

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE Commercial Club Building IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Renaissance Revival ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE Commercial Club Building WAS BUILT IN 1925-1926
NAME OF PROPOSED MONUMENT YEAR BUILT

Commercial Club Building WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE

It was designed by Master Architects Alexander Curlett & Claud Beelman in the Renaissance Revival style and is considered a masterful representation of their work and partnership in existence between 1919 and 1928; and (2) it is directly associated with the Commercial Club of Southern California - the social annex of the Los Angeles Chamber of Commerce and promoter of Los Angeles as an (1932) Olympics location and motion picture destination - from 1923-1932 having been built as the club's headquarters in 1925-1926 and utilized through 1932 as a private club and social hall, recreation facility, hotel at the upper floors, and income producing commercial space at the ground floor. For these reasons the Commercial Club Building reflects the broad architectural and socio-economic history of Los Angeles and is worthy of recognition as a City of Los Angeles Historic-Cultural Monument.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Commercial Club Building
2. STREET ADDRESS 1100 S. Broadway
- CITY Los Angeles ZIP CODE 90015 COUNCIL DISTRICT 14
3. ASSESSOR'S PARCEL NO. 5139017001
4. COMPLETE LEGAL DESCRIPTION: TRACT 2289
- BLOCK N/A LOT(S) 23 ARB. NO. N/A
5. RANGE OF ADDRESSES ON PROPERTY 1100, 1102, 1104, 1106 S. Broadway & 112, 114, 118, 120 W. 11th Street
6. PRESENT OWNER Case Real Estate Partners, LLC
- STREET ADDRESS 1729 Abbot Kinney Boulevard E-MAIL ADDRESS: fabian.iobbi@thekorgroup.com
- CITY Venice STATE CA ZIP CODE 90291 PHONE (323) 333-8345
- OWNERSHIP: PRIVATE PUBLIC
7. PRESENT USE Vacant - hotel with 1st fl. commercial ORIGINAL USE Clubhouse & hotel with 1st fl. commercial

DESCRIPTION

8. ARCHITECTURAL STYLE Renaissance Revival
(SEE STYLE GUIDE)

9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)

The 13-story Commercial Club Building was constructed in 1925-1926 in a Renaissance Revival style adapted to commercial use with a classical tri-partite composition. Today the building retains a high degree of integrity at its exterior including (all at its two story base) original rusticated terra cotta block walls, original steel sash storefront transoms, original entrance articulations including the 11th Street marquis of polychrome ornamental iron and the Broadway Street entrance with its terra cotta and cast stone columns, ornamental plaster ceiling, and bronze and plate glass entry doors; (at the 3rd thru 13th floors) red brick walls, vertically and horizontally aligned double-hung wood sash windows with additional single-and-multi-lite casements, grouped arched windows with terra cotta moulding, columns and tracery, metal spandrel panels, full height terra cotta quoins at three street facing corners, terra cotta cornices at the 3rd, 11th, and 12th floors, and at the roof an applied cast stone cornice with terra cotta roofing tiles. Extant interior features include intact vaulted ceilings at the Broadway Street lobby with remnants of original pilasters (pilasters were cut and partially removed in circa 1960s), intact wood paneling and checkroom vestibule at the ground floor, elevator lobby (Broadway entrance), a rose colored marble staircase at the 11th Street entrance (obscured from view by mechanical equipment), intact fire equipment closets (doors and spindlework) at some floors, intact plaster quoins at some room entrances (floors 3-7), a partially exposed stenciled ceiling and original dining space at 4th floor, original 6th floor racquet ball court (modified for continued use with original floor), original 7th floor swimming pool (with non-historic tile), and hotel rooms at upper floors. Refer to Attachment 1 "Physical Description" for additional information.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Commercial Club Building

10. CONSTRUCTION DATE: 1925-1926 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Alexander Curlett & Claude Beelman

12. CONTRACTOR OR OTHER BUILDER Scotfield Engineering-Construction Company
Historic Photographs: 1925-1956 and Current Photographs: 01/14/2014

13. DATES OF ENCLOSED PHOTOGRAPHS. See Attachment 2 for historic and current views.
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS Exterior alterations include removal of original storefront windows (except transoms) at the 11th and Broadway elevations and installation of a continuous fixed multi-lite aluminum sash at Broadway storefront, with 1960s stacked stone veneer and reflective / mirrored glass installed at the Broadway Street commercial entrance, infilled or boarded over 11th Street storefront, and a removable metal YWCA marquis installed at the Broadway building entrance. Interior modifications include reconfiguration of all floors for use as the YWCA in the early 1960s, infill of some interior doorways, reconfiguration of the racquetball court, removal of all original bathroom fixtures and features in locker rooms, re-tiling of pool with non-historic glass mosaic tiles, and installation of chain link fence around swimming pool.

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER _____

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

The Commercial Club Building is historically and architecturally significant for its use as the headquarters of the Commercial Club, an organization that contributed to the industrial and commercial development of L.A. including boosting the city for the 1932 Olympics and advancing the motion picture industry. The building was designed in the Renaissance Revival style by Master Architects Alexander Curlett and Claude Beelman and is an exemplary style building representing the duo's work as Masters. See Attachment 3 "Significance" for additional information.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Los Angeles Times, Los Angeles Public Library Historic photograph Collection, National Register of Historic Places Resarch Database, City of Los Angeles Building Permit Records. See Attachment 4 "Sources" for detailed bibliography.

20. DATE FORM PREPARED 01/28/2014 PREPARER'S NAME John Southard / Wendy L. Tinsley Becker

ORGANIZATION Historic Consultants, Inc. / Urbana STREET ADDRESS 256 S. Robertson Blvd, #2401

CITY Beverly Hills STATE CA ZIP CODE 90211 PHONE (619) 543-0693

E-MAIL ADDRESS: wendy@urbanapreservation.com / john@johnsouthard.com

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Commercial Club Building IS A 13 -STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Renaissance Revival Rectangular PLAN Commercial Building
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A Rusticated Terra Cotta and Red Brick FINISH AND Terra Cotta TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S flat ROOF IS composition with terra cotta tiles wood and steel sash,
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

transoms, double hung, fixed, and casement WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A marquis of ornamental iron (11th Street) & terra cotta and cast stone columns with,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

two panel bronze and plate glass entry doors (Broadway) DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE extensive terra cotta ornamentation including full height quoins and molding at 3 corners,
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

an oversized cartouche at the Broadway entrance, terra cotta masks, stars, lion heads, corbelled cornices and belt
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

course, elaborate window surrounds with tracery, engaged columns and pilasters at floors 4, 11, 12, and 13 on
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

the 11th Street and Broadway elevations, and a six-story metal blade sign installed at the principal intersection.
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A -- no secondary buildings --
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE intact vaulted ceilings at the Broadway Street lobby with remnants of original pilasters, intact wood paneling and checkroom vestibule at the ground floor elevator lobby (Broadway entrance), a rose colored marble staircase at the 11th Street entrance, intact fire equipment closets (doors, spindlework) at some floors, intact plaster quoins at multiple upper floor room entrances, a partially exposed stenciled ceiling and original dining space at 4th floor, original 6th floor racquet ball court (modified for continued use with original floor), original 7th floor swimming pool (with non-historic tile), and intact hotel rooms at upper floors.

IMPORTANT LANDSCAPING INCLUDES -- no important landscaping or streetscape features --
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

PHYSICAL DESCRIPTION

The Commercial Club Building is a thirteen-story Renaissance Revival vertical block generally rectilinear in plan with a classical tri-partite composition conveyed by a horizontal division of base, shaft and cornice. The stylistic character is derived from its two formal elevations; Broadway (west elevation) and 11th Street (north elevation), with the Broadway facade vertically composed of five bays and the 11th Street facade composed of seven bays.

The building's two-story base is finished in rusticated terra cotta blocks with additional terra cotta and cast stone ornamentation applied throughout the remainder of the street-facing facades including a series of wide, rectangular windows, set below a projecting, denticulated cornice, with an architrave band enhanced by applied, medallions and triangular forms, masks, lion heads, and stars. There are two primary entrances which indicate and differentiate the original Commercial Club space from the remaining commercial-office space; the primary building entrance on Broadway, historically utilized by the Commercial Club, is offset and features a recessed, round arch, flanked by molded columns with a coffered ceiling of ornamental plaster and original bronze and plate glass doors that lead to the elevator lobby. The secondary entrance, at 11th Street is now infilled with a louvered ventilator shaded by an original polychrome iron marquis. Storefronts at both elevations have been modified through the replacement of original storefront windows and doors, however, the openings are intact and the original steel sash transoms are extant.

The upper facades are standard brick walls, articulated by staggered quoins and spiral molding at the building's three street-facing corners. Both elevations feature grouped arched windows with terra cotta surrounds, columns and tracery, and metal spandrel panels; with terra cotta cornices at the 3rd, 11th, and 12th floors, and at the roof an applied cast stone cornice with terra cotta roofing tiles. Remaining windows are symmetrically placed rectangular double-hung wood sash types. The top section of both street-facing elevations feature terra-cotta window surrounds with classical designs. The upper section is set off from the shaft by another cornice, with dentils and an egg-and-dart molding, giving a more Classic design to the upper façade. Arched terra cotta framing again surrounds the twelfth and thirteenth-story windows. The roofing is articulated by a corbelled cornice that is topped by a band of angled curved tiles at the front face of the parapet surrounding the flat roof. A two-story elevator house is situated at the building's roof. The structure is not readily visible from the street level. An original fire escape is attached to the northwest corner at the Broadway elevation.

The east and south elevations to the rear (east elevation) and side (south elevation) are simple, characterized only by exposed board form concrete and infill bricks, and windows with wood framed windows with wood sash and metal framed windows with metal sash and wired glass along the alley on rear property line. Historic-era painted signage is extant at the south elevation, with the remnants of two separate painted billboard visible. The first, comprising the 13th floor exterior wall section, advertises the "Cabrillo Hotel," and the second covers the 4th through 7th floor wall sections advertising "ASTHMA BAD --- SKIN DISEASE --- J BRINKLEY BROADWAY --- CASE HOTEL --- A ROOM --- PRIVATE DINING and CLUB ROOM --- PARTIES --- DANCES --- HOT ---" some of which is not legible.

Photographs of the Commercial Club Building are included in Attachment 2 as Figures 1-6 (Historic Photographs) and Figures 7-18 (Current Photographs).

**Los Angeles Department of City Planning
RECOMMENDATION REPORT**

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2014-1402-HCM
ENV-2014-1403-CE**

HEARING DATE: July 10, 2014
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1100 S. Broadway
Council District: 14
Community Plan Area: Central City
Area Planning Commission: Central
Neighborhood Council: Downtown Los
Angeles
Legal Description: TR 2289, Lot 23

PROJECT: Historic-Cultural Monument Application for the
COMMERCIAL CLUB BUILDING

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: Case Real Estate Partners, LLC
1729 Abbot Kinney Boulevard
Los Angeles, CA 90291

**OWNER'S
REPRESENTATIVE:** Historic Consultants, Inc./Urbana
256 S. Robertson Boulevard, #2401
Beverly Hills, CA 90211

RECOMMENDATION That the Cultural Heritage Commission:

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

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Renaissance Revival commercial style.
- The building is “a notable work of a master builder, designer or architect whose individual genius influenced his age” as a work by master architects Alexander Curlett and Claud Beelman.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The 13-story Commercial Club Building was built in 1926 and exhibits character-defining features of the Renaissance Revival style. It has a regular, rectangular plan and is divided into vertical sections by dentiled string courses. Because the building is situated on a corner, the north and west faces are fully decorated while the south and east are essentially unadorned. Materials are brick, cast-stone and terra cotta with some metalwork. The uppermost section of two stories features a shallow cornice supported by elaborate corbels on top, and terra-cotta framing around the windows resembling large stonework arches. The bulk of the middle section is plain brick for the upper two-thirds of the space. Between the fifth and sixth floors are decorated balconies supported by large corbels. These are approximately half the width of the building, centered in each face. Below the balconies are elaborate arched enclosures for paired windows incorporating large, spiral half-columns and segmented and carved terracotta transoms. Quoins travel from the cornice to the top of the second floor. The lower two floors do not utilize brick and are finished in terracotta and cast stone. The second floor is sandwiched between two dentiled string courses; medallions are placed along these courses and between the windows of the second floor. The ground floor is finished with large, rusticated terra cotta blocks. There is an entrance on both elaborated faces: the west entrance is recessed with a vaulted ceiling, flanked by molded columns, and the north entrance is closed up with ventilation equipment but retains the original ironwork canopy.

The subject building was designed by architects Alexander Curlett and Claud Beelman, who were principals of the firm Curlett and Beelman. This firm, in operation from 1921-1928, designed many properties that are now locally designated landmarks, including:

- The Garfield Building, a 1929 Art-Deco style commercial building (HCM 121);
- The Park Plaza Hotel, a 1925 Neo-Gothic style hotel (HCM 267);
- The Harris Newman Building, a 1926 Renaissance Revival style building (HCM 345);

- The Roosevelt Building, a 1927 Italian Renaissance Revival style commercial building (HCM 355);
- The Barker Brothers Building, a 1926 Renaissance Revival style commercial building (HCM 356);
- The Union Bank and Trust Building, a 1922 Renaissance Revival and Beaux Arts style commercial building (HCM 1030).

The firm dissolved in 1928, approximately three years after the Commercial Club Building was completed. Beelman went on to design other buildings that are locally designated, including:

- Eastern Columbia Building, 1930 (HCM 294);
- Superior Oil Building, 1953 (HCM 686);
- Sun Realty Building, 1930 (HCM 985).

The Commercial Club of Southern California was a business club organized in 1923 by prominent oil industry figure, J. Ward Cohen. The mission of the Commercial Club was to act as a gathering place for L.A.'s growing pool of business leaders. Prominent Angelenos including Cecil B. Demille and Harry Warner were early members. This organization boasted 2,500 members, who formed an in-house organization for the promotion of local economics, lobbying for pro-business laws and engaging in civic betterment efforts, such as improving infrastructure to lure the Olympic Games to Los Angeles.

However, soon after the completion of the Commercial Club Building, membership plateaued and then plummeted with the Great Depression. However, it was one of the first private clubs in Los Angeles that was not meant to be purely social or athletic, but civic and economic.

DISCUSSION

The Commercial Club Building historic property successfully meets three of the specified Historic-Cultural Monument criteria: 1) "The broad cultural, economic or social history of the nation, State or community is reflected or exemplified," 2) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" and 3) is "a notable work of a master builder, designer or architect whose individual genius influenced his age." The subject building exhibits quality of design through distinctive architectural features on the interior and exterior, exemplifies the tenets of the Renaissance Revival style, and was constructed during the period of significance make the subject building an archetype of the Renaissance Revival style. Alexander Curlett and Claud Beelman are widely considered as influential early 20th-century architects and are recognized as masters. The subject building was built for and housed the Commercial Club of Southern California, which influenced local and regional planning and legislation regarding business in Los Angeles.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

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

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

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

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

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

BACKGROUND

On May 15th, 2014 the Cultural Heritage Commission took the property under consideration. On June 19th, 2014, Commissioners Barron and Louie inspected the site with Lambert Giessinger of the Office of Historic Resources (OHR) staff. Later on June 19th, 2014, Commissioner Irvine inspected the site with Nels Youngborg of the OHR staff.

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THE ENTRY FEATURES A marquis of ornamental iron (11th Street) & terra cotta and cast stone columns with,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

two panel bronze and plate glass entry doors (Broadway) DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE extensive terra cotta ornamentation including full height quoins and molding at 3 corners,
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

an oversized cartouche at the Broadway entrance, terra cotta masks, stars, lion heads, corbelled cornices and belt
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

course, elaborate window surrounds with tracery, engaged columns and pilasters at floors 4, 11, 12, and 13 on
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

the 11th Street and Broadway elevations, and a six-story metal blade sign installed at the principal intersection.
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A -- no secondary buildings --
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE intact vaulted ceilings at the Broadway Street lobby with remnants of original pilasters, intact wood paneling and checkroom vestibule at the ground floor elevator lobby (Broadway entrance), a rose colored marble staircase at the 11th Street entrance, intact fire equipment closets (doors, spindlework) at some floors, intact plaster quoins at multiple upper floor room entrances, a partially exposed stenciled ceiling and original dining space at 4th floor, original 6th floor racquet ball court (modified for continued use with original floor), original 7th floor swimming pool (with non-historic tile), and intact hotel rooms at upper floors.

IMPORTANT LANDSCAPING INCLUDES -- no important landscaping or streetscape features --
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

PHYSICAL DESCRIPTION

The Commercial Club Building is a thirteen-story Renaissance Revival vertical block generally rectilinear in plan with a classical tri-partite composition conveyed by a horizontal division of base, shaft and cornice. The stylistic character is derived from its two formal elevations; Broadway (west elevation) and 11th Street (north elevation), with the Broadway facade vertically composed of five bays and the 11th Street facade composed of seven bays.

The building's two-story base is finished in rusticated terra cotta blocks with additional terra cotta and cast stone ornamentation applied throughout the remainder of the street-facing facades including a series of wide, rectangular windows, set below a projecting, denticulated cornice, with an architrave band enhanced by applied, medallions and triangular forms, masks, lion heads, and stars. There are two primary entrances which indicate and differentiate the original Commercial Club space from the remaining commercial-office space; the primary building entrance on Broadway, historically utilized by the Commercial Club, is offset and features a recessed, round arch, flanked by molded columns with a coffered ceiling of ornamental plaster and original bronze and plate glass doors that lead to the elevator lobby. The secondary entrance, at 11th Street is now infilled with a louvered ventilator shaded by an original polychrome iron marquis. Storefronts at both elevations have been modified through the replacement of original storefront windows and doors, however, the openings are intact and the original steel sash transoms are extant.

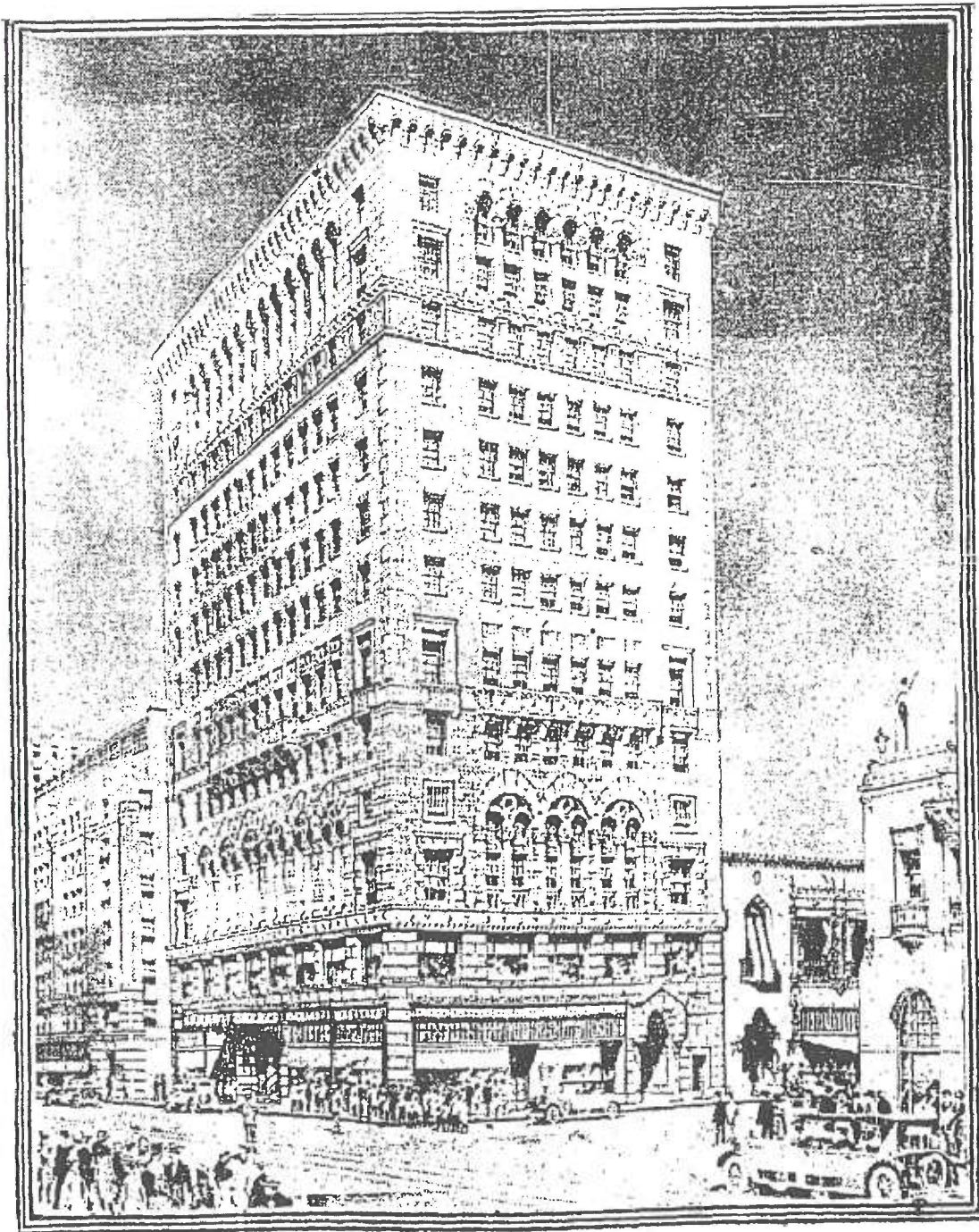
The upper facades are standard brick walls, articulated by staggered quoins and spiral molding at the building's three street-facing corners. Both elevations feature grouped arched windows with terra cotta surrounds, columns and tracery, and metal spandrel panels; with terra cotta cornices at the 3rd, 11th, and 12th floors, and at the roof an applied cast stone cornice with terra cotta roofing tiles. Remaining windows are symmetrically placed rectangular double-hung wood sash types. The top section of both street-facing elevations feature terra-cotta window surrounds with classical designs. The upper section is set off from the shaft by another cornice, with dentils and an egg-and-dart molding, giving a more Classic design to the upper façade. Arched terra cotta framing again surrounds the twelfth and thirteenth-story windows. The roofing is articulated by a corbelled cornice that is topped by a band of angled curved tiles at the front face of the parapet surrounding the flat roof. A two-story elevator house is situated at the building's roof. The structure is not readily visible from the street level. An original fire escape is attached to the northwest corner at the Broadway elevation.

The east and south elevations to the rear (east elevation) and side (south elevation) are simple, characterized only by exposed board form concrete and infill bricks, and windows with wood framed windows with wood sash and metal framed windows with metal sash and wired glass along the alley on rear property line. Historic-era painted signage is extant at the south elevation, with the remnants of two separate painted billboard visible. The first, comprising the 13th floor exterior wall section, advertises the "Cabrillo Hotel," and the second covers the 4th through 7th floor wall sections advertising "ASTHMA BAD --- SKIN DISEASE --- J BRINKLEY BROADWAY --- CASE HOTEL --- A ROOM --- PRIVATE DINING and CLUB ROOM --- PARTIES --- DANCES --- HOT ---" some of which is not legible.

Photographs of the Commercial Club Building are included in Attachment 2 as Figures 1-6 (Historic Photographs) and Figures 7-18 (Current Photographs).

HISTORIC PHOTOGRAPHS

Commercial Club at Eleventh and Broadway



Estimated to Cost \$850,000

This structure, of height-limit size, will be erected by the Scofield Engineering Construction Company on a 78x111 foot site at the southeast corner of Eleventh and Broadway. Work is scheduled to start in the near future. The Commercial Club has taken a ninety-nine-year lease on eleven floors of the edifice at a total rental of \$1,500,000.

Figure 1: Rendering of the proposed Commercial Club Building, July 5, 1925.
Source: Los Angeles Times.

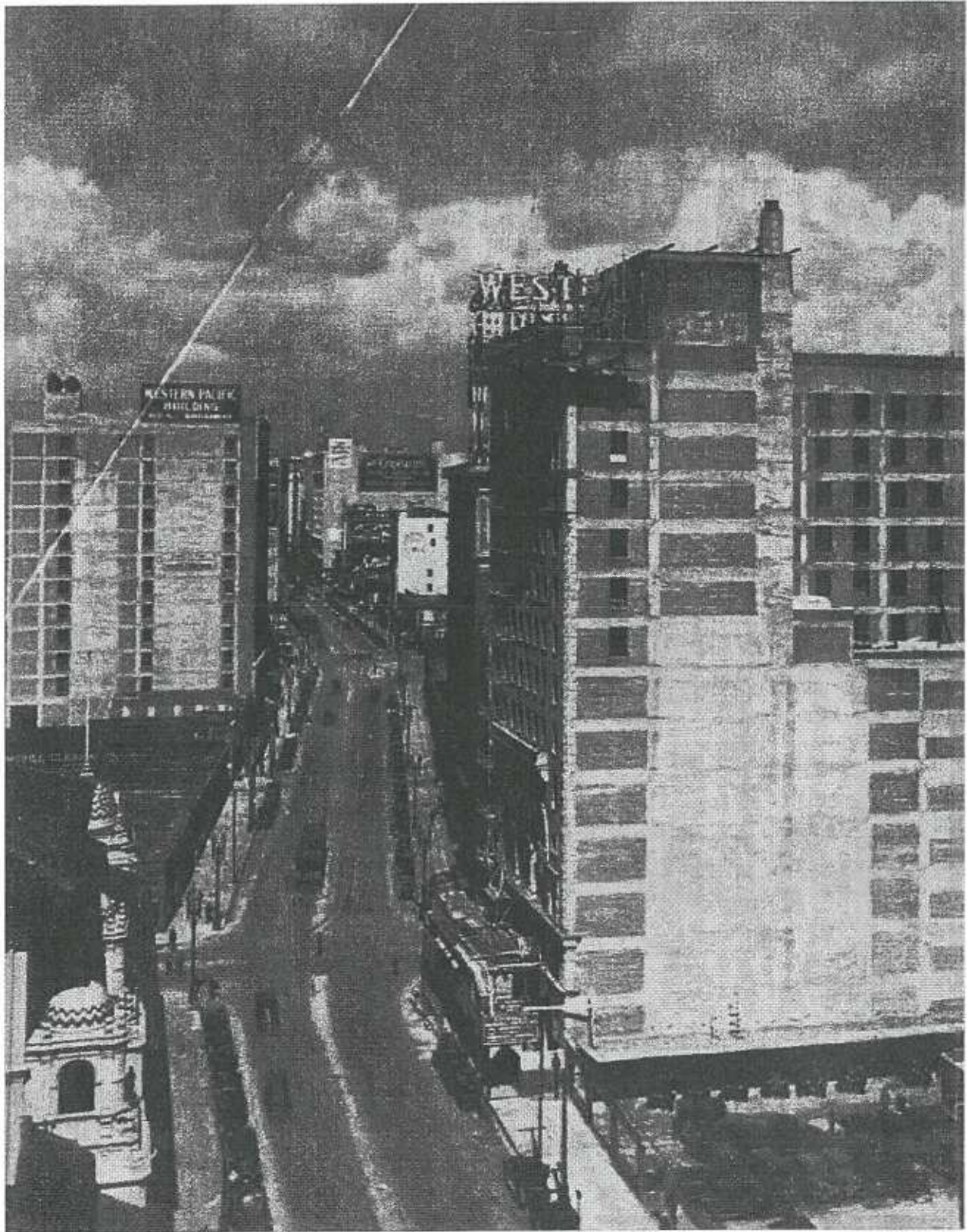


Figure 2: The Commercial Club Building under construction, 1925.
Source: Los Angeles Public Library Digital Photo Collection.

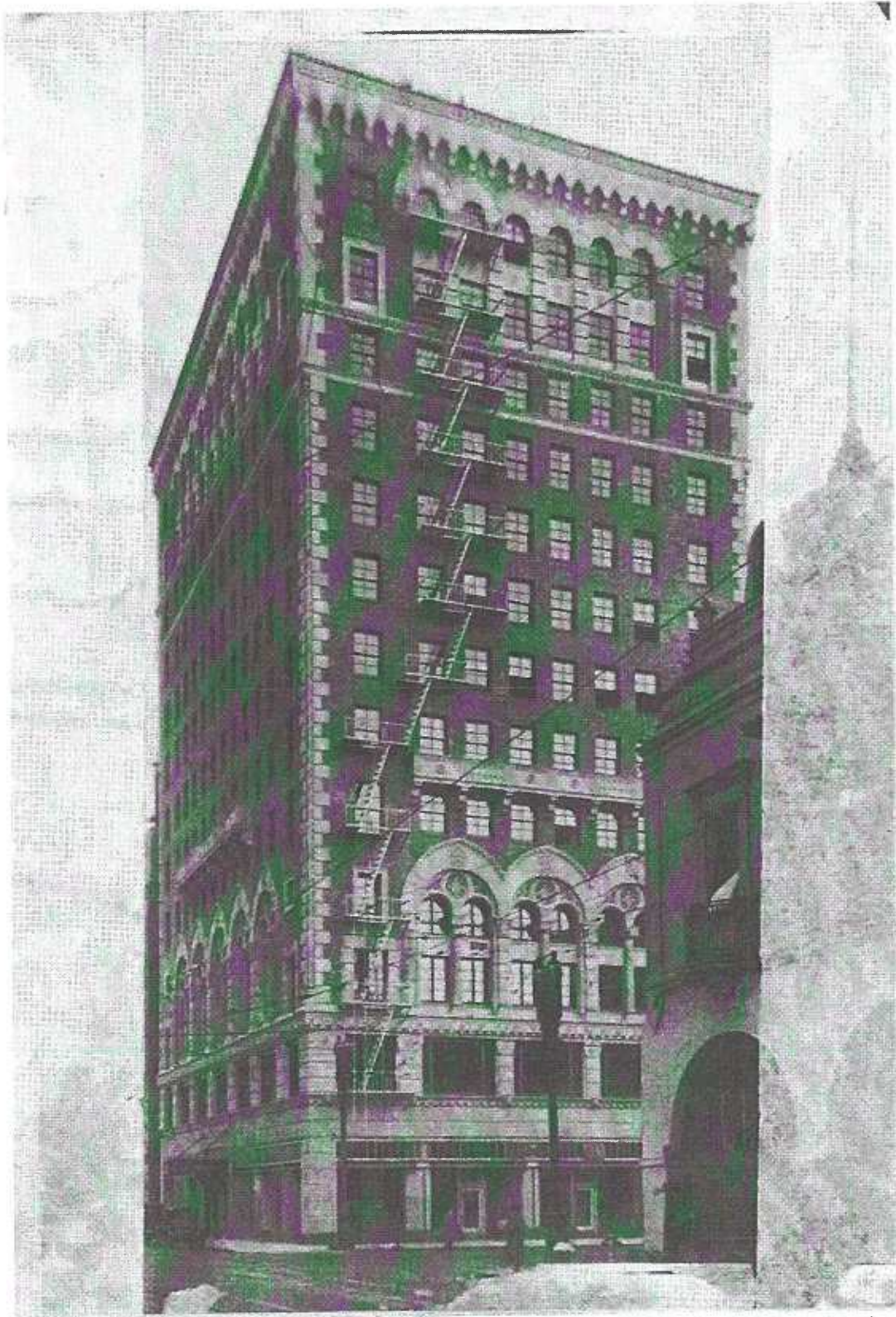


Figure 3: Commercial Club of Southern California Building, 1926. View of principal intersection at 11th and Broadway.
Source: USC Digital Library Los Angeles Examiner Collection, 1920-1961.

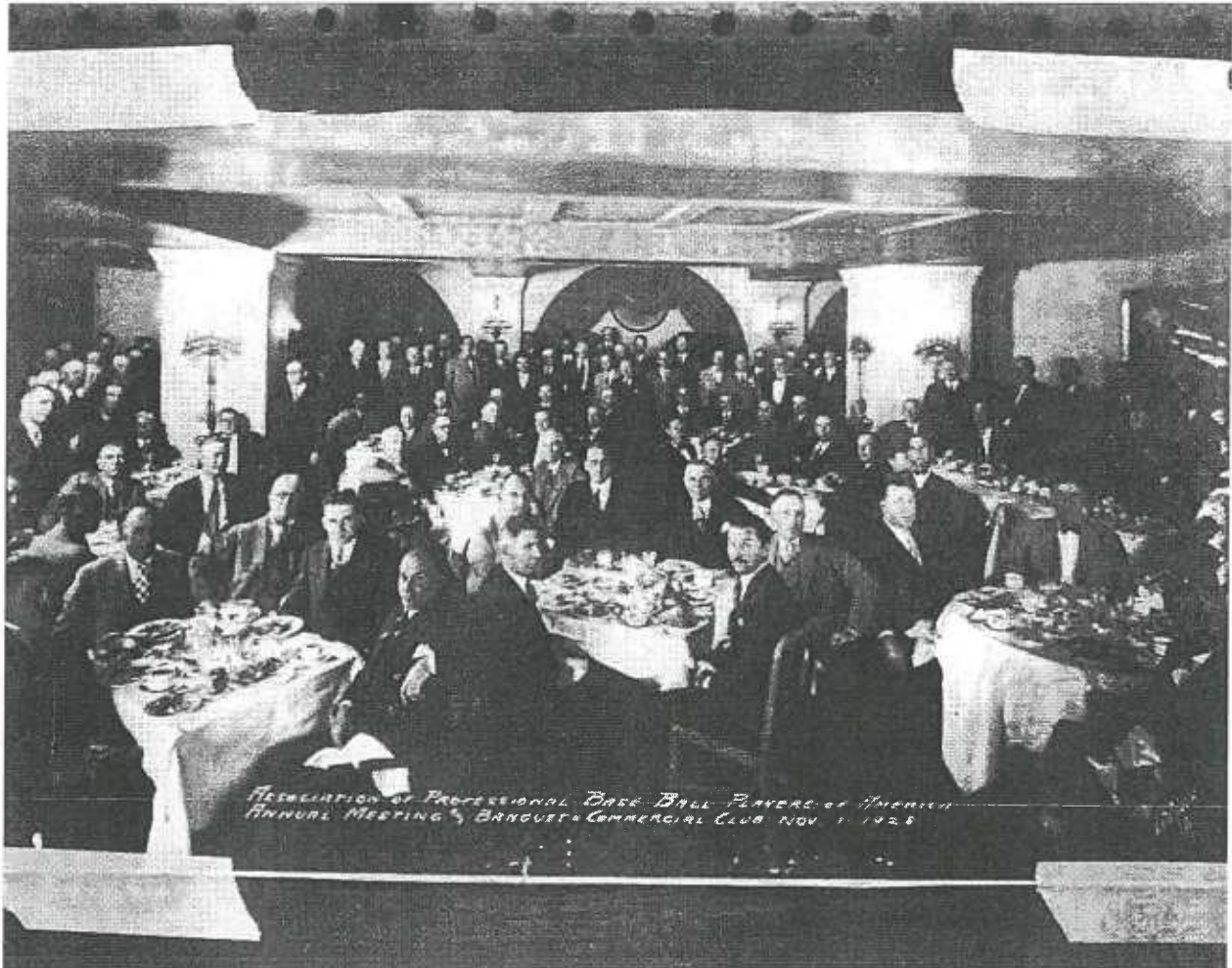


Figure 4: View of the 4th Floor Dining Room at the Commercial Club Building, 1928, with attendees of the November 1928 Annual Meeting of the Association of Professional Baseball Players of America in view. This image is a picture of a framed photograph. In view are the original coffered ceiling, which appears to be extant, original piers that are extant, and arched wood sash windows that are also extant. See Figures 14 and 15 for current views of the dining room and an exposed portion of the original stenciled ceiling.

Source: Los Angeles Public Library Digital Photo Collection.

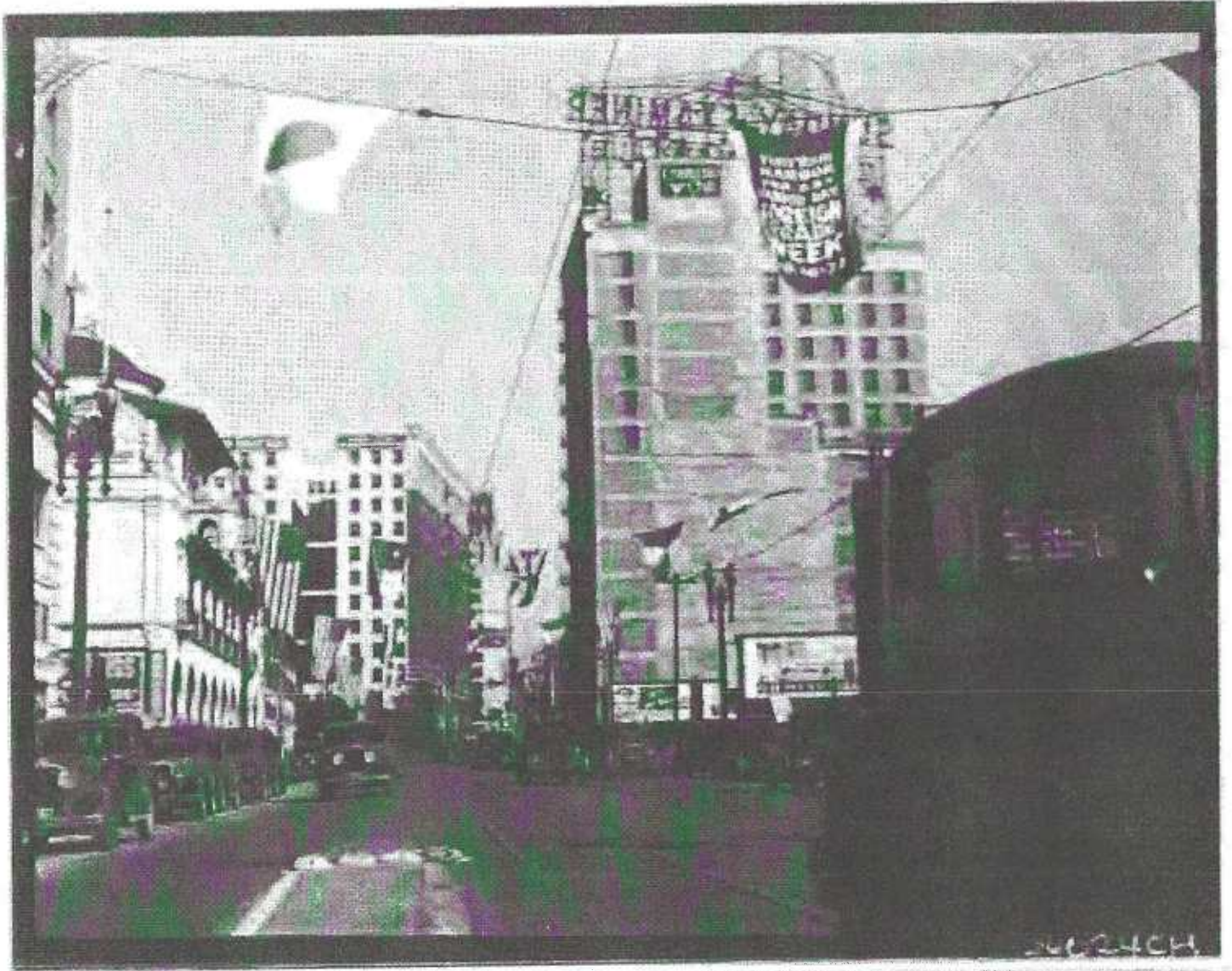


Figure 5: Commercial Club of Southern California Building, 1932. View up Broadway with building at right including original painted “Commercial Club” signage comprising the upper wall section, and steel lattice and neon roof billboard advertising the Sunday Examiner, with the Examiner Building located on the opposite corner of 11th and Broadway intersection. This painted billboard is extant today, but was repainted as the Case Hotel to reflect the building’s change in ownership. The painted billboard is within the period of significance for the building. The steel lattice roof billboard is no longer extant, however, re-installation of a roof advertising structure may be possible.

Source: USC Digital Library Los Angeles Examiner Collection, 1920-1961.

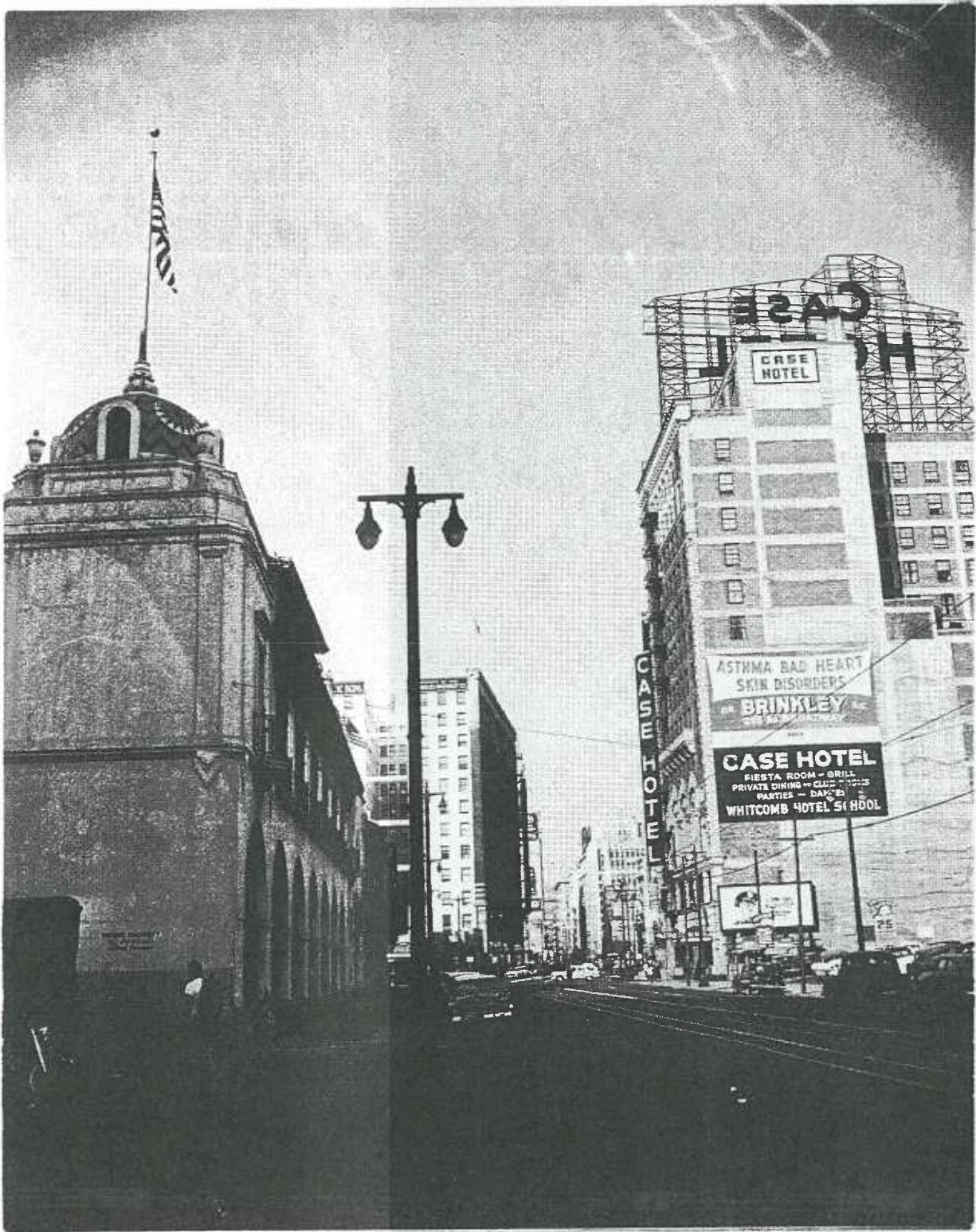
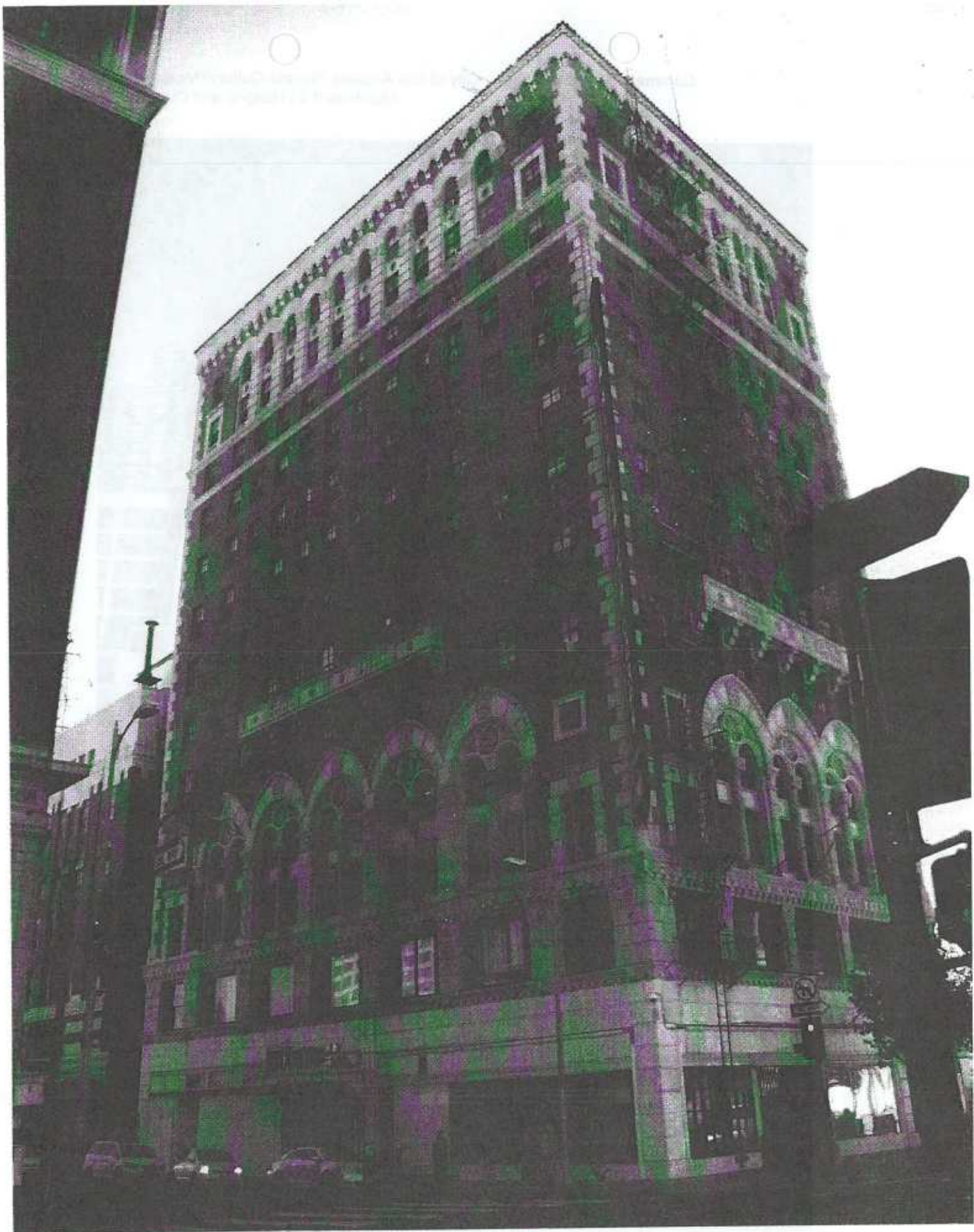


Figure 6: View north of the Commercial Club Building / Case Hotel, 1956. Of note are the historic painted billboards and the steel lattice roof signage. By 1956 the existing blade sign had been installed to advertise "Case Hotel".
Source: USC Digital Library Los Angeles Examiner Collection, 1920-1961.



SIGNIFICANCE

Located at 1100 South Broadway, in downtown Los Angeles, the Commercial Club Building was designed and constructed for the Commercial Club of Southern California, an organization described by the *Los Angeles Times* as “the social annex of the Chamber of Commerce.”¹ The building is eligible for designation as a City of Los Angeles Historic-Cultural Monument as a significant work of Renaissance Revival commercial architecture by Master Architects Alexander Curlett and Claud Beelman whose work helped to form the urban skyline of Los Angeles, and as a property representative of and directly associated with the Commercial Club of Southern California, an organization that contributed to the socio-economic history of early twentieth century Los Angeles through its mission, membership roster, and programming.

The building was constructed in 1925-1926 under City of Los Angeles Building Permit Numbers 26164 and 31365 and was occupied by the Commercial Club of Southern California through 1932, when the organization ceased operations and a new entity – the Cabrillo Club of Southern California – occupied the building using it for continued social and hotel purposes until 1941 when the building was renamed as the Cabrillo Hotel. By 1947 the building was again renamed, this time as the Case Hotel, a moniker retained through the 1950s and into the 1960s until 1965 when the Young Women’s Christian Association (YWCA) purchased the building and opened a social, short-term housing, job assistance, and rehabilitation facility that occupied the entire building. The YWCA occupied the historic Commercial Club Building until 2004. Through its history the building’s storefronts have been occupied by a variety of proprietors including the California Lamp Shade Manufacturing Company (circa 1932-1938), Book and Commercial Printer J. Pierce (circa 1939), Salesman Dill B. Register (circa 1956-1963), and most notably the Los Angeles Press Club (1947-1963).

Significant Work of Renaissance Revival Architecture by Master Architects Alexander Curlett & Claud Beelman Period of Significance: 1925-1926

Commercial Club of Southern California founder J. Ward Cohen selected the architectural firm of Curlett & Beelman to design the club’s headquarters – a thirteen story multi-use building at the intersection of Broadway and 11th Streets in downtown Los Angeles.² Curlett & Beelman, a firm the *New York Times* credited as being “responsible for much of [the]... downtown skyline” of Los Angeles, conceived the organization’s stately Renaissance Revival style clubhouse and headquarters, which, upon its completion, was praised as “one of the most modernly designed institutions of its kind in the city.”³ For the Commercial Club, Curlett & Beelman created a clubhouse in which the city’s burgeoning class of successful businessmen would feel both comfortable and proud. After entering through a wood paneled lobby and walking across its marble floor, members could choose between enjoying a meal in the stately fourth-floor dining room or partaking in amenities such as the barber shop, billiards room, Turkish bath, sixth-floor handball court, or the seventh-floor swimming pool. Commercial Club physical director Jim Donahue led exercise-conscious club members through workout regimens in the building’s well-appointed gymnasium, where it was hoped that strenuous activity would, “brighten the minds and reduce the embarrassing flabby muscles of... local businessmen.”⁴

The relationship between Alexander Curlett and Claud Beelman was initially established in 1921 when Beelman arrived in Los Angeles and joined the firm William Curlett & Son, which since 1914 was operated by Alexander Curlett. Born in Bellefontaine, Ohio, Claud Beelman received the Harvard Scholarship from the Architectural League of America in 1905. Between 1911 and 1919 he practiced architecture throughout the South and the Midwest, and by 1921 had received his California architectural license and arrived in Los Angeles amidst a period of significant commercial development. Alexander Curlett was born in San Francisco in 1881. He attended Columbia University and upon graduation joined his father’s architectural practice to form William Curlett & Son, with offices in San Francisco and Los Angeles. The young Curlett managed the firm’s L.A. office and in 1913 designed the Lloyds Bank Building, a Beaux Arts style commercial building in downtown Los Angeles. William Curlett passed in 1914, leaving Alexander to continue the firm as William Curlett & Son until 1921 when the partnership of Curlett & Beelman, Inc. was formed. While in practice together from 1921 to approximately 1928, the firm of Curlett & Beelman, Inc. designed major buildings in the Southern California region including in Los Angeles, Pasadena, Long Beach, and Culver City, and collaborated on numerous buildings now designated as City of Los Angeles Historic-Cultural Monuments (HCM) or listed in the National Register of Historic Places (NRHP).⁵ Designated properties designed by Curlett & Beelman include:

- The Garfield Building, a 1929 Art Deco-style vertical block (HCM Number 121),
- The Park Plaza Hotel, a 1925 Neo-Gothic-style hotel (HCM Number 267),
- The Roosevelt Building, a 1927 Italian Renaissance Revival-style vertical block (HCM Number 355),
- The Barker Brothers Building, a 1926 Renaissance Revival-style vertical block (HCM Number 356),
- The Board of Trade Building, a 1927 Beaux Arts and Neoclassical style vertical block (NRHP No. 07001439),

- The Union Bank and Trust Building, a 1922 Renaissance Revival and Beaux Arts-style vertical block (HCM Number 1030).⁶
- The Harris Newmark Building, a 1926 Renaissance Revival building (HCM Number 345)
- The Cooper Arms, a 1924 Renaissance Revival-style building in Long Beach, CA (NRHP No. 00001538),
- The Culver Hotel, a 1924 Renaissance Revival-style building in Culver City, CA (NRHP No. 97000296), and
- The Security Building, a 1928 Renaissance Revival-style building in Phoenix, Arizona (NRHP No. 85002081).⁷

The firm dissolved in 1928, approximately three years after the Commercial Club Building was completed. In 1929 Curlett designed the Hollywood Equitable Building prior to being appointed as the Los Angeles representative for the United States Public Works Administration, and later as the local manager for the Federal Housing Administration. Alexander Curlett died in 1942. In 1930 Claud Beelman designed the Eastern Columbia Building and the Sun Realty Building, both in Los Angeles, and later worked with the firm Allison & Allison in the design of the Hollywood Post Office, and designed the Superior Oil Building in 1953, which is regarded as his last major work prior to his death in 1963.

The Commercial Club, recognized by Mayor George Cryer as an organization contributing to “the upbuilding of the city,” was lauded in the press for financing and constructing a headquarters so shortly after incorporation. During the building’s construction, the *Los Angeles Times* speculated it “[would] be one of the finest equipped institutions of its kind on the Pacific Coast,” echoing the paper’s previously stated belief that it would be “one of the finest club buildings in the West.” The *Times* and other newspapers ran frequent updates as to the building’s ascent and included the project in coverage of other sizable construction undertakings perceived to be of great civic importance. In addition to pieces documenting the completion of single floors or informing readers that the Commercial Club membership list was “growing like [its] new home,” articles excitedly chronicled such seemingly trivial items as the selection and installation of drapes, rugs, furnishings, and a “battery of high-speed elevators.” Similarly, public interest and community pride necessitated that even relatively inconsequential decisions such as higher-than-anticipated membership figures requiring J. Ward Cohen “to enlarge the dining room plans of the building” be dutifully reported by the press. The club’s November 5th, 1926 opening warranted extensive write-ups of Commercial Club Building amenities and was of such note that a large and prominent *Los Angeles Times* advertisement for Mason & Hamlin Ampico Pianos made note of the product being selected for “the fine new Commercial Club.”⁸

Identified as Curlett and Beelman Job No. 2509, the Renaissance Revival style Commercial Club Building was designed in the archetypal aesthetic for the early Twentieth Century American skyscraper based on the Renaissance period palazzo and classical Beaux Arts ideology but elongated to fit the programming of a commercial hotel building in the central business district of Los Angeles. Character-defining features of the Beaux Arts and Renaissance Revival styles include:

- symmetrical facades,
- a rusticated masonry base,
- belt coursing at multiple levels,
- decorative exterior wall surfaces,
- quoins at the building corners,
- principal windows with arcaded surrounds, and
- a roofline parapet covered in terra cotta (Mission) tile.

The building was designed to achieve the maximum allowable height limit of 13-stories, and the design was reviewed and approved by the City of Los Angeles Municipal Art Commission on January 6, 1926. With its Renaissance Revival aesthetic characterized by classical tri-partite division applied to skyscrapers, and enhanced with terra cotta and cast stone ornamentation including multiple cornices, oversized arched window surrounds, ornate columns and pilasters, cartouche, openwork, and a motif of stars, masks, and lion heads, the Commercial Club Building is consistent in look and feel with Curlett & Beelman’s most applauded creations, while maintaining its own distinctive appearance. The building warrants recognition as a notable work of Master Architects Curlett & Beelman whose genius influenced their age. Today the building maintains a high level of architectural integrity with intact exterior elevations including (all at its two story base) original rusticated terra cotta block walls, original steel sash storefront transoms, original entrance articulations including the 11th Street marquis of polychrome ornamental iron and the Broadway Street entrance with its terra cotta and cast stone columns, ornamental plaster ceiling, and bronze and plate glass entry doors; (at the 3rd thru 13th floors) red brick walls, vertically and horizontally aligned double-hung wood sash windows with additional single-and-multi-lite casements,

grouped arched windows with terra cotta moulding, columns and tracery, metal spandrel panels, full height terra cotta quoins at three street facing corners, terra cotta cornices at the 3rd, 11th, and 12th floors, and at the roof an applied cast stone cornice with terra cotta roofing tiles. Extant interior features representing the original designs of Curlett & Beelman include a rose colored marble staircase at the 11th Street entrance (obscured from view by mechanical equipment), intact vaulted ceilings at the Broadway Street lobby with remnants of original pilasters (pilasters were cut and partially removed in circa 1960s), intact wood paneling and checkroom vestibule at the ground floor elevator lobby (Broadway entrance), intact fire equipment closets (doors and spindlework) at upper floors, intact plaster quoins at multiple upper floor room entrances, a partially exposed stenciled ceiling and original dining space at 4th floor, original 6th floor racquet ball court (modified for continued use with original floor), original 7th floor swimming pool (with non-historic tile), and intact hotel rooms at upper floors.

See Attachment 2 for historic views (Figures 1-6 for) and current views (Figures 7-18) of the Commercial Club Building. Included below as Figures 19-29 are representative views of NRHP-listed and HCM-designated buildings designed by Master Architects Curlett & Beelman, and representative Curlett and Beelman drawings (11th Street elevation and details for 11th Street Marquis, Broadway Lobby Entrance, and Storefronts) for the Commercial Club Building.

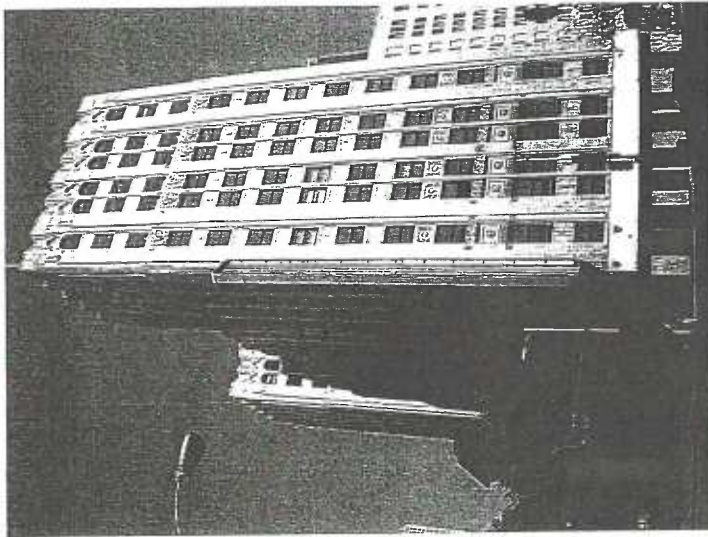


Figure 19: Contemporary view of the Garfield Building in Los Angeles, CA. HCM No. 121.
Source: http://en.wikipedia.org/wiki/File:Garfield_Building.JPG

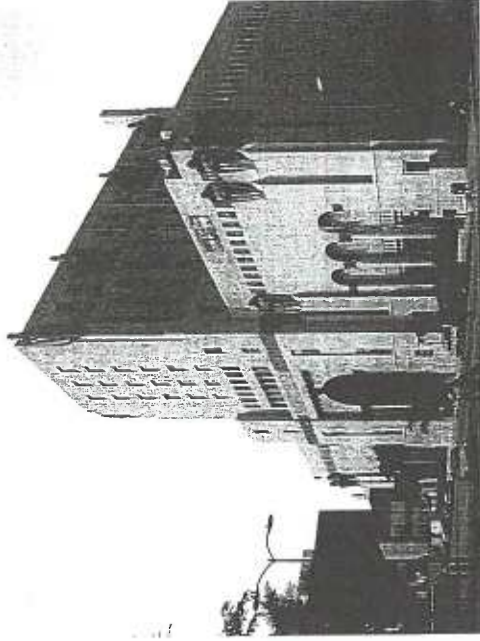


Figure 20: Contemporary view of the Park Plaza Hotel Building in Los Angeles, CA. HCM No. 267.
Source: http://www.you-are-here.com/building/park_plaza.html

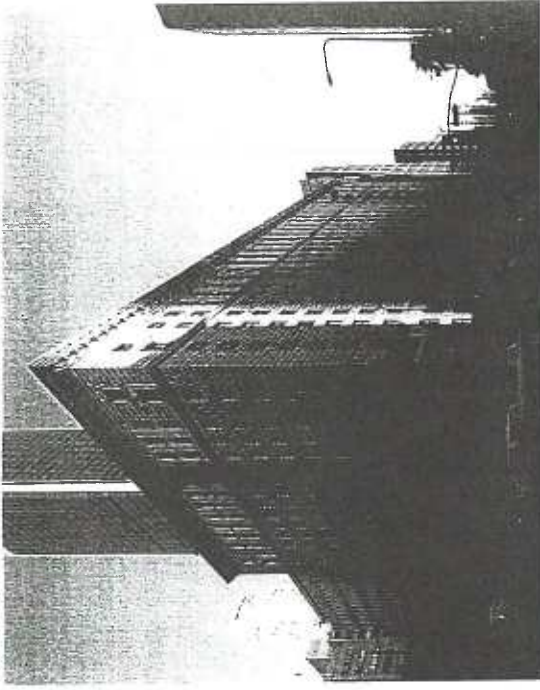


Figure 21: Contemporary view of the Roosevelt Building in Los Angeles, CA. HCM No. 355.
Source: <http://www.you-are-here.com/downtown/roosevelt.html>

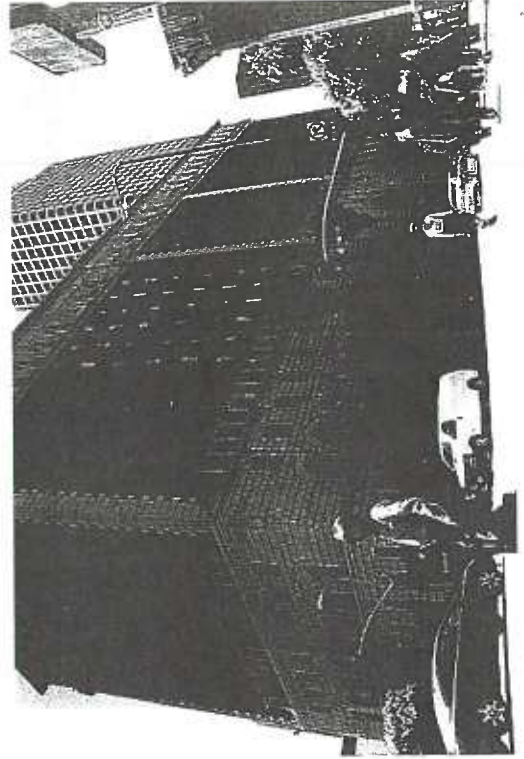


Figure 22: Contemporary view of the Barker Brothers Building in Los Angeles, CA. HCM No. 356.
Source: <http://brighamyen.com/tag/barker-brothers-building-los-angeles/>

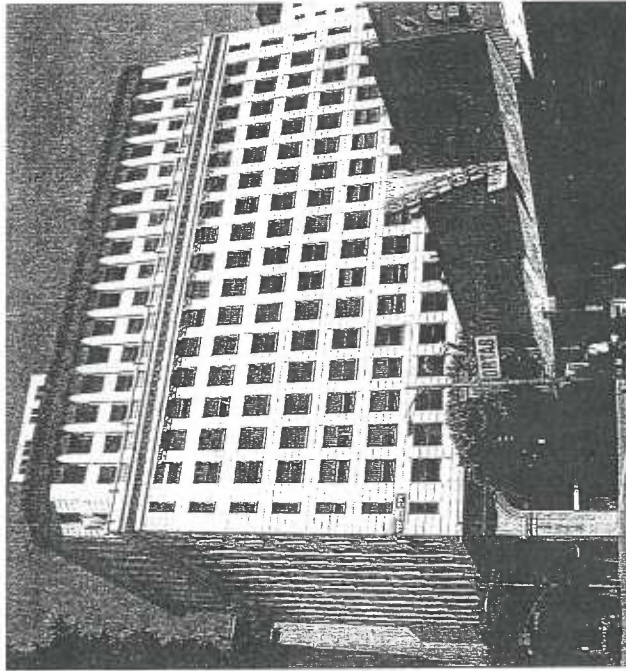


Figure 23: Contemporary view of the Board of Trade Building in Los Angeles, CA.
NRHP No. 07001439.
Source:
http://en.wikipedia.org/wiki/File:Board_of_Trade_Building_Los_Angeles.JPG

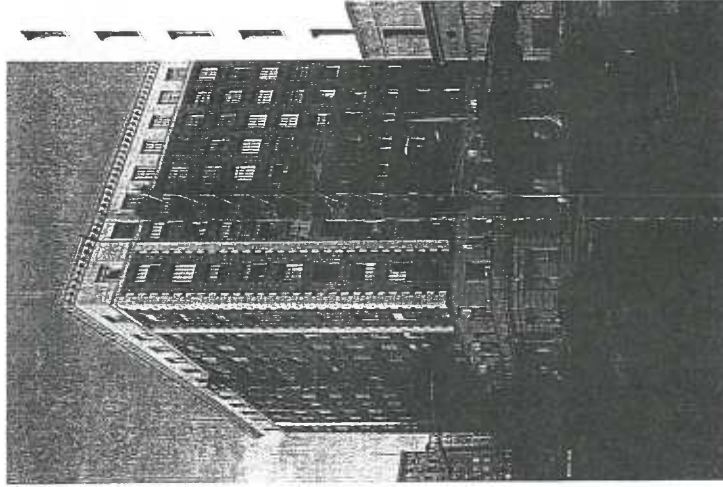


Figure 24: Contemporary view of the Harris Newmark Building in Los Angeles, CA. HCM No. 345.
Source: http://www.you-are-here.com/downtown/harris_newmark.html



Figure 25: Contemporary view of the Security Building in Phoenix, AZ. NRHP No. 85002061.
Source:
<http://www.downtownphoenixjournal.com/wp-content/uploads/2011/02/Security-Building.jpg>

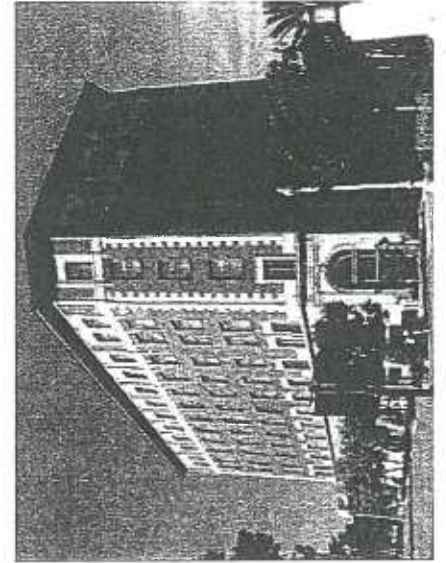


Figure 26: Contemporary view of the Culver Hotel in Culver City, CA. NRHP No. 97000296.
Source:
<http://www.culverhotel.com/default.aspx?pg=history>

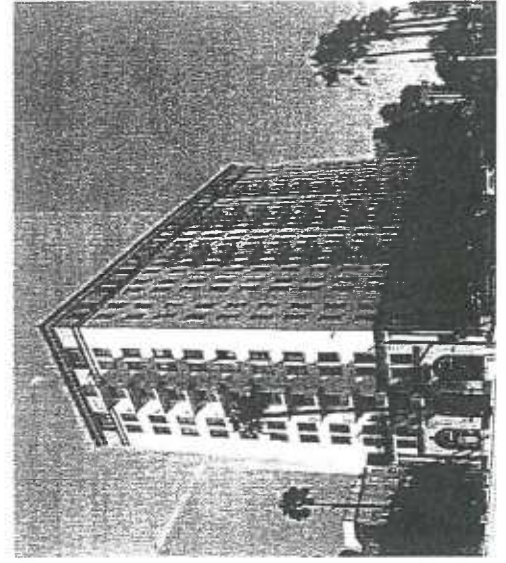


Figure 27: Contemporary view of the Cooper Arms Building in Long Beach, CA. NRHP No. 00001538.
Source: http://www.you-are-here.com/downtown/harris_newmark.html

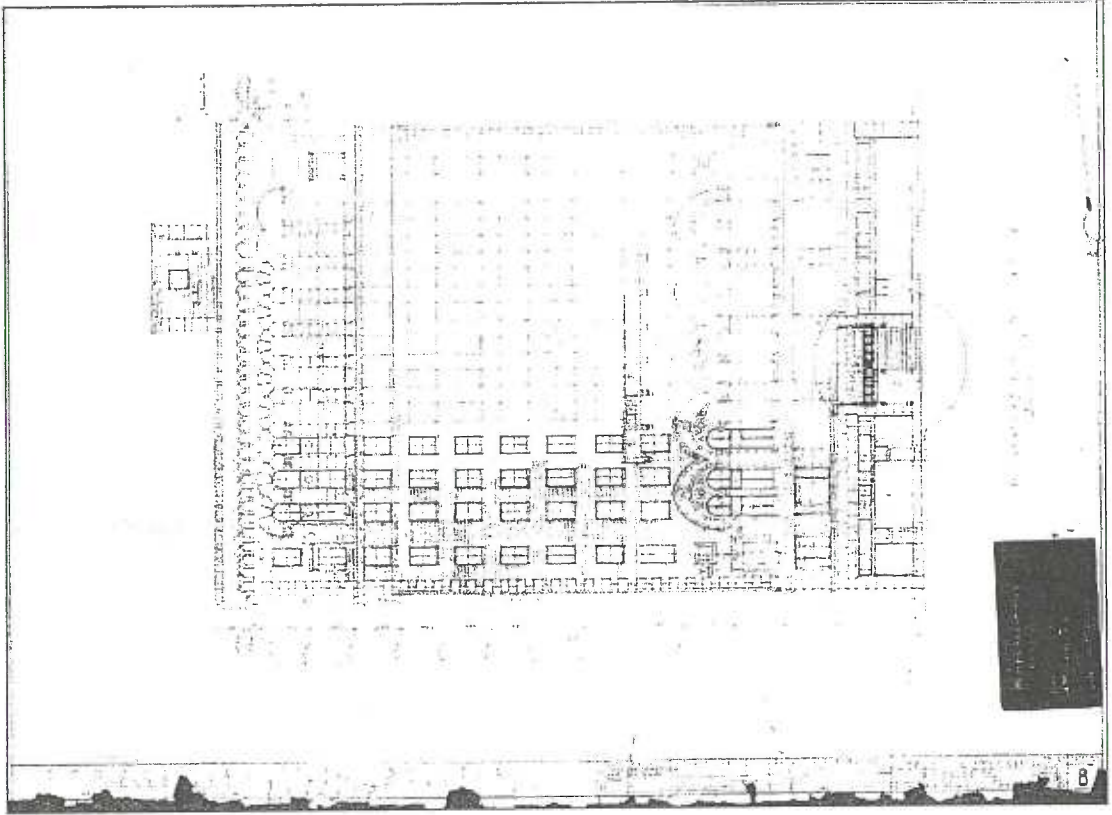


Figure 28: 11th Street Elevation, Approved January 6, 1926 by the City of Los Angeles Municipal Art Commission, with Curlett and Beelman identified as the building architects in the title block.

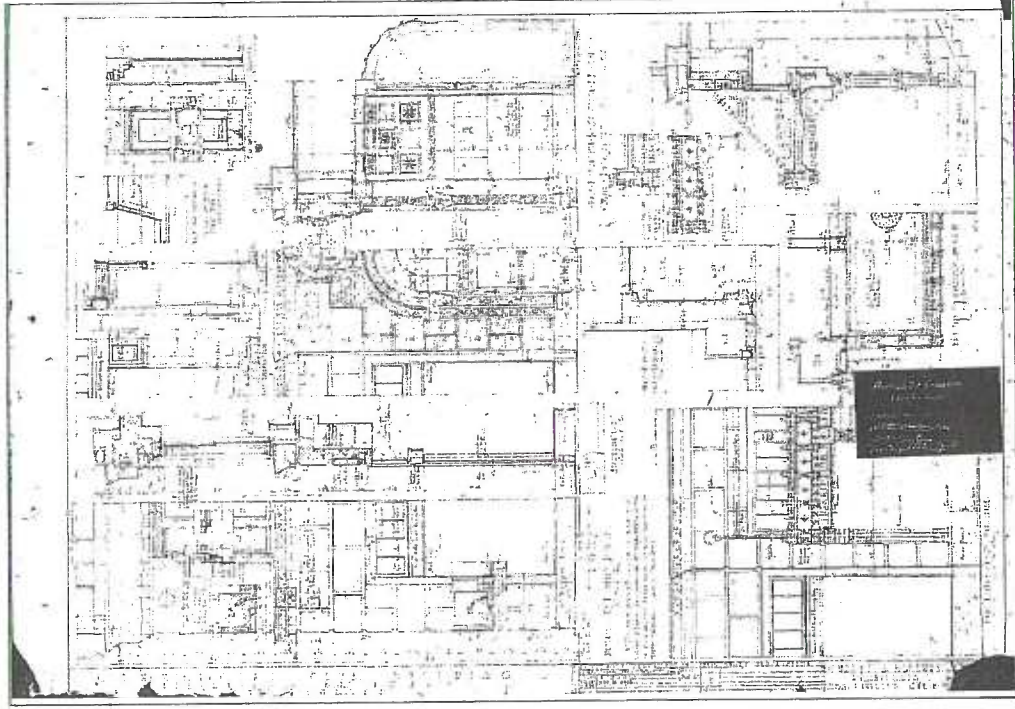


Figure 29: Details of 11th Street Marquis, Broadway Lobby Entrance, and Storefronts, Approved January 6, 1926 by the City of Los Angeles Municipal Art Commission, with Curlett and Beelman identified as the building architects in the title block.

Criterion 2 – Commercial Club of Southern California

Period of Significance: 1925-1932

The Commercial Club Building demonstrates great historical value as a property representative of the broad socio-economic history of early twentieth century Los Angeles through its use as the headquarters of the Commercial Club of Southern California. The Commercial Club of Southern California, a “business club” organized in 1923 by prominent oil industry figure J. Ward Cohen, added to the already vibrant Los Angeles private club landscape.⁹ While the purpose and operation of long-established concerns such as the Los Angeles Athletic Club (est. 1880) and the Jonathan Club (est. 1894) aligned closely with the rich history of British gentlemen’s clubs and the many elite American clubs found in East Coast cities, the Commercial Club aimed to be more inclusive in its membership policies and more narrow in mission.¹⁰ Unlike the Jonathan Club or the Los Angeles Athletic Club, organizations billing themselves as being “purely social” and facilitating “health of mind, body and spirit,” respectively, the “mission of the Commercial Club [was] to promote the industrial and commercial development of Los Angeles.”¹¹ Club organizer J. Ward Cohen aspired to see “[L.A.’s] 6,000 or more industries” represented amongst the individual and corporate membership of the club, he hoped “[would] prove a distinctive stimulus to these several industries”, echoing his earlier stated desire to “promote good fellowship among business men in Southern California and to create friendliness between the various industries of the Southland.”¹² Indeed, rather than strictly serving the social or recreational needs of the local elite, the Commercial Club was intended to act as a gathering place for L.A.’s growing pool of boosters and business leaders, who were then much in need of this type of association.

Prior to its 1923 organization, “Los Angeles, unlike New York, Chicago, Cleveland, San Francisco — in fact, practically every first-class city in the United States — [had] been without a Commercial Club.”¹³ Prominent Angelenos including film mogul Cecil B. DeMille and Warner Brothers Pictures co-founder Harry Warner quickly joined the membership ranks in the club’s earliest days, while publicity-minded club officials sent President Calvin Coolidge a “solid California gold card of honorary membership.”¹⁴ Club activities undertaken to grow the already booming Los Angeles area economy of the 1920s included forming an in-house “better business organization... for the promotion of improved administrative and sales methods and for the discussion of general problems of each class of business,” lobbying for business friendly freight rates and harbor charges, and engaging in general civic betterment efforts such as raising funds to meet Southern California’s assigned monetary contribution toward the 1924 Paris Olympics, among many other civic leadership and boosterist endeavors.¹⁵

Upon meeting success in recruiting business leaders from L.A. proper, the club soon announced “a membership campaign in the numerous thriving cities surrounding Los Angeles as well as those of Ventura [C]ounty.”¹⁶ Enrollment figures continued to swell over the course of clubhouse planning and construction, resulting in an impressive tally of more than 2,500 members representing a vast swath of the Southern California economy by the close of 1926.¹⁷ This figure likely marks the zenith of Commercial Club membership strength as the widespread publicity efforts and press coverage leading up to the November 5th, 1926 clubhouse grand opening declined greatly following the building’s completion. Unfortunately, the organization’s less spirited recruitment efforts coincided with the larger national trend of sagging gentlemen’s club popularity and solvency and the coming catastrophic impact of the Great Depression. This trifecta of factors doomed the long-term viability of the Commercial Club, which appears to have disbanded or, at minimum, greatly reduced its operations and visibility by the end of 1931 or the beginning of 1932.¹⁸ During the organization’s existence, its membership of Chamber of Commerce-affiliated businessmen and civic leaders contributed to L.A.’s economic welfare through actions such as aggressively promoting the area to out-of-state interests, creating industry-specific subgroups designed to facilitate professional cooperation and growth, securing passage of a significant water project construction bond, and helping to lure the 1932 Olympic games to Los Angeles. The group’s legacy is evident in the economic vitality of present-day L.A.¹⁹

Included below as Figures 30-37 are notable ephemera and articles relating to the history and accomplishments of the Commercial Club of Southern California.

CLUB PLANS NEW BUILDING

Commercial Organization to Erect Height-limit Building in Downtown District

Tentative plans are now being prepared for a new height-limit club building in the downtown district for the Commercial Club of Southern California, it was announced yesterday by J. Ward Cohen, organizer, who is also prominent in local oil circles. According to present arrangements actual building operations will be started within ninety days, or as soon as negotiations have been completed for the purchase of the site.

Mr. Cohen stated that he had had several talks with the city and expected to make a selection within the next thirty days. "I am considering one site in the southwestern section of the downtown district," Mr. Cohen said, "which I am unable to announce at this time but which, in all probability, will be chosen by the building committee, whose by the building committee.

Initial sketches have been completed under the supervision of architect in the downtown district, and the Commercial Club now under construction on Wilshire Boulevard. The proposed building will be a three-story structure with a depth of at least 175 feet, to be constructed of reinforced concrete and class A construction.

NOTABLES JOIN

"Our club has only been organized three months," Mr. Cohen said, "and during that time many notable persons have joined our ranks." Mr. Cohen said that the club now has 100 members, including M. A. Hamburger, formerly of Hamburgers, Los Angeles; C. B. Smith, movie producer; Lloyd Macken, picture producer; James Woods, vice-president of the Billmore Hotel; and John B. Bohnak, Irving Hellman and Edith Marz.

"The purpose of our club is to promote good fellowship among the members of the club and to bring them together in a new thruster to contain features similar to that of the Billmore Hotel. We will operate our club on a nonprofit and nonexclusive basis."

Mr. Cohen stated that he had had several talks with the city and expected to make a selection within the next thirty days. "I am considering one site in the southwestern section of the downtown district," Mr. Cohen said, "which I am unable to announce at this time but which, in all probability, will be chosen by the building committee, whose by the building committee.

Figure 30: January 24th, 1924 Los Angeles Times article touting recent membership gains and announcing the newly-formed club's plan to construct a height-limit building in downtown.

OLYMPIC PLANS EXPLAINED

Bob Weaver Tells Commercial Club How We Will Do Our Bit; Kings of Sport at Lunch

Two hundred members of the Commercial Club yesterday listened to Bob Weaver explain how the Southern California Olympic Games Committee plans to raise the money to send twenty-five to forty of the flower of American athletes to Paris this summer.

As guests of the Commercial Club at the Billmore luncheon such celebrities as Jack Dempsey, world's heavyweight champion; J. J. Donahue, former Olympic all-round champion; Fred McKey, former world's hurdling champion; Alvin Karpis, winner of the high jump in the Melbourne Olympics; and J. J. McGee, world's champion in the 100 yard dash, were on deck to add lustre to the gathering, including the famous Jukka Kahamannaku, swimmer de luxe.

QUOTA IS \$25,000

Southern California's quota for the Olympic Games fund, which is to be used to send American athletes to Paris, is \$25,000. None of this is to be raised by public subscription, as has been the case in the past. Weaver said, but a strenuous campaign is to be waged to sell enough tickets to fill the stadium for the western try-out next month. If that is done Southern California will be able to send a whole herd of athletes to the Olympic Games in Paris.

In raising its quota through the sale of shares for the Coliseum tryouts, which will bring together the cream of the athletes in this country, the Commercial Club is (Continued on Page 2, Column 2)

Figure 31: April 24th, 1924 Los Angeles Times article documenting the club's involvement in raising funds for the 1932 Olympics. Los Angeles Chamber of Commerce members, many of whom also belonged to the Commercial Club, proved instrumental in bringing the Olympic games to L.A. in 1932.

BUSINESS TO BE STUDIED IN NEW CLUB

Commercial Men Plan Organization; Outgrowth of Round Table Plan

A better business organization is to be formed among members of the Commercial Club of Southern California for the promotion of improved administrative and sales methods and for the discussion of general problems of such class of business.

The idea was announced yesterday by J. Ward Cohen, organizer, in an outgrowth of the Round Table luncheon plan of the club, which already has resulted in the talking out of group memberships by several of the largest business firms of the city and the endorsement of a first table in the morning dining-room of the club for use of the heads of departments of these firms.

The idea, it is said, is to be applied not only to retail department stores giving the heads of the establishments an opportunity to meet for friendly discussion once each month, but also to each regularly classified business in retailing.

It is planned that the clothiers, drygoods merchants, furniture dealers, bankers and brokers, and other representative businesses shall form divisions of the main association of Better Service, and each have a set day a month for their group business lunch and discussion.

"Merchandising methods are changing continuously," explained Lou Rivers, merchandising manager of "Lamburger's," "and big questions among others in similar business. Such meetings are being planned by the Commercial Club to draw leaders in merchandising together for the promotion of better business practices. Excellent results and valuable a dividend may forward on the part of the organizers of this club in their efforts to promote the interests of their members among the business men of Los Angeles."

MOVIE DIVISION FOR CLUB

The motion-picture industry in Los Angeles what the steel industry is to Pittsburgh, according to J. Ward Cohen, organizer of the Commercial Club of Southern California. Cohen yesterday announced the formation of a division of the organization, of which HARRY WARNER has been made chairman.

Figure 33: August 6th, 1924 Los Angeles Times article documenting the Commercial Club's efforts to grow the Hollywood film industry.

CREATED OVER 1923 OF \$2,063,465.

COOLIDGE SENDS THANKS

Thanks from President Coolidge for a solid California gold card of honorary membership in the newly organized Commercial Club of Southern California were received yesterday by J. Ward Cohen, organizer of the club. Secretary Slemp in a note said the President appreciated the compliment.

Figure 34: August 12th, 1924 Los Angeles Times article regarding the Commercial Club's boosterism - providing a "solid California gold card of honorary membership" to President Calvin Coolidge.

MAGAZINE IS MAILED BY COMMERCIAL CLUB

Howdy, the first edition of the monthly magazine of the Commercial Club of Southern California, yesterday was mailed to more than 1000 members of the new business club. J. Ward Cohen, editor, included in the first edition numerous thumb nail sketches of prominent members and indicated that definite announcement will be made next month as to the location of the golf course planned by the Commercial Club. Announcement was also made of Howdy De Luxe which will appear shortly. This will be a thirty-two page brochure with more than 100 photographs of members and progressive information concerning building plans.

Figure 35: October 25th, 1924 Los Angeles Times article about the Commercial Club's in-house magazine that featured member profiles and other information of use to its roster of business leaders.

COMMERCE CLUB NAMES ITS LEADERS

Board of Directors Also Chosen by Organization to Aid Southland Progress

(Illustration on Fletcher's Plan)

Marking a definite step in the program designed by the Commercial Club of Southern California to aid in the further development of the Southland, the club's first officers and board of directors were named yesterday.

The first group of officers includes J. Ward Cohen, president; Cecil Frankel, vice-president; Thomas Reynolds, secretary, and J. D. Carson, treasurer.

The board of directors, which named the officers, is composed of the following: Thomas Harvey, president of the Thomas Harvey Company; Cecil Frankel, vice-president of the A. G. Bartlett Corporation; W. E. Lane, president of the Lane Mortgage Company; Frank Curran, manager of the E. K. Wood Lumber Company; Charles A. Hammel, president of the Hammar Oil Burner Company; J. D. Carson, vice-president of the Pacific-Southwest Trust and Savings Bank; Bruno Pacht, of the firm of Pacht, Patton & Warner; A. G. Walker, vice-president of the Huntington, Land and Improvement Company; J. Ward Cohen, president of the Cables Rope Club; Thomas Reynolds, of the firm of Knight & Bartlett; and O. H. Morgan, president of the Globe Grain and Milling Company.

The nominating committee included L. P. Rosen, Marco Hellman, Motley H. Flint, Robert Marsh, O. M. Scofield, Lloyd Crosthwait and Claude Beilman.

The Commercial Club is said now to have a membership in excess of 2500.

Figure 37: April 2nd, 1931 Los Angeles Times article documenting the Commercial Club's involvement in the effort to prevent a harbor rate increase perceived by many L.A.-area business leaders as potentially detrimental to their operations.

HARBOR RATES ISSUE DEBATED

Mayor Conducts Conference on Proposed New Plan

Space Rental Move Fought by Commercial Group

Board Contends System Aids in Fugate Elsewhere

Harbor rates were the subject of a conference for several hours yesterday between Mayor Porter, representatives of steamship lines, jobbers, the Los Angeles Chamber of Commerce, the Commercial Club of Los Angeles and the Marine Service Bureau. At the invitation of the Mayor the Board of Harbor Commissioners, General Manager Edwards and Harbor Engineer Nicholson also were present.

The commercial interests presented arguments against the proposal by the harbor board to inaugurate a system of charges and tributes in addition to the present charges on the volume of cargo handled.

PLAN DEFENDED

The harbor board contends the system is similar to that in force at many other ports, that it will be the result of long study and that the rate situation is such that additional revenues are needed to keep the port on a self-sustaining basis and at the same time pay off the interest and sinking fund on harbor bonds.

The opponents contended that the additional rates are ill-advised at this time, that the port is a valuable adjunct to the entire community and should not be regarded as a venture for revenue, but an asset to the commercial welfare of the city. The opponents also asserted that the charges would drive tonnage to other ports and reduce the business of the harbor.

PURPOSE EXPLAINED

It later was stated by those present that the conference was merely to clarify the situation.

The Mayor said that the matter is still in the hands of the harbor board and that when the ordinance on the new rates, now being drawn by the City Engineer, is ready, the Commercial Club will have an opportunity to study it. The ordinance comes up before the City Council for passage.

Endnotes / Works Cited

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- ² “Club Plans New Building,” *Los Angeles Times*, January 24, 1924; John H. C. Stingle, “High Figure Reached in Week’s Transfers,” *Los Angeles Times*, January 27, 1924; “Plans for Club Given Approval,” *Los Angeles Times*, April 21, 1924; “George Edwin Bergstrom,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/204/> (accessed January 9, 2014); “Parkinson and Bergstrom, Architects,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/partners/88/> (accessed January 9, 2014); “Commercial Club Signs Long Lease,” *Los Angeles Times*, July 5, 1925
- ³ “Curllett and Beelman, Architects,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/partners/65/> (accessed January 9th, 2014); “Aleck Curllett, 62, Coast Architect,” *New York Times*, September 7, 1942; “Final Check Being Made on New Club,” *Los Angeles Times*, October 10, 1926
- ⁴ “Club Plans Two Nights to Opening,” *Los Angeles Times*, October 24, 1926; “New Club to Open this Week,” *Los Angeles Times*, October 31, 1926; “Donahue Plans to Emulate Muldoon”
- ⁵ “Finding Aid for the Curllett & Beelman records, circa 1924 - circa 1932,” Online Archive of California, http://www.oac.cdlib.org/findaid/ark:/13030/c82n518k/entire_text/ (accessed January 7, 2014); “Curllett, Alexander,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/1011/> (accessed January 7, 2014); “Beelman, Claud,” Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/architects/152/> (accessed January 7, 2014)
- ⁶ “Historic-Cultural Monument (HCM) List,” Los Angeles Office of Historic Resources, http://preservation.lacity.org/files/HCMDatabase%23072213_0.pdf (accessed January 8, 2014); “Garfield Building,” Los Angeles Conservancy, <https://www.laconservancy.org/locations/garfield-building> (accessed January 8, 2014); “History,” Park Plaza Hotel, <http://parkplazala.com/history/overview> (accessed January 10, 2014); “Roosevelt Building,” Los Angeles Conservancy, <https://www.laconservancy.org/locations/roosevelt-building> (accessed January 9, 2014); “Strolling on 7th Street: Downtown’s Historic Thoroughfare,” Los Angeles Conservancy, https://www.laconservancy.org/sites/default/files/files/documents/Strolling_on_Seventh_Street.pdf (accessed January 9, 2014); “CHC-2012-3255-HCM Recommendation Report,” Los Angeles Department of City Planning, <http://cityplanning.lacity.org/StaffRpt/CHC/12-6-12/CHC-2012-3255.pdf> (accessed January 8, 2014)
- ⁷ “Cooper Arms National Register of Historic Properties Registration Form,” National Park Service, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/00001538.pdf> (accessed January 24, 2014); “Culver Hotel National Register of Historic Places Registration Form,” National Park Service, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/97000296.pdf> (accessed January 24, 2014); “Maricopa County Security Center - About,” Maricopa County, Arizona, <http://www.maricopa.gov/Imagine/about.aspx> (accessed January 10, 2014); “Security Building Arizona State Historic Property Inventory,” Arizona State Historic Preservation Office, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/85002081.pdf> (accessed January 24, 2014)
- ⁸ “Clubhouse Ground Broken,” *Los Angeles Times*, January 1, 1925; “Concrete Work on New Club to Begin This Week,” *Los Angeles Times*, August 2, 1925; “Club Plans New Building;” “Commerce Club Roster Growing Like New Home,” *Los Angeles Times*, November 15, 1925; “Club Lets Furnishing Contracts,” *Los Angeles Times*, September 10, 1926; “Crews Rush Furnishing of Building,” *Los Angeles Times*, September 19, 1926; “Memberships Increase in Commercial Club,” *Los Angeles Times*, June 11, 1925; Mason & Hamlet Ampico advertisement, *Los Angeles Times*, November 7, 1926
- ⁹ “Girl Signs First Life Member of Business Club,” *Los Angeles Times*, March 27, 1925; “Club Plans New Building”
- ¹⁰ “CLUB - Los Angeles Athletic Club;” “History - Jonathan Club;” Diana Kendall, *Members Only: Elite Clubs and the Process of Exclusion* (Lanham, MD: Rowman & Littlefield Publishers, 2008), 23-25; William Barton McCash and June Hall McCash, *The Jekyll Island Club: Southern Haven for America’s Millionaires* (Athens, GA: The University of Georgia Press, 1989), 1
- ¹¹ “History - Jonathan Club,” Jonathan Club, <https://www.jc.org/Default.aspx?p=DynamicModule&pageid=358611&ssid=266616&vnf=1> (accessed January 10, 2014); “CLUB - Los Angeles Athletic Club,” Los Angeles Athletic Club, <http://www.laac.com> (accessed January 10, 2014); “Commercial Club Signs Long Lease,” *Los Angeles Times*, July 5, 1925
- ¹² “Commercial Club Signs Long Lease;” “Club Plans New Building”
- ¹³ “Commercial Club Signs Long Lease”
- ¹⁴ “Club Plans New Building;” “Cinema Division for Club,” *Los Angeles Times*, August 6, 1924; “Coolidge Sends Thanks,” *Los Angeles Times*, August 12, 1924

¹⁵ "Business to be Studied in New Club," *Los Angeles Times*, May 18, 1924; "Harbor Rates Issue Debated," *Los Angeles Times*, April 2, 1931; "Olympic Plans Explained," *Los Angeles Times*, April 24, 1924

¹⁶ "Commerce Club to Seek Members in Near-by Cities," *Los Angeles Times*, January 25, 1925

¹⁷ "Commerce Club Names Its Leaders," *Los Angeles Times*, December 4, 1926

¹⁸ James M. Mayo, *The American Country Club: Its Origins and Development* (New Brunswick, NJ: Rutgers University Press, 1998), 34; James D. Nolan, *Glory, Darkness, Light: A History of the Union League Club of Chicago* (Evanston, IL: Northwestern University Press, 2004), 210; Paul Porzelt, *The Metropolitan Club of New York* (New York: Rizzoli, 1982), 162-163; A November 1931 article entitled "Foreign Dry Effort Shown" is one of the last references to the Commercial Club found in the *Los Angeles Times* database, raising the likelihood that the organization folded altogether at some point near the time of the article's publication. "Foreign Dry Effort Shown," *Los Angeles Times*, November 26, 1931; A February 1940 *Los Angeles Times* article entitled "Land Titles to be Cleared" references an unpaid Commercial Club Building tax assessment of \$76,756 that first fell into arrears in 1931. The building appears to have been sold to P. L. Exley for "back taxes and penalties amounting to approximately \$124,000" shortly thereafter. "Land Titles to be Cleared," *Los Angeles Times*, February 12, 1940; "Tax Title Suits Move Begun," *Los Angeles Times*, February 14, 1940

¹⁹ "Coolidge Sends Thanks;" "Cinema Division for Club;" "History," Los Angeles Area Chamber of Commerce, <http://www.lachamber.com/webpage-directory/about/aboutchamber-history/> (accessed January 18, 2014)

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Kendall, Diana. *Members Only: Elite Clubs and the Process of Exclusion*. Lanham, MD: Rowman & Littlefield Publishers, 2008.

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Mayo, James M. *The American Country Club: Its Origins and Development*. New Brunswick, NJ: Rutgers University Press, 1998.

McCash, William Barton and June Hall McCash. *The Jekyll Island Club: Southern Haven for America's Millionaires*. Athens, GA: The University of Georgia Press, 1989.

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Nolan, James D. *Glory, Darkness, Light: A History of the Union League Club of Chicago*. Evanston, IL: Northwestern University Press, 2004.

Porzelt, Paul. *The Metropolitan Club of New York*. New York: Rizzoli, 1982.

San Bernardino County Sun.

Works Cited

See endnotes / works cited in Attachment 3 "Significance"



City of Los Angeles Department of City Planning

4/29/2014

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1100 S BROADWAY
120 W 11TH ST
1102 S BROADWAY
118 W 11TH ST
1104 S BROADWAY
116 W 11TH ST
1106 S BROADWAY
114 W 11TH ST
112 W 11TH ST

ZIP CODES

90015

RECENT ACTIVITY

CHC-2014-1236-MA
ZA-2014-1439-CUB-ZV
ENV-2014-1440-EAF
CHC-2014-1402-HCM
ENV-2014-1403-CE

CASE NUMBERS

CPC-2010-213-CA
CPC-2008-4502-GPA
CPC-2005-361-CA
CPC-2005-1124-CA
CPC-2005-1122-CA
CPC-1986-606-GPC
CPC-17168
ORD-164307-SA2885
ORD-137036
ORD-135901
ORD-129944
ORD-128690
ENV-2013-3392-CE
ENV-2010-214-ND
ENV-2008-4505-ND
ENV-2005-362-CE
ENV-2005-1125-CE
ENV-2005-1123-CE

Address/Legal Information

PIN Number 126A209 164
Lot/Parcel Area (Calculated) 7,974.2 (sq ft)
Thomas Brothers Grid PAGE 634 - GRID E5
Assessor Parcel No. (APN) 5139017001
Tract TR 2289
Map Reference M B 22-60
Block None
Lot 23
Arb (Lot Cut Reference) None
Map Sheet 126A209

Jurisdictional Information

Community Plan Area Central City
Area Planning Commission Central
Neighborhood Council Downtown Los Angeles
Council District CD 14 - Jose Huizar
Census Tract # 2079.00
LADBS District Office Los Angeles Metro

Planning and Zoning Information

Special Notes None
Zoning C2-4D-O
Zoning Information (ZI) ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
ZI-2385 Greater Downtown Housing Incentive Area
General Plan Land Use Regional Center Commercial
General Plan Footnote(s) Yes
Hillside Area (Zoning Code) No
Baseline Hillside Ordinance No
Baseline Mansionization Ordinance No
Specific Plan Area None
Special Land Use / Zoning None
Design Review Board No
Historic Preservation Review No
Historic Preservation Overlay Zone None
Other Historic Designations None
Other Historic Survey Information None
Mills Act Contract None
POD - Pedestrian Oriented Districts None
CDO - Community Design Overlay None
NSO - Neighborhood Stabilization Overlay No
Streetscape No
Sign District No
Adaptive Reuse Incentive Area Downtown
CRA - Community Redevelopment Agency City Center Redevelopment Project
Central City Parking Yes
Downtown Parking Yes
Building Line None
500 Ft School Zone No

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

500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5139017001
Ownership (Assessor)	
Owner1	CASE REAL ESTATE PARTNERS I LLC C/O C/O JASON VISMANTAS
Address	601 S FIGUEROA ST STE 4450 LOS ANGELES CA 90017
Ownership (City Clerk)	
Owner	CASE REAL ESTATE PARTNERS I LLC C/O IAFFALDANO SHAW & YOUNG LLP
Address	601 S FIGUEROA ST STE 4450 LOS ANGELES CA 90017
APN Area (Co. Public Works)*	0.184 (ac)
Use Code	Not Available
Assessed Land Val.	\$1,391,796
Assessed Improvement Val.	\$4,407,366
Last Owner Change	11/26/13
Last Sale Amount	\$13,500,135
Tax Rate Area	3264
Deed Ref No. (City Clerk)	3-814 2007722 1678510
Building 1	
Year Built	1925
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	107,178.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	0.089470319147021
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse

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

Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Renewal Community	Los Angeles
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	Central
Division / Station	Central
Reporting District	185
Fire Information	
Division	1
Batallion	1
District / Fire Station	10
Red Flag Restricted Parking	No

Case Number:

CHC-2014-1402-HCM

Declaration Letter Mailing List

MAILING DATE: **July 18, 2014**

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Mail Stop 395

Council District 14
City Hall, Room 465
Mail Stop 223

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Los Angeles, CA