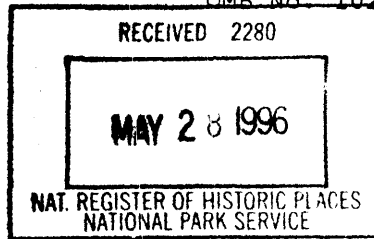


United States Department of the Interior
National Park Service



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 North Harper Avenue Historic District

other names/site number N/A

=====

2. Location

=====

street & number see continuation sheet not for publication N/A
city or town West Hollywood vicinity N/A
state California code CA county Los Angeles code 037 zip code 90069

=====

3. State/Federal Agency Certification

=====

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide X locally. (See continuation sheet for additional comments.)

Harold Abeyta Deputy 5/20/96
Signature of certifying official Date

State Historic Preservation Officer
State or Federal agency and bureau

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Multiple Dwelling</u>
<u>Domestic</u>	<u>Secondary Structure</u>
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Multiple Dwelling</u>
<u>Domestic</u>	<u>Secondary Structure</u>
_____	_____
_____	_____
_____	_____
_____	_____

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Late 19th and 20th Century Revivals
Spanish/Colonial Revival
Mediterranean Revival
Chateausque
Monterey Revival

Materials (Enter categories from instructions)

foundation	<u>CONCRETE</u>
roof	<u>TERRA COTTA</u>
	<u>STONE: Slate</u>
	<u>ASBESTOS</u>
walls	<u>STUCCO</u>
	<u>BRICK</u>
	<u>WOOD</u>
	<u>CONCRETE</u>
other	<u>CERAMIC TILE</u>
	<u>METAL: Iron</u>

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

See continuation sheet

=====
8. Statement of Significance
=====

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1923-1931

Significant Dates N/A

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation N/A

Architect/Builder Zwebell, Arthur & Nina (Designers)
Bryant, Leland A. (Architect)
Northman, Edith M. (Architect)
Hawes, Arthur W. (Architect)
Kolyer, Clinton B. (Builder)

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

=====
9. Major Bibliographical References
=====

(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: City of West Hollywood, Planning Division

=====
10. Geographical Data
=====

Acreage of Property 3

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>11</u>	<u>373825</u>	<u>3773340</u>	3	_____	_____
2	_____	_____	_____	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 Lauren Bricker, Architectural Historian & Janet Tearnen, Historian
organization N/A date April 10, 1996
street & number 1405 Garden telephone (909) 793-3759
city or town Redlands state CA zip code 92373
=====

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
numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

(Complete this item at the request of the SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____
=====

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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North Harper Avenue Historic District
name of property
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county and state

Street & Number

8225-37, 8250-62, 8264 Fountain Avenue and 1300-08, 1301-09, 1312, 1320-24, 1330,
1334-36, 1338-52, 1354 N. Harper Avenue

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North Harper Avenue Historic District
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Narrative Description

The North Harper Avenue Historic District is comprised of eight contributing apartment buildings, one contributing automotive garage with attached dwelling unit, and two non-contributing apartment buildings. The contributing buildings were constructed during the period 1923 to 1931 and represent variations in 20th century period revival style architecture--specifically Mediterranean Revival and Chateausque. They range in height from one to four stories and are composed as large, simplified geometric forms which virtually fill their entire lots. The district is located in an urban residential neighborhood. It is bounded on the south by Fountain Avenue, and extends northward on North Harper Avenue to a point approximately midway between Fountain Avenue and Sunset Boulevard. The apartment buildings with exposed elevations on the heavily trafficked Fountain Avenue are built on or close to the property line, while those located on the quieter, well-treed North Harper Avenue are set back from the street by approximately ten feet. The automotive garage is set back from Fountain Avenue by approximately eighty feet. Landscape features play an important role in the cohesive appearance of the North Harper Avenue Historic District. This is evident in the use of landscape elements that are visible from the street, e.g., street trees, foundation plantings. Historic landscape is also an extremely important component in the design of the enclosed and partially enclosed outdoor spaces of the individual buildings. The district's two non-contributing apartment buildings are located roughly in the center of the district on adjacent lots, on the east side of North Harper Avenue. One (1320-24 N. Harper) was originally a grouping of three two-story Spanish Colonial Revival style flats buildings, which served as a contributor to the locally designated district (1991). It was replaced in 1992 with a Spanish Colonial Revival Style apartment building. This new building is similar in massing to the contributors and respects the prevailing front-yard set back. The second non-contributor (1312 N. Harper) was built in 1956, and replaced a single-family dwelling. It is heavily landscaped and barely visible from the street. The non-contributors do not detract from the historical character of the district. The area surrounding the district is densely developed, primarily with post-World War II era apartment buildings. During the period of significance, however, the area was characterized by single-family dwellings. Although there were a few 1920s era apartment buildings scattered throughout the neighborhood (some of which are extant) the concentration of apartments along North Harper and Fountain Avenues was, and is, the only grouping of its kind in West Hollywood. Despite new development, the district has remained intact, and the individual buildings retain a high level of integrity of design.

8225-8237 Fountain Avenue (Patio del Moro, Building A)

The Patio del Moro, built in 1925, is a two-story courtyard complex of seven maisonette apartments. Located on the north side of Fountain Avenue, the U-plan building occupies most of the lot. The U-configuration opens toward the east, providing space for a deep and narrow courtyard. A private rear patio is located at the northern end of the lot. The wood stud frame building is composed of simple geometric volumes. A parking garage is incorporated at the ground level of the

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street facade. Architecturally, the building is of the Spanish Colonial Revival style with extensive Moorish detailing. The building's Islamic character is manifested in a number of features. These include the horseshoe-arched entrance and tunnel leading to the courtyard, a copper-domed Tunisian tower, tiled fountains in the public and private patios, and horseshoe and pointed-arch doorways and windows within each unit. Despite the distinctive character of these elements, the overriding architectural character of the building is the Spanish Colonial Revival of the twenties. Simple, geometric volumes are sheathed with stucco that has been stained with colored washes. Gabled and shed roofs are covered with terra cotta tile. Ornamental ironwork and glazed tile are extensively used throughout the building.

The courtyard patio is comprised of a two-story Spanish baroque open fireplace and a blind arch framing a built-in bench on the west wall. On the east side of the patio is a wall-mounted tile and bas-relief fountain which flows into a tiled reflecting pool.

Very little of the exterior of the Patio del Moro has been altered since it was constructed. In the late 1960s, two of the three clerestory windows at the mezzanine-level of the street facade were replaced with aluminum frame windows; a third window was enclosed. A pinnacle, which was originally placed on the entrance parapet, has fallen from the building and has not been replaced. The building is in good condition and retains integrity of design.

The Patio Del Moro is individually listed on the National Register (1986).

8250-62 Fountain Avenue (Les Maisonettes, Building B)

Built in 1927, this three-story-and basement, sixteen-unit apartment is located at the southwest corner of Fountain and North Harper Avenues. The rectangular-plan building occupies most of the westward sloping lot. Its wood stud frame structure rests on a concrete perimeter foundation. The walls are sheathed in stucco; its sharply pitched flat-topped hipped roof is covered with slate tiles.

Architecturally, the building is Chateausque in style. This imagery is conveyed through the use of several Medieval-derived elements: a small corner tower, or tourelle, located at the northeast corner of the building; gabled dormers that pierce the roofline; and masonry chimneys. Each of four entrances is accessible from brick steps. A segmental arched hood shelters a single doorway surrounded by a compound basket handle arch. Vertical rows of paired casement windows with transom lights flank the entries. Elaborate, low relief panels are located in the gable ends of the dormer windows and the spandrel panels. Additionally, quoins and rope molding surround window and door frames. Gothic arched leaded lights punctuate the tourelle and some wall panels. Along the North Harper Avenue elevation of the building, a section of the first story projects slightly to the east, providing space for a second story balcony.

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Unlike the other contributors to the district, no parking is provided within the building. This is due to the construction of a detached automotive garage located at 8264 Fountain Avenue.

The building maintains a good level of integrity of design. Exterior alterations include the addition of four metal canopies which project over the entries (1944), the enclosure of rear exterior double staircases (1953), the removal of pinnacles which were originally located over the dormer windows and tourelle roof (1962), and the addition of rear third-story balconies which are supported by tall steel poles (1965). The building is in very good condition.

8264 Fountain Avenue (Automotive Garage for Les Maisonettes, Building I)

This one-story concrete block garage was constructed in 1927 as parking for Les Maisonettes. It is located on a separate lot (one lot to the south and one to the west). Access to the garage is on axis with a driveway located adjacent to the western property line of Les Maisonettes. It is a rectangular plan building with a low-pitched, flat-topped hip roof. A one-story dwelling unit is constructed on top of the northwest corner of the garage roof. It is a gable-roofed, stucco-over wood-stud frame building. Stylistically it is characterized as Spanish Colonial Revival with some Craftsman details. Access to the dwelling is via a staircase set behind the north wall of the garage. At the northeast corner of the roof of the garage, a wood-fence encloses what appears to be a roof garden.

The garage building maintains a good level of integrity of design. Entrance to the garage is through a recent roll-up metal door. Portions of the garage's western and southern walls have been incorporated into individual landscape schemes by neighboring property owners. A garage is attached to the western half of the north facade of the concrete block garage. This garage is on a separate legal lot, under separate ownership (8266 Fountain Avenue). It has no historical association with the district, and is not located within the district boundaries.

1300-08 N. Harper Avenue (Mexican Village, Building C)

Constructed in 1923, the Mexican Village was the first of the North Harper Avenue apartments. This one- and two-story nine-unit courtyard apartment is located at the northeast corner of North Harper and Fountain Avenues. The virtually square plan of the building is organized around a central courtyard. The major entrance to the concrete-block building is deeply set-back from North Harper Avenue. A secondary entrance and incorporated parking bays are accessible from Fountain Avenue. The building is predominately one story; a second story with a cantilevered balcony forms the eastern end of the building. Access to the second story is from the patio.

The Spanish Colonial Revival imagery of the building is conveyed through the use of stucco-sheathed walls, sheltered by tiled shed roofs. The major entrance is defined by an arched opening that is secured by an iron gate. Two square chimneys,

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placed symmetrically to the right and left of the arch entranceway, punctuate the roof. Red quarry tile paving is used throughout the entryway and courtyard area. A small covered patio projects from the entrance facade.

The first story apartments open onto a central courtyard which is circled with a heavy wood post and beam corridor (covered walkway). The door to each unit is distinct, each characterized by a different carved or inset pattern. Casement windows illuminate the interiors; many of these are covered by decorative wooden grilles. The courtyard is densely landscaped; the landscape effectively screens the units from each other. In the center of the patio is a large stone fountain. An outdoor fireplace with a decorative relief panel is located on the north wall of the courtyard.

The concrete and brick veneer retaining wall running along the western property line, the tile lining the entrance walkway, and the flower bed planter at the western perimeter of the building are of recent construction. The building is in very good condition and retains integrity of design.

1301-09 N. Harper Avenue (Romanesque Villa, Building D)

This three-story-above-basement, twelve-unit apartment building, constructed in 1928, stands at the northwest corner of Fountain and North Harper Avenues and is Spanish Colonial Revival in style. Rectangular in shape, it is terminated by a low-pitched roof covered with terra cotta tile. The building's massing is comprised of a central, recessed three-story-and-attic section that is flanked by three-story wings to both the north and south. The northeastern corner is marked by a large square tower with an octagonal turret. The turret is topped by a terra cotta tile roof and Spanish galleon weather vane.

The building rests on a partial subterranean parking garage, sunken into the gradually sloping site. A flat arch, framed by brackets on the south side elevation, forms the entrance to the garage. The ground floor of the south elevation and the south end of the east elevation are distinguished by deeply incised concrete work. Openings that provide light for the garage are covered by decorative grillework. At the first floor, circular and flat-headed casement windows illuminate the building's interiors. Corner quoins and pierced stucco grilles articulate the facades. The cornice is visually strengthened by a deep corbelling. The main entrances are accessible from a small raised platform located within the recessed bay at the center of the east elevation. The platform is defined by a stone balustrade and a pair of piers flanking a wide cement stairway. The arched entries and pairs of arched casement windows are set in aediculae of Churrigueresque ornament on the first and second stories. Wrought iron and semi-circular stucco balconies punctuate the second and third floors. An arcaded loggia articulates the attic level of the central portion of the building.

No exterior alterations are apparent. The building is in good condition and retains integrity of design.

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1312 N. Harper Avenue (Building J)

This two-story apartment building, roughly rectangular in plan, was constructed in 1956, replacing a single-family dwelling. It is heavily surrounded by landscaping and is barely visible from the street. It is a non-contributor to the North Harper Avenue Historic District.

1320-24 N. Harper Avenue (Building K)

This Spanish Colonial Revival style courtyard apartment building was constructed in 1992, replacing a grouping of three two-story Spanish Colonial Revival style flats buildings. This new building is similar in massing to the contributors and respects the prevailing front-yard set back. It is a non-contributor to the North Harper Avenue Historic District.

1330 N. Harper Avenue (El Pasadero, Building E)

Built in 1931, this fourteen-unit, two-story-and-basement Spanish Colonial Revival courtyard apartment building is located on the east side of North Harper Avenue. The U-plan building is composed around a deep and narrow central space which is open toward the street. The wood stud frame building rests on a reinforced concrete, partially subterranean garage. The street facade is dominated by a symmetrically placed pair of towers. The southern tower is square in plan; the northern tower is octagonal in plan. Street access to the building is via a double staircase. A pointed-arch ceremonial gateway, located between the towers, formally defines the entrance to the courtyard. Beyond this point, a staircase leads to a covered bridge that provides access to the second story units located at the front or western end of the building; another staircase, at the rear of the courtyard provides access to the remaining upper units.

The Spanish Colonial Revival imagery of the building is conveyed through the use of white stuccoed walls, covered with low-pitched pyramidal hipped and gabled roofs covered with terra cotta tile. Rounded and pointed arches articulate various openings throughout the building, including the garage entrance. Cornice detailing includes arched corbelling, decorated friezes, and wrought iron brackets. An elaborate wrought iron balcony wraps around the northwestern corner of the octagonal tower. A simple wood balcony, located at the southwest corner of the square tower, articulates the tower's second story open loggia.

From the courtyard, the entrances to the individual units are defined by shallow shed roof overhangs. The doors have distinctive carved panels, often with a single window in the upper section. Interior illumination is provided by French doors with decorative wrought iron balconies, multi-pane casement windows, fixed pane arched clerestory windows, large fixed pane double arched windows, and a large

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Palladian window on the north side of the courtyard. A historic painted metal sign with "El Pasadero" is located to the north of the driveway.

A large Palladian window on the north wall of the courtyard does not appear to be original. The building is in very good condition and retains integrity of design.

1334-36 N. Harper Avenue (Casa Granada, Building F)

This three-story-and-basement and four-story, apartment building is located on the east side of North Harper Avenue. Built in 1929, it is a brick masonry structure that rests on a partially subterranean reinforced concrete garage. The apartment units are organized in a two-part U-configuration: the three-story front (western) section of the building is L-shaped; a four-story L-shaped rear wing of the building completes the U-plan. The composition is open to the south, providing space for a balustraded terrace.

Architecturally, the building utilizes the Spanish Colonial Revival style. A baroque staircase leads from the street to the terrace. The walls are sheathed in stucco and the hipped roof is covered with terra cotta tile. A quality of verticality is conveyed through the emphasis of decorative elements along the upper stories and above the roofline of the building. These features include a square bay at the southwest corner of the street elevation, surmounted by a domed octagonal cupola; and a square tower with an octagonal roof, topped by a Spanish galleon weather vane, projecting above the southwest corner of the rear wing of the building. A circular tower provides the visual "joint" linking the front and rear sections of the building. In addition, vertical rows of casement windows culminate in decorative aediculae and projecting semi-circular balconies. Other features include a rectangular stucco chimney that pierces the roof on the street side, Moorish horseshoe-arched entrances to the units, and quoin patterns at the corners and window surrounds. A flat arch and bracketed corner entranceway leads to the automobile garage in the rusticated first section.

The terrace comprises the principal outdoor space for the building. A shallow, rectangular concrete pond is located near the northwest corner of the terrace. Potted plants are placed around the pond and along the edges of the terrace. No exterior alterations are apparent. With the exception of some visible earthquake damage, the building appears to be in good condition and retains integrity of design.

1338-52 N. Harper Avenue (Villa Sevilla, Building G)

Constructed in 1931, this two-story-and-basement and three-story courtyard apartment stands on the east side of North Harper Avenue. It is a wood-stud frame building that rests on a reinforced concrete, partially subterranean garage. The white stuccoed building is capped by a low-pitched hipped and shed roof covered with terra cotta tile. The Monterey Revival imagery of the building is conveyed through

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the use of a second story cantilevered balcony that projects across the principal facade. The balcony is covered by a shed roof with wood posts.

An asymmetrically composed flight of stairs leads from the street to an arched opening. A barrel vaulted passageway, nestled beneath the cantilevered balcony, provides access to the courtyard. Decorative tile paving ornaments this passageway. On three sides of the courtyard, the building rises two stories; at the rear of the courtyard is a three story wing. The third floor is marked by a continuous recessed balcony with shed roof supported by wrought iron railings. Entrances off the courtyard are articulated by projecting balconies, and gable and shed roofed extensions.

The courtyard is paved with tile. At the rear of the courtyard is an octagonal catch basin with a fountain with glazed tile along its rim. Palm trees, and lush planting frame the open space of the courtyard, and the street elevation of the apartment building. In 1967 there was extensive damage to four apartment units which were located on the south side of the courtyard. The only apparent exterior alteration resulting from the repairs to these units is a simplification to the original design of their balcony supports. Another exterior alteration to the building was the replacement of the fountain in 1994-95 with a structure of more recent date. The building is in good condition and retains integrity of design.

1354 N. Harper Avenue (Casa Real, Building H)

The Casa Real was constructed in 1931, and stands on the east side of North Harper Avenue. It is the first building in the district when approached from the north. The four-story-and-basement brick building, with a reinforced concrete partially subterranean garage, is rectangular in plan, and occupies most of the lot. Deep light wells are inserted on the south and north elevations.

The building is Mediterranean Revival in style. A flat roof, with gabled parapet covered with red-clay tiles, terminates the building. A double row of denticulated molding forms the cornice. Flat pilasters with Zigzag Moderne stepped brackets located at the fourth story, define the edges of the building. The pilasters extend above the roof line to form the gabled ends of the side parapets. A rounded strip of molding and a band of blue and speckled decorative tiles distinguish the top story from the lower floors. Four rows of slightly-recessed, paired casement windows, and a row of double casement windows bordered by single windows of the same size compose the facade. Half-circle-transom windows cap the lower story fenestration and subtle quoining surrounds them. Decorative iron balustrades partially cover these windows.

A floor-length double casement window with a small iron balconette projects over the building entrance on the top story. The deeply-recessed arched entrance hides a large wooden door surrounded with an arch of beveled glass panels. Two decorative iron lamp posts are located at the base of the entrance stairway. Two large blue urns sit on the stairway rail further marking the entrance. A subtle-

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voussoir-pattern over the arched entrance is inscribed with "Casa Real." Centered over the entrance is a decorative medallion. Two windows covered with decorative grille-work and topped by ornamented flat pediments flank the entrance. Rustication distinguishes the ground floor of the building. A bracketed flat-headed entrance leads to the parking garage. Sea-green paint on the gutters and window panes highlight the muted stucco facade. No exterior alterations are apparent. The building is in very good condition and retains integrity of design.

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Statement of Significance

The North Harper Avenue Historic District is eligible for listing on the National Register of Historic Places under Criterion C, as a unique concentration of buildings that are significant to the evolution of apartment building design in West Hollywood during the 1920s and early 1930s. The nine contributing buildings, constructed between the years 1923 and 1931, are representative of 20th century period revival style architecture--eight are variants of the Mediterranean Revival, and one is Chateausque. Collectively, the buildings convey a unique sense of time and place, and express the range of apartment building design that came to be characteristic of West Hollywood.

The significance of the district has been officially recognized by the City of West Hollywood with its designation, in 1991, as the Harper Avenue District. The district's boundaries are identical to the proposed National Register district, except that it includes an apartment building at 1320 North Harper (which has subsequently been replaced), and excludes the garage at 8264 Fountain Avenue. In addition to this local designation, the Patio del Moro (8225-37 Fountain Avenue, Arthur and Nina Zwebell) is listed individually on the National Register of Historic Places (1986).

Few publications have appeared on the history and development of apartment buildings in West Hollywood and more generally Los Angeles. Courtyard Housing in Los Angeles, by Stefanos Polyzoides, et. al., the definitive study of courtyard apartment buildings, is one of the few publications on the subject. Polyzoides discusses four of the apartment buildings located in the district. Among these, Mexican Village (now known as the Villa Primavera, 1300-1308 North Harper Avenue, Arthur and Nina Zwebell) and Patio del Moro are seminal works in the development of the courtyard apartment building. (1) The authors consider Villa Sevilla (1338-1352 North Harper Avenue, Edith M. Northman) and El Pasadero (1330 North Harper Avenue, Arthur W. Hawes) as among the "most important courtyards in Los Angeles." (2) In the most recent edition of their guide to Los Angeles architecture, Los Angeles, An Architectural Guide (1994), David Gebhard and Robert Winter group the Patio del Moro, the Villa Sevilla and the Romanesque Villa (1301-1309 North Harper Avenue, Leland A. Bryant) with several other buildings located in the area under the heading of "Garden Apartments." The authors note that these buildings "are generally at their best in the Spanish Colonial Revival mode and are generally charming if not great architecture." (3) Another source, Charles Lockwood's The Guide to Hollywood and Beverly Hills, includes the Mexican Village and Patio del Moro in the "Fountain Avenue Tour." (4)

In order to establish a more complete context within which to evaluate the architecture of the district, an intensive review of primary and secondary materials was conducted. Historic photographs, maps and written documentation were reviewed in the archives devoted to the architecture and history of the Los Angeles area. Articles on apartment buildings and their architects/builders were examined in local newspapers, regional and national professional architectural periodicals, and popular journals.

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The results of this research revealed that several factors contributed to the formation of the 1920s-early 1930s apartment buildings found in West Hollywood: a sizable community of individuals chose to reside in apartments rather than in single family dwellings; the available building technology allowed for variation in the height and form of apartment buildings; and that there was a consensus among developers and residents that the imagery of the leading period revival modes, especially those derived from the Mediterranean world, created a quality of domesticity that was appropriate to the apartment building.

In the period of the 1920s-early 1930s, the apartment building enjoyed an unprecedented local and national popularity. Across the country, the number of families housed in apartments almost doubled from 1921 to 1927.(5) In the Los Angeles area there was a demand for high quality apartments. This was particularly true for West Hollywood which was becoming an increasingly attractive area, due in large part to its location between the flourishing communities of Hollywood and Beverly Hills, and the rapid growth of the motion picture industry. Indeed, many of the apartment buildings constructed during this era catered to the needs of movie people.

West Hollywood, then an unincorporated section of Los Angeles County, was like other predominantly residential sections of the Los Angeles region, an area that was dominated by single family dwellings. This meant that new apartment building construction frequently replaced existing dwellings.(6) It also suggested that if the area was to perpetuate the qualities that made it attractive to new settlers and tourists (always an important factor in the local economy) it was important that the apartment building should retain what one apartment manager referred to as a "real homelike atmosphere...Give the people that feeling of home comfort in an apartment and they come to regard it as their own home."(7)

During the 1920s, West Hollywood developed a reputation for its luxury housing, as apartment buildings became a dominant direction in residential construction. Apartment construction was more prevalent in the foothill area of West Hollywood, with individual buildings scattered around the blocks adjacent to the North Harper Avenue Historic District. However, the district remains unique as a grouping of apartment buildings which, in a highly concentrated geographic area, displays the range in apartment building design characterizing the era.

Until the beginning of the twenties, most Los Angeles area apartments were constructed downtown and in nearby historic neighborhoods. The dominant apartment building type was a two- to three-story building, often with commercial units on the ground floor. These buildings were of wood frame or brick masonry construction. Their box-like forms, often with a central set-back, were lightly cloaked in the imagery of the Mediterranean Revival. This vocabulary was expressed through the use of stucco-clad walls, plaster ornament over doors and windows, and a roofline that was created by a shaped parapet or projecting elements at the cornice.(8) Typically, the architectural ornament was confined to the entrance facade, with the remaining exterior walls treated as flat-roofed surfaces relieved by an unadorned fenestration pattern. This apartment building type is represented in the district by Casa Real

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(1354 North Harper Avenue, Clinton B. Kolyer), albeit, in a somewhat taller and more massive form than was characteristic of its predecessors.

An alternative type of low-scale multiple-unit dwelling was the bungalow court. It was a logical outgrowth of the Craftsman bungalow which had been constructed in southern California since the first decade of the twentieth century. (9) Typically, the bungalow court consisted of small residential units framing a central courtyard or landscaped area. The earliest bungalows utilized the architectural vocabulary of the Arts and Crafts Movement. However, the contemporaneous interest in the Mission Revival soon stimulated the design of bungalow courts that was associated with the Mediterranean tradition. (10)

Occasionally, taller apartment buildings were constructed in the Los Angeles area in the years prior to the twenties. These buildings, ranging in height from six to eight stories, were characterized in the architectural press as "modern apartment houses [built] on lines similar to the big structures of New York City." (11) These buildings were realized through the use of a fireproof reinforced concrete structure, which housed an elevator and other modern mechanical devices. Contemporary publications portrayed the luxurious existence provided by modern apartment buildings. (12) The buildings usually incorporated well-appointed communal spaces, a roof garden, and provision for domestic services. Infrequently, an automotive garage was attached to the building. By the '20s, the incorporation of the garage within the building envelope was a standard, though not universally applied, feature of the apartment building. (13) This is evidenced in the district's contributing buildings, which all have incorporated parking with the exception of the Les Maisonettes (8250-8262 Fountain Avenue). A detached garage serves this apartment building. (14)

By the early twenties, designers of Los Angeles area apartment buildings began to conceptualize the buildings as three-dimensional objects. The mass of the building was broken-up into simple geometric forms, which were set-back from the street, or arranged around a core open area, usually a patio or terrace. The sculptural quality of the buildings was further enhanced by the use of corner towers, roof configurations, projecting balconies, baroque staircases, and highly decorative surface ornament. These architectural elements were standard features of the two most popular vocabularies for apartment building design in West Hollywood--the Spanish Colonial Revival and Chateausque.

Within the district, notable examples of this apartment building type are represented by the works of the prominent Los Angeles architect Leland A. Bryant. These works include the Spanish Colonial Revival style Romanesque Villa and Casa Granada (1334-36 North Harper Avenue), and the Chateausque style Les Maisonettes. Bryant is a figure credited with some of the finest apartment buildings constructed in West Hollywood and the Los Angeles area during the 1920s and early 30s. A number of his best known works in West Hollywood (located outside the district) are Chateausque apartment buildings; these include the Beau Sejour (c. 1920s), virtually a pendant piece to Les Maisonettes; La Fontaine (1928); and the Granville, formerly the Voltaire (1929). He was also the architect of the Sunset Tower, a prominent Zigzag Moderne apartment building (1929-1931). Other examples of large,

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highly sculptural apartment buildings in West Hollywood are Arnold Weitzman's Chateausque style Chateau Marmont (1928), and S. Charles Lee's Spanish Colonial Revival style El Mirador (c. 1920s).

So important was the Mediterranean Revival (including the Spanish Colonial Revival) to the regional imagery of West Hollywood and the Los Angeles area, that its architectural vocabulary was applied to several other apartment building types. Among these was the treatment of the building as a large single family dwelling. Two buildings within the district are products of this view--Mexican Village and Villa Sevilla. Buildings of this type, characterized by their horizontal orientation and low-scale, were constructed throughout West Hollywood, Santa Monica, and other westside Los Angeles neighborhoods. (15) The quality of domesticity was clearly conveyed through the house-like quality of these buildings. The application of architectural concepts associated with the single family dwelling was not surprising since the evolution of the Spanish Colonial Revival, and later the Monterey Revival was based primarily on the development of the house. The sheer volume of articles and books appearing during the 1910s and 1920s on the Spanish house in America document the growing sophistication of interpretation of the mode. (16) This literature would have been an available source material for the designers of buildings within the district.

The dominant apartment building type in the district is the courtyard apartment. The courtyard apartment building was derived from several sources. It was a logical outgrowth of the local bungalow court, integrating the discrete units into a single building. Polyzoides traces the European and Middle Eastern sources of the courtyard apartment house. Among the models he cites, which are applicable to the district's buildings, are the "urban patio house" and the "urban callejon." (17) The former has been a basic element of urban structure since western European antiquity. On the Iberian peninsula it can be traced through six centuries of Roman domination. The callejon is a dead-end urban street that is typical of Arab cities in southern Spain. Though it is composed of different buildings, the scale of the street, framed by the openings of the attached buildings creates a dynamic, unified space. A third ingredient in the development of 1920s and early '30s courtyard apartment houses was the contemporary interest in vernacular adobes of California, many of which were arranged around a central courtyard or patio. These buildings were the subject of numerous publications, including Donald R. Hannaford and Revel Edwards' Spanish Colonial or Adobe Architecture of California, 1800-1850 (1931). (18)

Two of the courtyard apartment buildings within the district, Mexican Village and the Patio del Moro, are works by Arthur and Nina Zwebell. Polyzoides, et.al., credit the Zwebells with originating

the highly refined deluxe court in Los Angeles...Their unique combination of business and design skills generated a set of exemplary buildings that served as a standard for most examples of courtyard housing that followed. From our perspective today, their work is valid as more than just a model for future housing experiments; it is also, in absolute terms, architecture of the highest quality - some of the finest ever created in Los Angeles. (19)

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Arthur Zwebell was the principal designer of the buildings, and Nina Zwebell functioned as interior designer, the latter being an important role in a period when furnished apartments were the norm. Polyzoides, et.al. believe that the Mexican Village was the "first known exceptional courtyard housing experiment." (20) According to a 1934 interview with Nina Zwebell, the building was conceived as "a faithful reproduction, down to the last most minute detail" of the well-known Estudillo Adobe, known as Ramona's Marriage Place (1829) which is located in San Diego. (21) The sources of inspiration for the Patio del Moro were considerably more distant - Spain and north Africa, at the behest of their client, a physician who was a frequent traveler to those locations. (22)

The Zwebells designed several other fine courtyard buildings in West Hollywood including The Andalusia (1926) and The Ronda (1927). These slightly later buildings followed the design parameters established by the apartment buildings located within the North Harper Avenue Historic District. Other courtyard apartment buildings similar in type to the Mexican Village and the Patio del Moro include several works by the firm of F. Pierpont and Walter S. Davis, e.g., Villa d'Este (1928) in West Hollywood. Like the Zwebells, this firm also played a significant early role in the development of the courtyard apartment building.

Villa Sevilla and El Pasadero are two other courtyard apartment buildings in the district. The Villa Sevilla follows the model of the "urban patio house" while the El Pasadero is an example of the "urban callejon."

Landscape features play an important role in the cohesive appearance of the North Harper Avenue Historic District. This is evident in the use of landscape elements that are visible from the street, e.g., street trees, foundation plantings. Historic landscape is also an extremely important component in the design of the enclosed and partially enclosed outdoor spaces of the individual buildings. The Mexican Village and Patio del Moro incorporate lush plantings and water elements in the design of their central patios. Each space is relatively small, and accessible from the surrounding units. Contemporary writers analyzing patios that successfully function as outdoor rooms, cite these features. (23) In the context of larger outdoor spaces of other apartment buildings (i.e., Casa Granada, Villa Sevilla), the landscape and water features are located in confined areas, toward the rear of the spaces, in order to create the appropriate quality of intimacy.

While a number of examples of 1920s and early 1930s apartment buildings are extant in West Hollywood, the North Harper Avenue Historic District is a unique grouping of apartment buildings from that historic period. It is a concentration of buildings that are significant to the evolution of apartment building design in West Hollywood. As a group the buildings convey a sense of time and place when the apartment building represented a dominant trend in residential architecture.

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1. Stefanos Polyzoides, Roger Sherwood, and James Tice, Courtyard Housing in Los Angeles, A Typological Analysis (Berkeley and Los Angeles: University of California Press, 1982), 66-75.
2. Courtyard Housing in Los Angeles, 129.
3. David Gebhard and Robert Winter, Los Angeles, An Architectural Guide (Salt Lake City: Peregrine Smith Publisher, 1994), 140-141. For an a national context of the concept of the "Garden Apartments" during the 1920s and '30s, see: Margaret J. Sylvester, "Garden Apartments, Buildings that Give to City Dwellers Some of the Advantages of Country Life," House Beautiful 66 (November 1929): 582-583, 622. John Taylor Boyd, "Garden Apartments in Cities," The Architectural Record 48 (July, July-August 1920): 52-74, 121-135; Henry Wright, "The Place of the Apartment in the Modern Community," The Architectural Record 67 (March 1930): 207-238. Henry Wright, "The Apartment House," The Architectural Record 69 (March 1931): 187. Wright, in his 1929 review of the apartment building illustrated two Los Angeles courtyard apartment houses, The Villa d'Este designed by Pierpont and Walter S. Davis (1928), and The Ronda, designed by Arthur B. Zwebell and Nina Louise Zwebell (1927). Henry Wright, "The Modern Apartment House," The Architectural Record 65 (March 1929): 272-276.
4. Charles Lockwood, The Guide to Hollywood and Beverly Hills (New York: Crown Publishers, 1984).
5. Joseph Henry Abel, "The Apartment House," in ed. Talbot Faulkner Hamlin, Forms and Functions of Twentieth-Century Architecture, III (New York: Columbia University Press, 1952), 50. "Trend Toward Apartment-House Living in American Cities, 1927," Monthly Labor Review of the U.S. Bureau of Labor Statistics, (June 1928): 1153-1162.
6. Sanborn Fire Insurance Map of Los Angeles, California, 10. 1919; rev. 1938; rev. 1943: 1088.
7. H.H. Howard, "Hotel and Apartment Management, Principles and Practice," The Apartment House Journal XI (December 1928): 6.
8. Examples of typical apartment houses are illustrated in The Apartment House Trade Journal V (March 1923): 14.
9. Robert Winter, The California Bungalow (Los Angeles: Hennessey & Ingalls, 1980), 58-67.

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10. See: "Concrete Cottages in California," The Architect and Engineer 30 (January 1913): 67-72. "Garden Apartment Houses of the West," Touchstone 5 (April 1919): 23-29. For a more typical example of an Hispanic bungalow court see: Francis Pierpont Davis and Walter R. Swindell Davis, Ideal Homes in Garden Communities, A Book of Stock Plans for the Garden City Company of California (New York: Robert M. McBride, 1916), 76.
11. Frederick Jennings, "Los Angeles the Home of Many High Class Apartment Houses," The Architect and Engineer 34 (September 1913): 65.
12. See: Randolph W. Sexton, American Apartment Houses of Today (New York: Architectural Book Publishing Co., Inc., 1929).
13. For a recent discussion of the factual and symbolic role of the automobile on residential architecture, see: Martin Wachs and Margaret Crawford, eds., The Car and the City (Ann Arbor: The University of Michigan Press, 1991.)
14. Los Angeles County Assessor's records indicate a direct relationship between the Les Maisonettes apartments and their garage. Both were constructed in 1927, and the two lots were under the same ownership at the time (Los Angeles County Assessor's Book 311; 6, 19-20, 1920-1939). That same year a Los Angeles Times advertisement for the Les Maisonettes lists "a large fireproof garage, providing each tenant with space for two cars," as one of the features of the new building. The development history of the Les Maisonettes garage was clarified with the help of Marc Yeber, Manager of Les Maisonettes, and the research assistance of Tim Foy, Associate Planner for the City of West Hollywood.
15. The definitive article on the Spanish Colonial Revival is David Gebhard, "The Spanish Colonial Revival in Southern California," Journal of the Society of Architectural Historian 26 (May 1967): 131-147. For a discussion of the variety of urban building types carried out in Spanish Colonial Revival, see: David Gebhard, Santa Barbara - The Creation of a New Spain in America (Santa Barbara: The University Art Museum, University of California, Santa Barbara, 1981-1982). For a discussion of the origins of the Chateausque Style, see Lauren Weiss Bricker, "Kimberly Crest, Redlands, CA.," National Register of Historic Places Inventory-Nomination Form, 1995.
16. "Modern Trend in Construction Work Portrayed," Los Angeles Times, (23 August 1931), 1(V). See Rexford Newcomb, The Spanish House for America: Its Design, Furnishing, and Garden (Philadelphia: J.B. Lippincott Company, 1927).
17. Courtyard Housing in Los Angeles, 20, 27-28.
18. Donald R. Hannaford and Revel Edwards, Spanish Colonial or Adobe Architecture of California, 1800-1850 (New York: Architectural Book Publishing Company, Inc., 1931).

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19. Courtyard Housing in Los Angeles, 100.
20. Courtyard Housing in Los Angeles, 67.
21. Cynthia Claus, "Ronda," The Apartment Journal 17 (November 1934): 9.
22. Courtyard Housing in Los Angeles, 71.
23. See: Bertha H. Smith, "The Heart of the Home is the Patio," Sunset Magazine, 39 (September 1917), 47-48; Allison M. Woodman, "Planting the Patio Garden," California Arts and Architecture 41 (February 1932): 17-18, 43; Anderson McCully, "Wall Fountains of Various Materials," California Arts and Architecture (October 1931): 22-23, 52; Sumner M. Spaulding, "The Patio is Logical for California," California Arts and Architecture 40 (July 1931): 19, 50.

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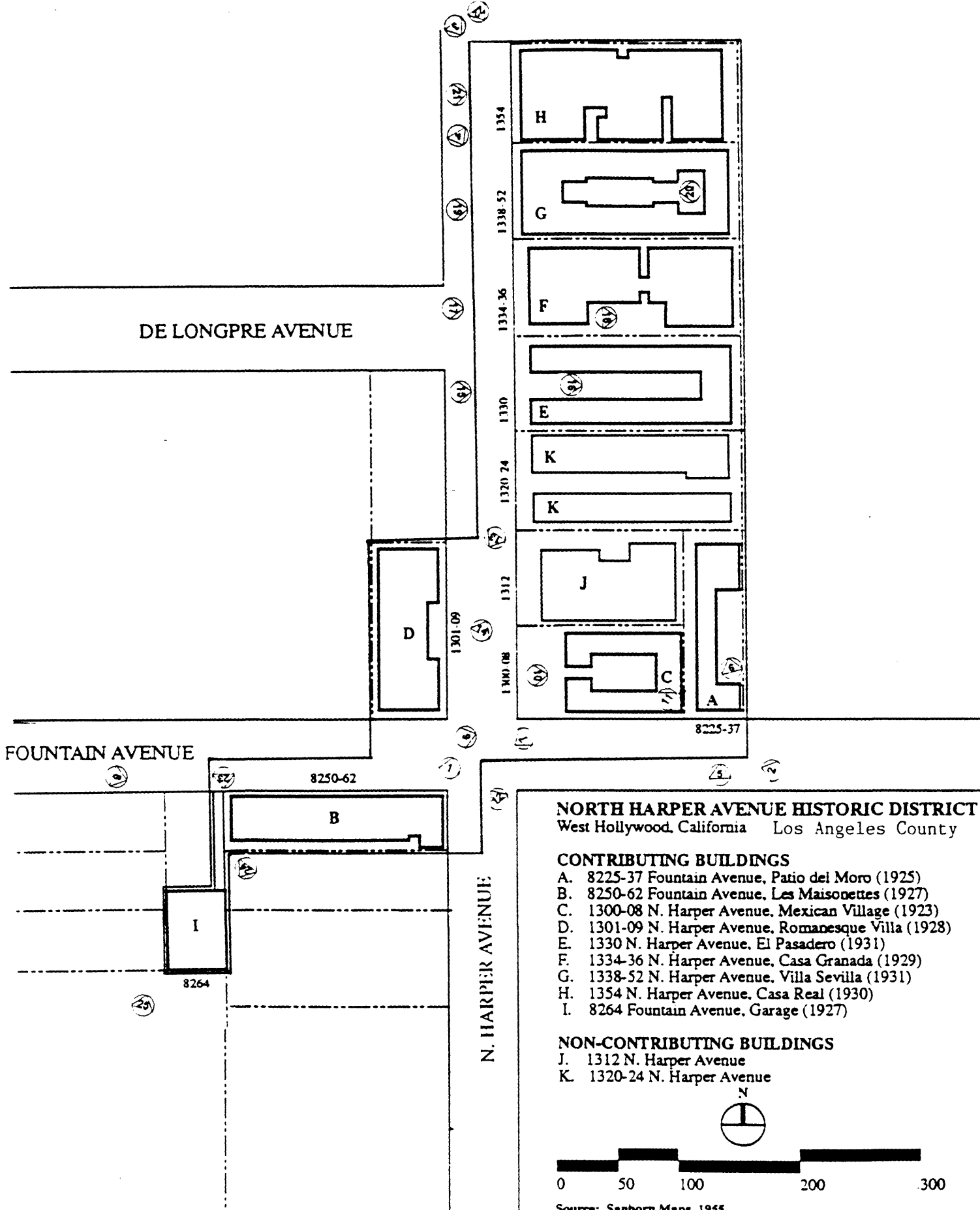
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Verbal Boundary Description

Lots 16 through 22, Block E; North 50 feet of Lot 1 and Parcel No. 31 partial Lots 24 and 25, Block G; and Lot 7, Tract No. 2266, of the Crescent Heights Tract, City of West Hollywood, as per County of Los Angeles Assessor's Parcel Maps (1993).

Boundary Justification

The boundary includes a concentration of eight contributing apartment buildings and one contributing automotive garage with attached dwelling unit, constructed from 1923 to 1931. The apartment buildings located directly outside the designated boundaries are of later construction dates, primarily post 1950.



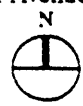
NORTH HARPER AVENUE HISTORIC DISTRICT
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CONTRIBUTING BUILDINGS

- A. 8225-37 Fountain Avenue, Patio del Moro (1925)
- B. 8250-62 Fountain Avenue, Les Maisonnets (1927)
- C. 1300-08 N. Harper Avenue, Mexican Village (1923)
- D. 1301-09 N. Harper Avenue, Romanesque Villa (1928)
- E. 1330 N. Harper Avenue, El Pasadero (1931)
- F. 1334-36 N. Harper Avenue, Casa Granada (1929)
- G. 1338-52 N. Harper Avenue, Villa Sevilla (1931)
- H. 1354 N. Harper Avenue, Casa Real (1930)
- I. 8264 Fountain Avenue, Garage (1927)

NON-CONTRIBUTING BUILDINGS

- J. 1312 N. Harper Avenue
- K. 1320-24 N. Harper Avenue



Source: Sanborn Maps, 1955
 West Hollywood Aerial Photos, 1990