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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.

1. Name of Property

historic name **Security-First National Bank of Los Angeles**

other names/site number

2. Location

street & number **5209 Wilshire Boulevard** NA not for publication

city or town **Los Angeles** NA vicinity

state **California** code **CA** county **Los Angeles** code **037** zip code **90036**

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.)

Michael Wayne Clark 10 FEB 2005
 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): _____

Edson H. Beall Signature of the Keeper Date of Action **3/30/05**

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in count.)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing

Noncontributing

1		buildings
		sites
		structures
		objects
1		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

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE/TRADE Financial Institution

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE Business

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT Art Deco

Materials
(Enter categories from instructions)

foundation Concrete

walls Concrete, Terra Cotta

roof Composition

other Metal

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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 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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1929

Significant Dates

1929

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Clements, Stiles O.
Morgan, Octavious
Walls, John A.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository:

Security-First National Bank of Los Angeles
Name of Property

Los Angeles, California
County and State

10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	XX	376074	376901	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	11	376100	3769690	4	_____	_____	_____

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Christy Johnson McAvoy/Managing Principal and Jessica N. Ritz/Preservation Planner
organization Historic Resources Group date _____
street & number 1728 North Whitley Avenue telephone (323) 469-2349
city or town Los Angeles state CA zip code 90028

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 SHPO or FPO.)

name 5209 Wilshire Boulevard, LLC
street & number 5209 Wilshire Boulevard telephone (323) 965-2130
city or town Los Angeles state CA zip code 90036

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 listing. 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 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 Projects (1024-0018), Washington, DC 20303.

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Security-First National Bank of Los Angeles
5209 Wilshire Boulevard
Los Angeles, California

Section 7: Description

The Art Deco style building originally known as the Security-First National Bank of Los Angeles at 5209 Wilshire Boulevard is located on the north side of the street near the intersection of La Brea Avenue. A one-story commercial building with mezzanine level, the structure abuts a multistory tower originally known as the E. Clem Wilson Building on the west, with a driveway and fast food restaurant located to the east, and rear (north) facing Carling Way, a named alley, and an adjacent parking lot. The former bank building was designed in the Art Deco style by Morgan, Walls and Clements, and its primary façade showcases black and gold glazed terra cotta, a rare material. While the exterior plate glass and entrances have been replaced, the building exterior retains a high degree of physical integrity. Extant historic fabric was restored when the interior of the building was modified in 2004 to accommodate offices. The original zigzag pattern in the sidewalk concrete on Wilshire remains partially visible and intact.

Primary Elevation

The primary (south) elevation consists of plate glass windows and glazed terra cotta cladding over concrete outer walls. The black and gold color scheme and decorative elements are executed in the Art Deco and Zigzag Moderne style. The five window bays that define the façade are divided by four piers and two larger piers on the ends. Most solid surfaces on the primary elevation consist of vertically ribbed black terra cotta. Non-original clear plate glass windows extend approximately two-thirds of the height of the façade. (Historically, based on photographs, the lower half of these window openings were filled with black glass. The date of the glass modification is unknown.) The upper third solid portion of the façade is intact, except it originally contained the now missing Security-First National Bank of Los Angeles sign in Art Deco style block lettering. Subsequent roof signs advertised the bank while it occupied the building. This sign is visible in historic photographs. The first and sixth outer piers merge with bulkier piers that are multi-tiered and gold at the top and extend up to the flat roofline. The outer portions protrude farther towards the sidewalk to give the building a sense of enclosure. The four center piers emerge from black and gray terrazzo bases and extend approximately three-quarters the height of the façade. Two annulets on each pier are located where the piers meet the building's solid upper portion. A decorative frieze marks the transition between the window openings and the upper wall. The frieze contains a horizontal zigzag pattern formed in the terra cotta cladding. The stylized floral and geometric top element of each pier and the tiered portion of the outer piers are gold.

The primary elevation contains two street entrances into the building. The original glass and metal decorative doors have been removed and replaced with plate glass doors, yet the surrounding doorway features remain. (The date of this modification is unknown.) Pressed aluminum panels with a pressed zigzag pattern are located above each doorway on the exterior and interior of the building. Aluminum cutwork with circular and triangular patterns decorates the base of the building below the plate glass windows. The upper portion of each bay also contains decorative aluminum with Art Deco motifs, such as rosettes at the top and fan-like elements at the bottom of the window openings.

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Secondary Elevations

The west elevation is blocked by the E. Clem Wilson Building. The north (rear) elevation contains four window openings at the mezzanine level that were added in 2004, and two emergency exits. The east elevation does not contain any openings in the board-formed concrete. The stepped parapet at both the south and north ends is visible from Sycamore Avenue to the east.

Interior

Ground Level

The interior consists of a central expansive space with an open floor plan and several smaller spaces at the rear of the ground level. These spaces, including the former vaults, are located beneath a mezzanine level. Teller windows, casework, or other furniture related to the original function of the building no longer remain. The floor consists of contemporary polished concrete with zigzag designs. The ceiling contains horizontal bands of skylights parallel to the street façade. Metal framing and smoked glass form an Art Deco style geometric pattern. Each of the five horizontal sections forms a low-pitched peak. The skylight sections span the space between vertically scored flat pilasters in the east and west walls. Scored painted concrete and plaster beams divide each section. Non-original square lighting fixtures are mounted on the beams at intervals, and three pendant light fixtures with zigzag patterns are also contemporary additions. A scored zigzag pattern faux-capital interrupts the three vertical scores in each pilaster. Decorative painted silver metal grille panels with elaborate stylized flora and fauna motifs are located above the capitals and are set between stepped concrete and plaster panels. These grilles are also located in the upper portion of the north and south walls.

A conference room located within former bank vaults is located beneath the mezzanine. The painted plaster surrounds to the vault openings are embellished with a triangular pattern. The bolts are also visible around the vaults. Mechanical and storage spaces occupy the north portion of the ground floor. An opening with an outward vertically stepped decorative soffit leads to a contemporary kitchen in the northwest section. An exit corridor and restroom are located at the northeast section.

The mezzanine has been extended into the open plan of the ground level space to create office spaces with partitions and sliding glass doors at the east and west sides. Each row of offices is interrupted with a staircase that leads to the mezzanine level of these extensions. Non-original vertical metal light fixtures are mounted on each pilaster that divides the office spaces. All railings are painted silver and designed to echo the building's Art Deco zigzag and triangular motifs.

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Mezzanine Level

In addition to the non-original two staircases, an original staircase is located at the northwest corner of the main ground floor area to provide access to the open mezzanine. The staircase spills into the ground floor landing. The dark-stained wood stairs form a quarter turn upwards with elegantly curvilinear steps. Walls in the stairwell contain sections with convex ribbing. The stairwell also includes a stepped profile wall stringcourse and painted wood wall-mounted handrails terminating in volutes. The mezzanine apron spans the two beams with scored zigzag pattern capitals.

The mezzanine extensions with the offices at the ground level contain a continuous open work space above. These were created along with the construction of the conference room in the former vault, ground floor offices, and other mezzanine rooms when the building was converted into office space in 2004. The two added staircases lead up to these areas. Pilasters at the ground floor continue to the mezzanine level and terminate in eight-sided balusters. Art Deco style silver railings occupy the openings between each baluster. Non-original concrete and plaster balusters and pilasters contain one center vertical score to emulate other scored elements in the building. Dark wood floors have been installed throughout the mezzanine level.

The east and west mezzanine wall surfaces are comprised of four panel sections with convex ribbing and topped with geometric zigzag grilles. One ribbed panel section without a grille is located north of the pilasters in both walls. The center area of the mezzanine level retains original crown molding. This molding consists of downward facing fan shapes with pointed ends that alternate with foliated volute designs within triangular sections. The north section also contains a band of Art Deco-style notching below.

Rooms at the mezzanine level are a result of contemporary modifications. A storage room and restroom are located in the northeast corner. The walls have been adapted to accommodate the doorway to the storage room and an office which has been added in the northwest corner. Three non-original divided light skylight openings are located in the ceiling to let in natural light and window openings have been added in the north wall to allow the adaptive reuse of the building.

Conclusion

The building remains in its original location at 5209 Wilshire Boulevard, and retains its architectural integrity. Both exterior and interior character-defining features remain. Character-defining features such as the fenestration and spatial characteristics of the open interior plan retain the elements of a local bank branch building. Other remaining features include decorative plaster, metalwork, bank vaults, and the Art Deco ceiling skylights. Rooms have been added in the rear of the ground and mezzanine levels, and the mezzanine extensions were constructed to facilitate the adaptive reuse and financial viability of the building. Black and gold glazed terra cotta cladding, a rare decorative material of Art Deco structures in Los Angeles, remains intact on the building exterior, and is an example of the workmanship of the structure. Wood, concrete, and plaster decorative details remain on the interior. The Art Deco

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elements convey the forward-looking optimism of the late 1920s, as well as rejection of historic precedent found in period revival style architecture. Numerous structures along the Miracle Mile were executed in the Art Deco style, as it was considered apropos to the modern character of the street and emerging community.

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Section 8: Statement of Significance

Summary

The Security-First National Bank of Los Angeles building, located at 5209 Wilshire Boulevard, is eligible for listing in the National Register of Historic Places under Criterion C at the local level of significance as an outstanding example of the Art Deco style in a small commercial building. Constructed in 1929 at the eastern edge of the Miracle Mile commercial district, the bank was one of the smaller scaled, highly ornamented structures which made the area famous. The area became known for its automobile-centered approach to urban design and architecture, with the resulting Art Deco and Streamline Moderne structures architecturally signifying the upscale pretensions of the Mile. The building retains its glazed terra cotta clad black and gold façade, extremely rare among structures from the period, along with other Art Deco character-defining features. It is also a significant example of the work of the Los Angeles-based firm Morgan, Walls and Clements under the lead of architect and partner Stiles O. Clements.

Style and Design Context

Art Deco began in the 1920s as an alternative to the historical revival styles then prevalent in Los Angeles architecture. Popularized after the Exposition Internationale des Arts Décoratifs et Industriels Modernes that took place in 1925 in Paris, the highly decorative style captured and popularized the spirit of modernity in a way that other styles had failed to do. In Los Angeles, Art Deco was mostly applied to commercial buildings and multi-family structures, with single family residences being the exception. Motifs were derived from technology and avant-guard art movements, such as Cubism and Expressionism which were originally inspired by Pre-Columbian and African art. This inspiration from both technology and so-called "primitive" art provided an escape from conventional historical precedents and revivalism that had previously dominated architecture, particularly in the relatively young city of Los Angeles. Optimism surrounding the machine age imbued the style with a vigorous sense of movement and progress.

State-of-the-art building materials were also heavily favored. As evidenced by many structures along the Miracle Mile, concrete and stucco were preferred, along with glazed terra cotta and terrazzo. Polychromy was another hallmark of Art Deco exteriors and interiors with geometric patterns, also referred to as "Zigzag Moderne." The Pellissier Building at Wilshire and Western by Morgan, Walls and Clements and the Eastern Columbia Building (Claud Beelman, 1929) in Downtown Los Angeles are prime examples of how strong colors with powerful motifs, such as chevrons and sunbursts, were dramatically used.

Combining black and gold to create a dazzling effect was another unique practice of the style. Clements employed this chromatic contrast for the Security-First National of Los Angeles building at 5209 Wilshire Boulevard as he had on the Richfield Oil Building. The Selig Building/Crocker Bank Building at Third Street and Western Avenue, built for a haberdashery in 1931 by architect Arthur E. Harvey, contains a similar black and gold scheme. It has since functioned as a bank branch and nightclub, and currently contains a variety of small businesses. This structure and 5209 Wilshire are the only two identified black and gold glazed terra cotta Art Deco buildings that remain in Los Angeles.

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While glazed terra cotta was often used in earlier buildings to imitate marble or stone (even by some Art Deco practitioners, such as with Claud Beelman's more subdued 9th & Broadway Building across the street from his flamboyant, blue-green Eastern Columbia Building), the dramatically polychrome glazed terra cotta buildings from 1928 to 1930 are remarkable and distinctive buildings in all of the limited places where they appear in the cityscape. Downtown, there were three that fit this profile: the Eastern Columbia Building at South Broadway and 9th Street (Claud Beelman, 1929-1930), the Sun Realty/Bankers Building at 629 South Hill Street (Claud Beelman, 1930), and the Richfield Oil Building at 6th and Flower Streets (Morgan, Walls and Clements, 1928). The former two are green or blue-green and the latter, now demolished, was black with gold ornamentation. Three other buildings, both in or near the Wilshire Corridor, carried the drama of downtown Art Deco out of the central core: the Pellissier building at Wilshire Boulevard and Western, the Selig Building/Crocker Bank Building at Third Street and Western, and the Security-First National Bank at 5209 Wilshire Boulevard. Of the two examples, 5209 Wilshire retains significantly more of its exterior and interior historic integrity than the building at Third and Western.

All of the five buildings mentioned above have local or national landmark status, or have been determined eligible for listing in the National Register of Historic Places. The Pellissier building was listed on the National Register of Historic Places in 1979 and is City of Los Angeles Historic-Cultural Monument Number 118. The Eastern Columbia Building is Historical-Cultural Monument Number 294 and is also included in Broadway's National Register Historic Theater District. The structure at 629 South Hill Street has 3S status, meaning that it appears eligible for listing in the National Register as a separate property. The Security-First National Bank of Los Angeles building at 5209 Wilshire currently has 2S2 status and therefore was determined eligible for separate listing by a consensus determination in 1982 and 1983. The black and gold glazed terra cotta Selig/Crocker Bank Building at Western Avenue and Third Street is City of Los Angeles Historic-Cultural Monument Number 298.

As far as has been observed and published, the two smaller buildings and their larger counterpart, the demolished Richfield Oil Building, are the only three black and gold Art Deco buildings that existed in Los Angeles. Office buildings that combined gold with dark shades, including the American Standard (formerly American Radiator) Building in New York City (Raymond Hood and André Fouilhoux, 1923-1924) and the Carbide and Carbon Building in Chicago (Daniel and Hubert Burnham, 1929), were major landmarks in several American cities during the pre-Depression era. The American Standard building is listed on the National Register of Historic Places and the Carbide and Carbon Building was designated a Chicago landmark in 1996. While Los Angeles has lost its equivalent landmark to demolition, the Security-First National Bank branch, designed by the same architects in the same period and honored in 1930 with an award from the local American Institute of Architects chapter, remains.

Following the height of Art Deco, the Streamline Moderne style was an economic and stylistic response to the ravaging effects of the Great Depression. Streamline structures continued to suggest modern values of movement and rejection of historic precedents, but with far less opulence and more restraint than Art Deco of the late 1920s and early 1930s. Streamline Moderne suited the interests of Miracle Mile businesses perfectly through the 1930s, as the massing and fenestration appropriately caught the attention of pedestrians and drivers, and fit the community's forward-thinking ethos. Best of all, Streamline Moderne buildings cost far less than their high style Art Deco precursors. Large-scale buildings, such as supermarkets and drug stores, became popular in this style. The numerous

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Ralphs stores designed by Stiles Clements, such as the Westwood Village location, were fine examples, along with the Sontag Drug Store on the Miracle Mile.

Architect Stiles O. Clements in Context

Stiles Oliver Clements (1883-1966) was one of the most prolific and significant architects in Los Angeles. He was responsible for numerous buildings that have since become treasured Los Angeles landmarks, both with the firm Morgan, Walls and Clements, and as an independent practitioner. A native of Maryland, Clements received his undergraduate education at Drexel Institute in Philadelphia, and continued his education at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts in Paris. He worked briefly in New York City, and then began his Los Angeles-based career in 1911 with the firm of Morgan, Walls and Morgan founded in 1888. When Octavius Morgan, Sr. retired in 1920, Clements became partner with Octavius Morgan, Jr. and John A. Walls. The firm changed its name to Morgan, Walls and Clements, even though Morgan ceased to be active with the firm after 1922. In 1937, the firm reflected the sole proprietorship and was renamed Stiles Clements and Associates until Clements retired in 1965.

Clements was known as an architect who was remarkably adept at adapting a range of architectural styles to fit the wishes, needs, and requirements of his wide-ranging clientele. He designed hundreds of buildings across the city, ranging from major theaters and office towers to modest assignments, such as a pedestrian bridge addition to a church. Clements was responsible for approximately eighty markets for the Ralphs and Vons grocery chains, fifty Sears stores, forty Bank of America branch buildings, and dozens of buildings on Wilshire Boulevard alone, including the Security-First building and the Churrigueresque style Ralphs store at 5623 Wilshire (1927, demolished). Morgan, Walls and Clements executed commissions in nearly every architectural style, including Spanish Colonial Revival, Art Deco, Churrigueresque, Mayan Revival, and Streamline Moderne.

Some of the best known buildings designed under Clements's leadership include the Mayan Theater in downtown Los Angeles (1926-27, City of Los Angeles Historic-Cultural Monument No. 460); the El Capitan Theater on Hollywood Boulevard (1926, HCM No. 495); the Chapman Park Market and Studio Building on Sixth Street (1928-29, HCM Nos. 386 and 280); the Assyrian style Samson (renamed Uniroyal) Tire Plant (1929); the Adamson House in Malibu (1929, listed on the National Register in 1977); the U.S. Naval and Marine Corps Armory in Chavez Ravine (1939-40); and the Hollywood Turf Club (1947, also called Hollywood Park). Following the model of Union Square in San Francisco, Clements proposed and designed the underground parking garage at Pershing Square in 1950.

Clements's mastery of massing, materials, and application of decorative ornament fully embodied the whimsy and lavishness of the Art Deco style. As evidenced by the Richfield Oil Building (1928-30), the polychromatic Warner Brothers Western Theater/Pellissier Building (later renamed the Wiltern, 1930-31) and the Security-First National Bank of Los Angeles building at 5209 Wilshire Boulevard, Clements excelled at designing Art Deco style buildings. Clements also used a deft hand in creating impressive and large Streamline Moderne structures, such as Thomas Jefferson High School (1936) in South Los Angeles, and the numerous locations of the Ralphs grocery chains.

According to Clements's daughter, the Richfield Oil Building was the architect's favorite building among his own repertoire. This structure was demolished in 1968, two years after Clements's death. The black and gold color

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scheme articulated with glazed terra cotta and other "Zigzag Moderne" design elements from the Richfield Oil Building were incorporated on a much smaller scale at the Security-First National Bank of Los Angeles building on Wilshire Boulevard. The aesthetic program fit in with the emerging unique streetscape along Wilshire in this stretch between La Brea and Fairfax Avenues that became known as the "Miracle Mile" after its surprising success. The firm received an award from the American Institute of Architects for the Security-First National Bank of Los Angeles building on Wilshire Boulevard in 1930. As the Richfield Oil Building no longer remains, the Security-First National Bank of Los Angeles building is the most closely associated structure with Clements that contains the unique elements and deft design skill which characterized his use of black and gold glazed terra cotta. The building is a rare smaller example of Clements's stylistic commercial work.

Conclusion

The Security-First National Bank of Los Angeles is eligible for listing in the National Register of Historic Places under Criterion C as an outstanding example of the Art Deco style and the firm Morgan, Walls and Clements. The architecture and design of the Security-First National Bank of Los Angeles branch located at the eastern end of the Miracle Mile conveyed the excitement and modernity of the era. The highly decorative black and gold glazed terra cotta façade and geometric interior elements articulated the distinctiveness of the Miracle Mile, and the building remains an exceptional example of the Art Deco and Zigzag Moderne style. In addition, it is a significant example of the work of Morgan, Walls and Clements, a noted Los Angeles-based architectural firm, and Stiles O. Clements in particular. Clements designed numerous buildings in a variety of styles throughout Los Angeles, many of which have become associated with the region's architectural heritage and historically significant built environment. The Security-First National Bank of Los Angeles Miracle Mile branch building is also one of the city's few remaining examples of black and gold glazed terra cotta Art Deco style façades.

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Section 9: Bibliography

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Security-First National Bank of Los Angeles
5209 Wilshire Boulevard
Los Angeles, California

Additional Documentation: Photographs

Name: Security-First National Bank

Location: 5209 Wilshire Boulevard
Los Angeles, California 90036

Photographer: Jessica N. Ritz

Date of Photographs: October 28, 2004

Location of Negatives: Historic Resources Group
1728 North Whitley Avenue
Los Angeles, CA 90028

1. Primary (south) elevation from Wilshire Boulevard sidewalk. Northwest view.
2. Primary (south) elevation, detail of east entrance and façade area. North view.
3. Rear (north) and east elevations, Southwest view.
4. Front façade glass and west entrance area, Southwest view.
5. Ground level, North view.
6. Rear area of ground level and vault doors, Northwest view.
7. Conference room in former vault. Southeast view.
8. Mezzanine level near stair landing, Northwest view.
9. Mezzanine level, Southeast view.
10. Mezzanine level, Southwest view.

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Photograph (circa 1930) from Los Angeles Public Library Photo Collection.

