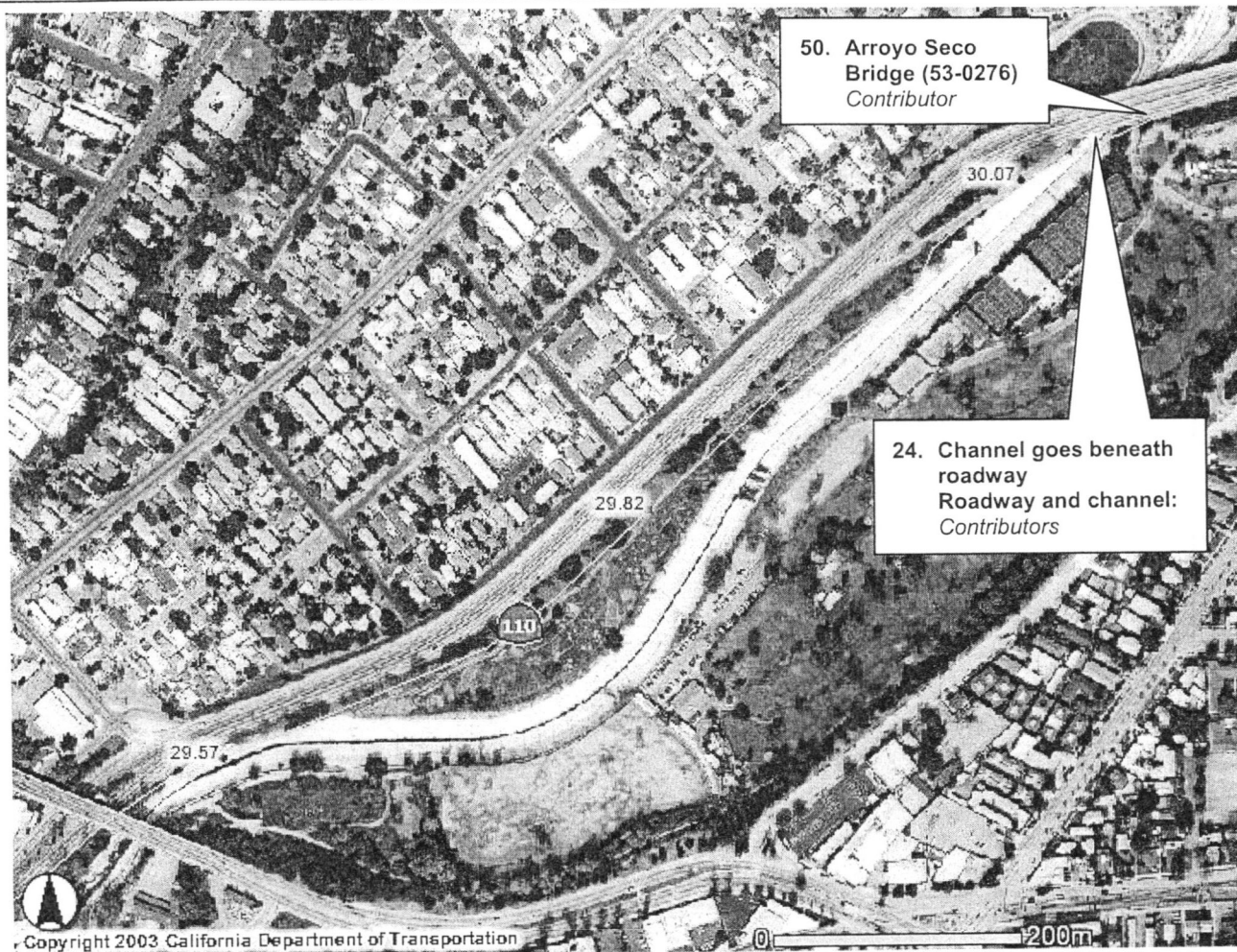
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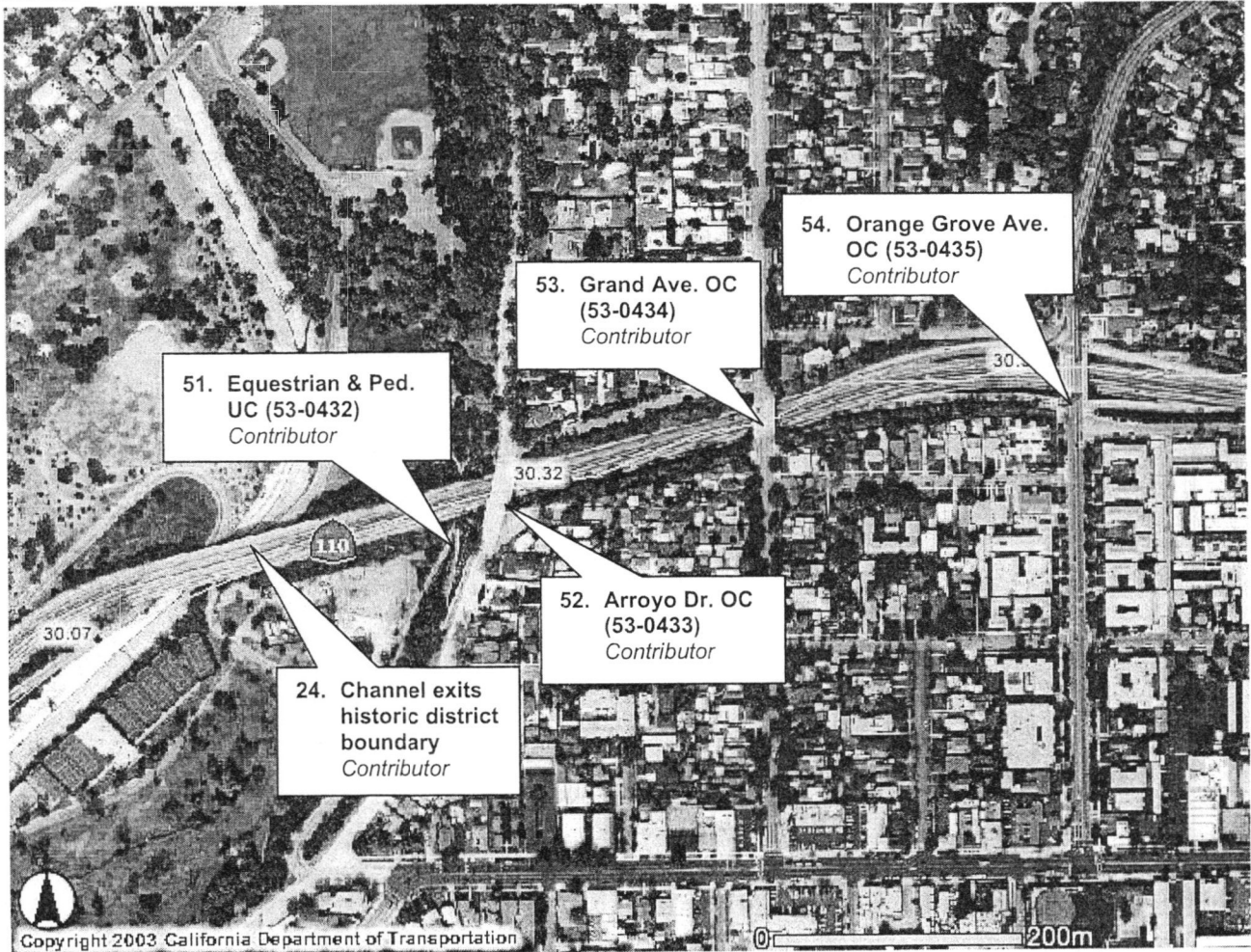
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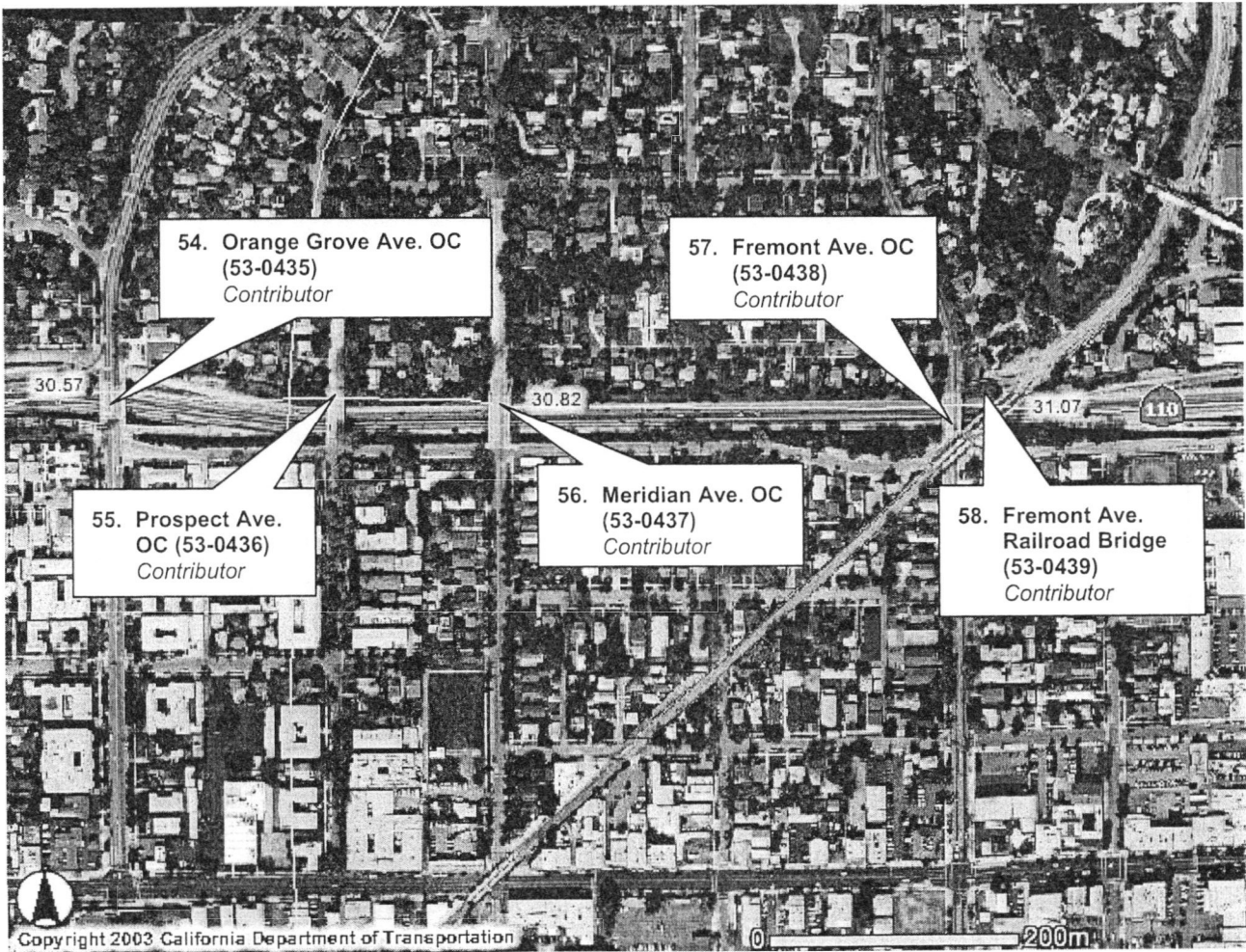
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Segment M

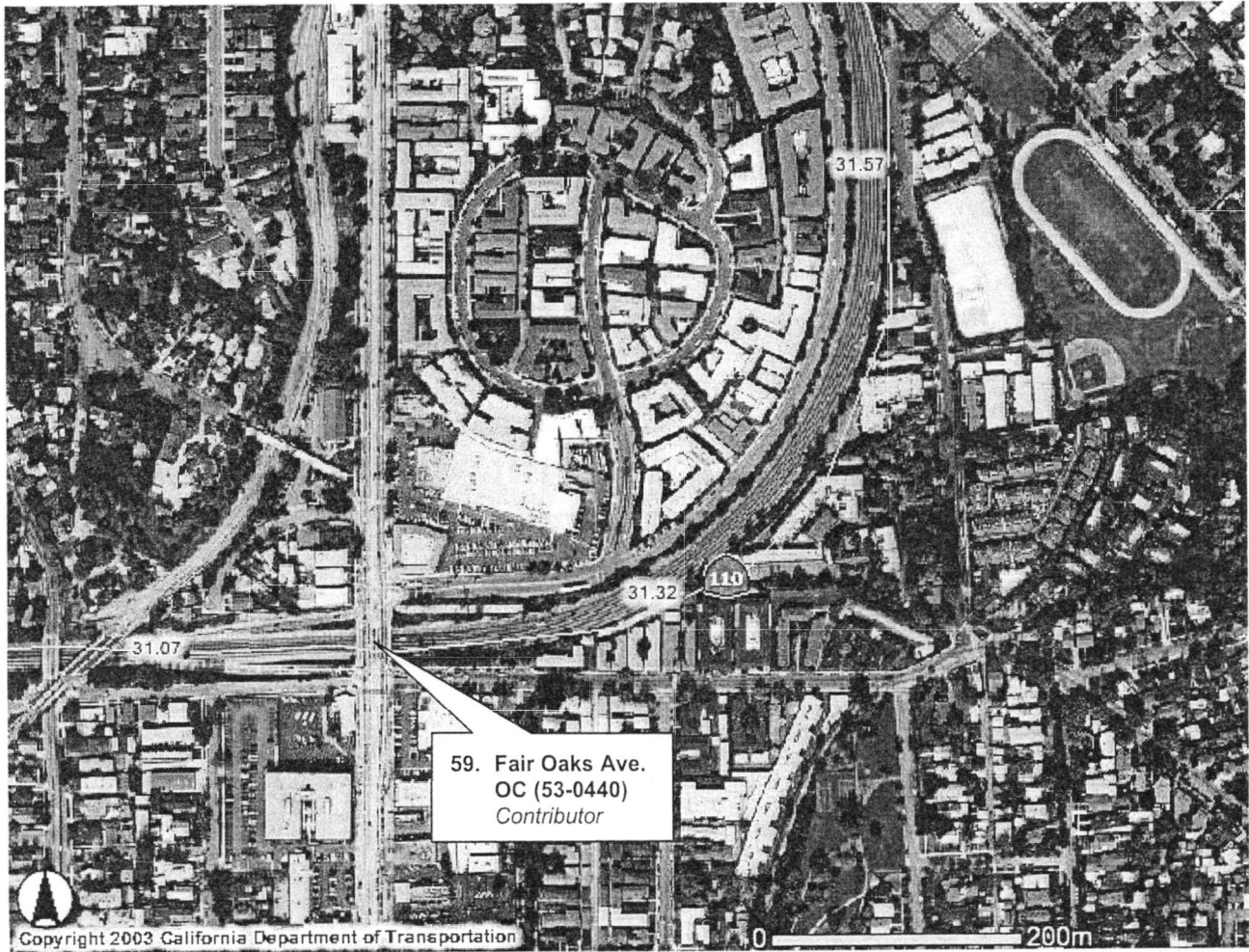
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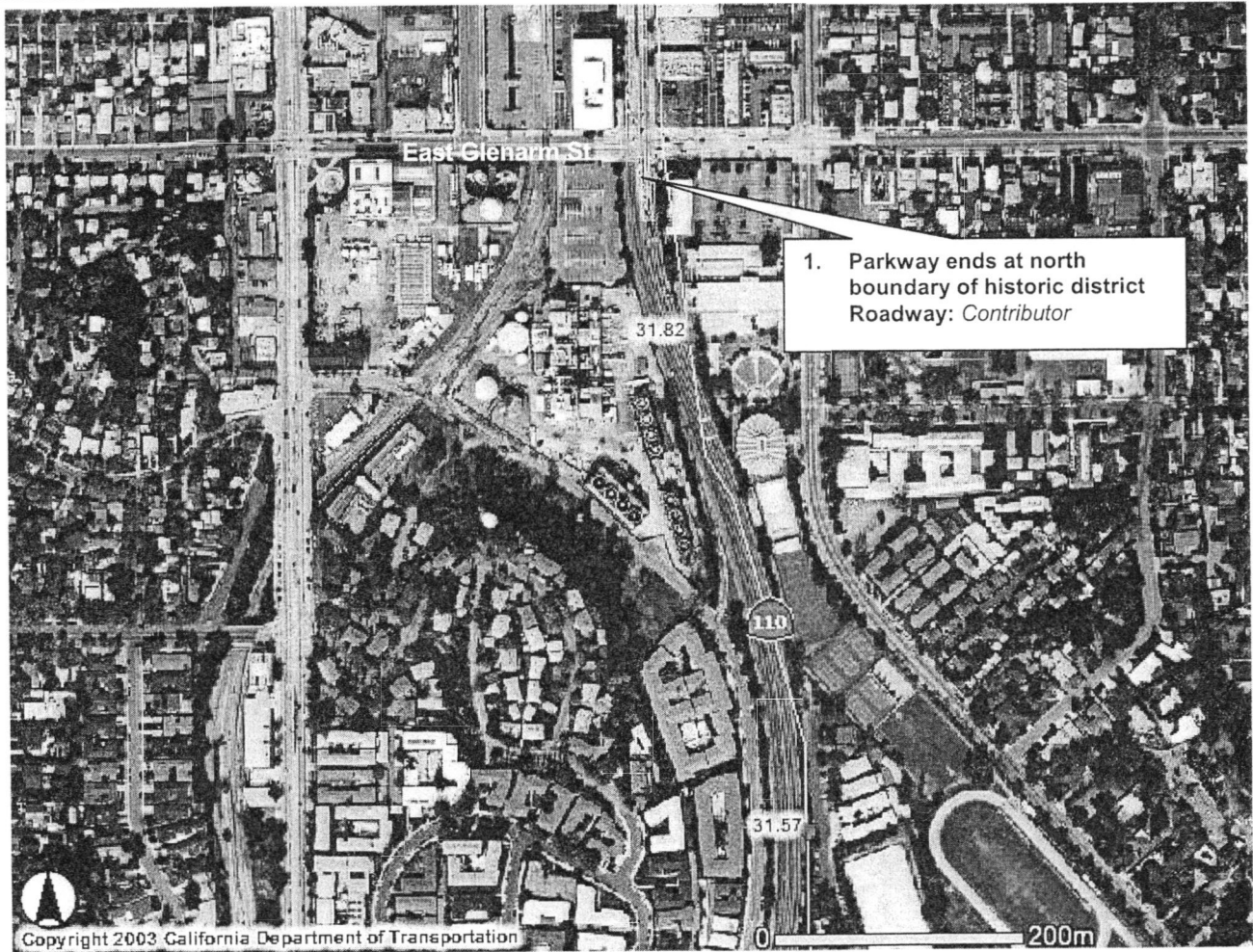


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