

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 06000001 Date Listed: 2/9/2006

U.S. Court House and Post Office Los Angeles CA
Property Name County State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper 2/9/06
Date of Action

=====
Amended Items in Nomination:

Significance:
Government/Politics is added as an area of significance under Criterion A.
[This building is a reflection of the substantial, Federal presence in Los Angeles during the historic period, serving as an important focal point for Federal activities in Southern California. The building also reflect's the government's substantial role in Depression-era civic and community development through monumental public works projects.]

Period of Significance:
The periods of significance are revised to begin in: *1940*.
[This corresponds to the completion of building construction.]

These clarifications were confirmed with the GSA FPO office.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

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NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION

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 U.S. Court House and Post Office

other names/site number U.S. Courthouse, United States Post Office and Courthouse

2. Location

street & number 312 North Spring Street not for publication

city or town Los Angeles vicinity

state California code CA county Los Angeles code 037 zip code 90012

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.)

Walter Redfern CTR. FOR HIST. BLDGS. 12.28.05
Signature of certifying official/Title Date

U.S. GENERAL SERVICES ADMINISTRATION, PUBLIC BLDGS. SERVICE
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.)

Walter Redfern 5 DEC 2005
Signature of commenting or other official Date

CALIFORNIA STATE OFFICE OF HISTORIC PRESERVATION
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

Walter Redfern

2/9/06

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
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

6. Function or Use

Historic Functions

(Enter categories from instructions)

Government/Courthouse: Federal Courthouse

Government/Government Office: Offices

Government/Post Office: Post Office

Current Functions

(Enter categories from instructions)

Government/Courthouse: Federal Courthouse

Government/Government Office: Offices

7. Description

Architectural Classification

(Enter categories from instructions)

Modern Movement/Art Moderne

Other: PWA Moderne

Materials

(Enter categories from instructions)

foundation Concrete

roof Built-up materials, asphalt

walls Granite and ceramic tile

other Aluminum trim and fixtures, plaster, copper, brass,

terrazzo, marble

Narrative Description

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

The U.S. Courthouse and Post Office in Los Angeles, California is an excellent example of a Depression-era Moderne style federal courthouse and post office. Set on a large landscaped site in the Los Angeles Civic Center, the U.S. Court House and Post office is composed of carefully composed base of stepped rectangular volumes and an above seventeen-story tower. The steel-frame and concrete structure is clad in a light-colored ceramic veneer (with applied texture surfacing) and dark-colored polished granite. Windows are recessed and grouped into vertical banks. Exterior ornament is sparse but features fluted columns and piers, bas-relief terracotta eagles, and aluminum grilles over some windows. The building's program combines embellished public spaces on the ground and first floors with generally unadorned office space on the upper stories. The interior features include extensive terrazzo floors, a variety of marbles on lobby walls, ornamentally painted ceilings and handsome aluminum light fixtures. The original U.S. District Court courtrooms display four distinct decorative schemes incorporating wood and plaster detailing. The building's exterior and grounds retain a high degree of integrity, as do the major public spaces in the interior, including the entrance lobbies, elevator lobbies, stairwells and courtrooms. However, portions of the interior have been compromised by the removal of the original post office facilities and their replacement by new courtrooms, as well as the extensive remodeling of many offices in the upper stories. (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.)

Property is:

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

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

- Architecture
- Community Planning and Development
- _____
- _____
- _____
- _____
- _____

Period of Significance

- 1937-1966: Criterion A
- 1937-1941: Criterion C
- _____

Significant Dates

- 1937-1940/Dates of construction
- _____

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

- _____
- _____
- _____

Architect/Builder

- Underwood, Gilbert Stanley (Architect)
- Simon, Louis A. (Supervising Architect)

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:

General Services Administration – Pacific Region Office

10. Geographical Data

Acreage of Property 2.4 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	385550	3768730	3	—	—	—
2	—	—	—	4	—	—	—

See continuation sheet.

Verbal Boundary Description

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

The building site is bounded by Spring, Temple, Main and Aliso Streets. The Assessor's parcel number is 5161005902

Boundary Justification

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

The boundaries encompass the entire building and its historic site.

11. Form Prepared By

name/title Chris VerPlanck (Senior Associate/Architectural Historian) and Richard Sucré (Architectural Historian)

organization Page & Turnbull date November 1, 2005

street & number 724 Pine Street telephone (415) 362-5154

city or town San Francisco state CA zip code 94108

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name General Services Administration, Pacific Rim, United States of America

street & number 450 Golden Gate Avenue telephone 415-522-3001

city or town San Francisco state CA zip code 94102

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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Site

The U.S. Courthouse occupies a site comprised of a double-sized block bounded by North Spring and North Main Streets on the west and east, and Aliso and Temple Streets on the north and south. The site is located on the northern edge of the Los Angeles Civic Center. The prominent ziggurat-like form of the Los Angeles City Hall is on axis across Temple Street; the Beaux Arts Classical Hall of Justice is located across Spring Street. The three buildings form part of the historic architectural core of the Los Angeles Civic Center.

The site has an approximate frontage of 490 feet on North Spring Street, 525 feet on North Main Street, 315 feet on Aliso Street and 325 feet on Temple Street. The site slopes downward approximately 20 feet from North Spring Street to North Main Street.

The ground dimensions of the courthouse are 472 feet by 183 feet, with the major axis parallel to North Spring and North Main Streets. The building is set back approximately 100 feet from North Spring Street and 30 feet from North Main Street. The slight diagonal of Temple Street reduces the south side setback from approximately 50 feet to 25 feet on the Spring Street side. The attached courthouse garage fronts the sidewalk on Aliso Street.

Wide sidewalks paved in scored concrete lead to the entrance stairs on the North Spring Street and North Main Street façades. The stairs are flanked by ground-level light wells along the base of the building. The areas between the sidewalk and the building are landscaped with manicured lawn, low hedges and trees. At the northeast corner of the site, mature magnolia trees are located near the garage entrance on Aliso Street. Lining the sidewalks on North Spring Street and North Main Street are cast-iron light standards with hanging double pendant fixtures. The light standards are composed of an octagon base adorned with acanthus leaves and labyrinth frets, a fluted shaft and a ball finial.

Dark gray Minnesota granite with pink veining is used consistently to unify the courthouse and its site. Polished granite wraps around the base of the building at a uniform height. Polished granite retaining walls extend along Temple and Aliso Streets. Rubbed granite curbs border sidewalks and walkways where there are no retaining walls. Granite steps lead to granite platforms at the entrances. The steps are flanked by low cheek walls and flagpole pedestals of polished granite. The stonemasonry is of very high quality, exhibiting precise joinery and careful detailing with rounded ends on retaining walls and entrance parapets.

The twin flagpoles flanking the North Spring Street and North Main Street entrances have flaring bronze bases, steel poles, and ball finials of gold-leafed copper. The bronze railings at these entrances have tufted tops and ends cast in a spiral pattern. A similar low railing caps the Aliso Street retaining wall.

Structure

The U.S. Court House building is of steel-frame and reinforced concrete construction. The structural bays measure approximately 25 feet by 25 feet. The reinforced-concrete walls are 9 to 12 inches thick. The 8-inch

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reinforced-concrete floors are overlaid with 4-inch filler covering pipes and conduit. The original interior partitions are metal lath and plaster on steel studs.

Exterior: General

The courthouse rises seventeen stories above the ground floor on North Main Street. The composition of the building is a fusion of the symmetrical formality of the Classical/Beaux Arts tradition and the stepped massing of the Moderne. The plan is rectangular with opposite façades largely identical. The building steps back at the fourth story and again at the sixth story, above which rises a twelve-story tower. Six story wings projecting from the ends of the building correspond, in elevation, to the sixth-story setbacks on the long sides. The composition is terminated by a central two-story penthouse. Roofs are flat and hidden behind tall parapets.

Pale pink matte-glazed ceramic veneer, coated with a "Granitex" surface, clads the structure above its gleaming dark granite base. Minnesota granite is utilized for the parapet coping. The ceramic veneer is a material very much like terra cotta in composition, however the ceramic veneer consists of large, flat "tiles" set in a mortar bed applied directly against the building wall. The ceramic veneer is made of de-aired clay molded under high pressure, which makes the material very dense. The upper portion of the building is covered with approximately 200,000 sq. ft. of this material. Part of the penthouse is clad in steel coated in a paint that similarly imitates a granite finish.

Exterior: Fenestration

A striking pattern of dark vertical fenestration marks each façade of the building. Paired windows and spandrels are recessed and grouped in continuous vertical bands, broken only by the parapet at each setback. The windows are double-hung with aluminum sashes. Most of the spandrels are aluminum with a sandblasted finish, with those above the first-story windows decorated with a single stylized flower in relief. Ceramic veneer spandrels (identical to the wall sheathing) are used beneath the top windows of the lower four-story mass of the building, beneath the top windows of the tower and in the outer bays of the tower on the North Spring Street and Main Street façades. The light ceramic veneer spandrels punctuate the fenestration bands, creating borders of dark squares which frame the façades.

Exterior: North Spring Street Façade

The principal façade of the building faces North Spring Street. A three-story, colonnaded recessed entry is located at the center of the façade flanked on each side by eleven bays of recessed windows separated by fluted piers, or pilasters. The entrance contains four engaged fluted columns. The piers and columns have identical capitals consisting of smooth narrow bands embossed with stars. The columns demarcate five similar entrance bays. Each bay has paired bronze doors set within bronze surrounds and surmounted by a projecting curved hood. The doors and surrounds are embossed with abstract geometric designs. A stylized eagle adorns each hood. Ornate aluminum grilles surmount each entry to the height of the bay. The grilles have borders of stylized flowers and cruciform grids containing the seals of the U.S. Government

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departments originally housed in the building. From left to right, the five entry bays display the seals of the following departments: State, Treasury, War, Justice, and Post Office. Two mirror-image bas-relief medallions of terra cotta flank the entrance colonnade. Each depicts an eagle in profile. Beneath each medallion are the words "UNITED STATES COURTHOUSE." The words are in relief on ceramic veneer panels.

The two-story recessed mass above the fourth story has twenty-four bays of windows. Widely spaced individual window bays differentiate the end bays of the tower from the rest of the fenestration.

Exterior: North Main Street Façade

The North Main Street façade is largely identical to the North Spring Street façade with the addition of an extra lower story made possible by the grade change between the two streets. This lower story is sheathed in polished dark granite. Rectangular windows are recessed into the wall on axis with the window bays of the upper stories. Three rectangular doorways are recessed into the wall within the central three bays of the colonnade. Pairs of bronze doors are set in bronze surrounds surmounted by glass transoms featuring stylized cast bronze eagles. Aluminum grilles behind the colonnade depict the seals of the following Federal departments (from left to right): Navy, Interior, Agriculture, Commerce, and Labor.

The polished Minnesota granite wall of the lower story extends to the north as an one-story garage with drive-in entrance and roof-top parking lot. The wall of the garage turns up Aliso Street, abutting the sidewalk. Rectangular windows recessed into the wall have aluminum grilles with abstract floral patterns. A loading dock with aluminum canopy projects from the end wall of the building at the roof-deck level of the garage.

Exterior: Aliso Street and Temple Street Façades

The Aliso Street and Temple Street façades are identical with minor exceptions. The primary distinction between the two façades is two small two-story pavilions flanking the loading dock and garage on the Aliso Street façade.

The lower portion of each façade consists of a six-story tower flanked by four-story wings projecting from the east and west façades. Fluted piers identical to those on the long sides demarcate the window bays. The verticality of the relatively slender end of the twelve-story tower is accentuated by five, closely spaced window bays, creating in effect a small Moderne skyscraper on each of the short façades of the building.

Exterior: Alterations

Between 1964 and 1966, the exterior of the building underwent slight alterations, particularly when the Post Office was removed from the building. The architectural firm of Alison & Rible handled the modifications carefully and sensitively. The 1960s alterations included the removal of the twin entries to the Post Office lobbies which were located in the recessed bays at either end of the Spring Street steps. These entries were replaced with windows that matched the original windows. The relief lettering beneath the eagle medallions that originally read: "UNITED STATES POST OFFICE AND COURTHOUSE" was modified as well; the

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words "POST OFFICE AND" were removed and the panel containing "COURTHOUSE" was moved up. New panels matching the original were installed where the "COURTHOUSE" panel used to be. The alterations also included the installation of new fan rooms at either end of the penthouse. The walls veneer on the walls of the fan rooms matched the original ceramic veneer in color, but was finished in a gloss rather than a matte glaze. Otherwise, the building's exterior is completely intact.

In 1993, in response to the 1992 Riots that heavily damaged the first floor, the building underwent alterations to upgrade its security, including the installation of protective bullet-resistant glazing, forced entry-resistant grille gates and grille fences. In addition, the landscaping on Spring Street was re-designed in the mid-1990s. Part of this work included the installation of a wheelchair ramp, a new landscaped plaza and concrete barriers to protect the building from truck bombs.

Interior: General

The building has a gross floor area of approximately 886,077 square feet. A full basement contains storage areas and an original pistol range, which is no longer in use and no longer accessible due to concerns about lead poisoning. One level beneath the basement is a half basement containing a boiler room. The old coal storage room, which originally serviced the boiler room, extends out beneath the sidewalk and the Main Street steps. The original coal chute cover, ornamented with a compass motif, is still in place near the steps.

The ground floor (Main Street floor), mezzanine, first floor (Spring Street floor), and the second and third, floors, all measure approximately 412 feet by 180 feet in plan. These floors encompass the majority of the major public spaces in the building, including entrance lobbies on the ground and first floors, courtrooms on the first and second floors and a system of escalators and ceremonial staircases tying the levels together.

Elevator lobbies are located at the center of each floor throughout the entire building, with those on the first three levels being the most elaborately finished. Flanking the elevators up to the fifth floor are stairwells, which are richly finished with marble from the ground floor to the second floor level. Above the fifth floor level, utilitarian stairwells with concrete stairs and metal pipe railings extend up to the roof of the building at each end of the main corridor.

The building steps back at the fourth floor. The fourth and fifth floors measure approximately 412 feet by 128 feet in plan. The fourth floor is primarily devoted to housing mechanical equipment and the fifth floor contains offices.

The final setback occurs at the sixth floor. Above this level, the floorplate measures approximately 329 feet by 79 feet. These dimensions remain the same to the seventeenth floor. These office floors are organized around central elevator lobbies and longitudinal double-loaded corridors lined with utilitarian offices.

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Interior: North Main Street and North Spring Street Lobbies

The North Spring Street and North Main Street lobbies are the most important interior spaces in the building and both retain most of their historic design integrity. The lobbies feature polychrome terrazzo floors, ornamental painted plaster ceilings, marble walls, statuary and ornate aluminum light fixtures.

The Main Street lobby is entered via a small, rectangular vestibule, which communicates with three tiny entrance vestibules, each with inside and outside doors. The vestibule has black and brown marble walls and a vaulted plaster ceiling illuminated by three ornate aluminum light fixtures. The fixtures are cylindrical, with reeded prism-glass panes, polished aluminum fittings, clear plate-glass vertical fins and concentric pendant plate-glass circles of descending size. The ceiling has painted borders in an undulating pattern of tans and yellows. A short flight of black marble stairs leads up to the public lobby, which has an oval plan and flat plaster ceiling.

The walls in the public lobby are clad in a delicate brown Tennessee marble with highlights of golden Sienna Travertine from Montana. Engaged columns of Montana black and gold marble flank openings off the lobby. Two, freestanding marble-clad columns are at the center of the lobby. The terrazzo floor features compass-like motifs rendered in yellow and red and joined by a serpentine border of green. Alternating diamonds of light and dark red terrazzo cover the remainder of the floor, with bands of light and dark green at the thresholds. Thin borders of alternating black and white tiles outline the different colors and patterns of terrazzo. The plaster ceiling has a painted perimeter of tan and yellow in an abstract floral design. A second type of light fixture is set along the perimeter of the ceiling. Round in shape, they have aluminum ceiling plates, milk-glass panes, and clear plate-glass fins. A stylized sunburst is painted on the ceiling around each of the fourteen fixtures.

Carved limestone statues are mounted on pedestals in niches at the north and south ends of the Main Street lobby. The statue on the south – "Law" - is by Archibald Garner, and depicts a young woman holding a tablet. The statue on the north - "Young Lincoln" - was sculpted by James Lee Hansen; it represents Abraham Lincoln as a young man, holding a book. Both statues are original to the building.

Directly behind the Main Street lobby is the elevator lobby, which has red diamond terrazzo floors and a vaulted plaster ceiling. The painted border and light fixtures of the ceiling are identical to those of the vestibule. The walls are clad in Montana black and gold marble. The lobby contains ten elevators, each with reeded aluminum doors. The elevator interiors are paneled in black walnut veneer bordered in ebony, embellished with what appears to be a sandblasted frieze of an abstract geometric pattern. To protect the original black walnut veneer from vandalism and unintentional scratches, plexi-glass sheathes have been installed over the walnut paneling.

Ceremonial stairwells and escalators symmetrically flank the elevator lobby to either side. The stairwells have Tennessee brown marble wainscots and wall panels, brass handrails, and Vermont black marble steps and baseboards. In comparison to the rich masonry décor of the stairwells, the aluminum escalators are more

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explicitly Moderne in character, with extruded aluminum casings molded into a ribbed pattern. The escalators rise from the ground floor (North Main Street) to the first floor (North Spring Street).

In comparison to the Main Street lobby, the Spring Street lobby has a larger floor area and higher ceilings, as well as a rectangular plan and cross-axial elevator lobby. Five small entry vestibules, with inside and outside doors, project directly into the lobby. These doors are reeded aluminum and plate glass with cast-aluminum handles. Unlike the Main Street lobby, the Spring Street lobby has no intermediary vestibule. The walls of the Spring Street lobby are clad in Tennessee brown marble with swirls of white and gray, highlighted with Golden Sienna travertine from Montana. The Spring Street lobby's floors feature a terrazzo pattern similar to the Main Street lobby. The plaster ceiling is flat and embellished with a painted frieze very similar to the Main Street lobby. The aluminum light fixtures in the Spring Street lobby are identical to those in the Main Street lobby. Identical Moderne-style aluminum escalators lead to the original courtrooms on the second floor.

At either end of the Spring Street lobby are two PWA-style murals depicting historical themes. The mural on the south wall, by Edward Biberman, depicts the founding of the Pueblo of Los Angeles, while the mural on the north wall, by Lucien Labaudt, depicts an allegory of the State of California. Both murals were original features of the building and after a long period of absence, were restored and reinstalled in the Spring Street lobby.

Interior: Alterations to Main Street and Spring Street lobbies and First Floor

The Spring Street lobby, along with the rest of the first floor, underwent several alterations between 1964 and 1966. Designed by the firm of Alison & Rible, the alterations involved the removal of the original Post Office facilities. In their place, eight new courtrooms and judge's chambers were installed on the first floor level. The new courtrooms are rectangular volumes with subdued finishes of dark marble and dark stained wood. The original entrances to the Post Office, which were located on the north and south walls of the North Spring Street lobby, were walled off. The stairs to the second floor courtrooms that originally opened into the Post Office lobby were reoriented to the North Spring Street lobby, necessitating the insertion of new portals next to the escalators. In addition, new steps were built to connect the Spring Street lobby to the staircases leading to the second floor. The original marble from the post office lobby was re-utilized within the corridors of the new courtrooms. Although the alterations were undertaken with great sensitivity, the loss of the Post Office lobbies has partially compromised the historic integrity of a portion of the building's interior. Nevertheless, the high quality of the alterations means that the changes to the Spring Street lobby are not perceptible to the untrained eye.

Interior: Second Floor and Courtrooms

The second floor of the building contains the eight original courtrooms of the U.S. District Court. The central elevator lobby, flanked by stairwells and escalators, opens at one end to the former library, which was remodeled into an attorneys' lounge. The lobby is bisected by the longitudinal corridor and at the opposite (west) end of the elevator lobby is the former office of the U.S. District Court Clerk, which was remodeled

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into judges' chambers. Four courtrooms open off each arm of the longitudinal corridor. Each arm is terminated by a short cross-corridor that communicates with hearing rooms and judges' chambers.

Other notable spaces on the second floor include hearing rooms at the south end and judges' chambers around the perimeter. These spaces, which communicate with the historic courtrooms, feature extensive walnut paneling, original toilet rooms and built-in furnishings. The hearing room at the north end has been converted into a courtroom and lacks any remaining original historical fabric.

The terrazzo floor of the elevator lobby and corridors is set in a pattern of yellow and gray diamonds, chosen to harmonize with the lustrous wainscot of Montana black and gold marble. The wainscot steps up to frame each courtroom entry. Courtroom doors are covered in red leather with aluminum studs, bases and side panels, the latter terminating in stylized handles with cast-aluminum rosettes. All other doors on the floor are aluminum with reeded finish.

The courtrooms on the second floor have common design elements; all are entered via small vestibules, are generally rectangular in plan and are double-height spaces that project above the third floor level. The built-in furnishings are similar in each courtroom, incorporating walnut veneer, black-stained walnut trim, aluminum fittings, Moderne-style moldings and severe rectangular massing. Despite these common elements, there are four different courtroom designs, with one of each on the north and south sides of the corridor, respectively.

Courtrooms No. 1 and No. 7 are identical, featuring mirror-image plans and identical interior elevations. Each courtroom has a symmetrical plan with rectangular side alcoves at the rear of the spectators' area. An American walnut wainscot runs along all walls to a height of five feet. The entry has a broad wood surround with matched grains and heavy molding, which is mirrored by the backdrop behind the judge's stand. Doors in the room are finished either in red leather and cast-aluminum or in American walnut. Original acoustic tile soundproofing sheathes the walls above the wainscot. The vaulted plaster ceiling breaks three times near the sidewall, creating stepped, parallel bands, which continue down the front and rear walls. The bands are painted beige with brown trim accents. The end walls and ceilings of the side alcoves are painted dark brown with a repeated pattern of gray and ochre concentric squares. Four circular aluminum light reflectors, in the form of flaring bowls, hang from the ceiling.

Courtrooms No. 2 and No. 8 are identical, featuring mirror-image plans and elevations similar to Courtrooms No. 1 and No. 7. Each courtroom has symmetrical, rectangular side alcoves at the rear of the spectators' area. An American walnut wainscot with scalloped black walnut coping runs along all walls to a height of five feet. The double-door entry has a surround consisting of concentric recessed panels of American walnut flanking flush black walnut paneling surmounted by a fretwork plaster frieze. A similar backdrop is located behind the judge's stand. The frieze continues around the room as coping for the acoustic tile wall cladding, becoming a boxed parapet over the rear alcoves, which is supported by pairs of fluted walnut columns with smooth plaster caps. Flanking either side of the red leather entry doors are single wood doors, which have ornate aluminum grills with geometric fret patterns and a thin metal screen. The ornamental plaster molding at ceiling height is embossed with an abstract wave pattern. The flat plaster ceiling has subtly recessed

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concentric panels. Bas-relief plaster medallions depicting the Seal of the United States appear over the entry and the backdrop of the judge's stand.

Courtrooms No. 3 and No. 5 are identical, featuring mirror-image plans and elevations. Symmetrically recessed alcoves are located in every wall. All of the alcoves are bounded by regularly spaced square piers with a veneer of tongue-and-groove walnut. Square capitals of molded composition material depict abstract floral motifs on the sides and the Seal of the United States on the front. There are six piers in each side alcove and four in the front and rear alcoves. Boxed wainscoting of walnut with a scalloped black walnut coping extends to a height of approximately eight feet between the piers in each alcove. This wainscot also frames three individual entry doors. Walnut veneer wainscoting with identical coping extends to a height of five feet along wall surfaces. Walls are of plaster, except in the alcoves between the piers, which have original acoustic tile, surmounted by a wide, plaster geometric frieze. Plaster shields with painted borders are set on the walls above the piers. The flat plaster ceiling is recessed at the center. The ceiling border is painted with a pattern of gold stars in light blue squares; the setback has wave-like plaster ornament painted tan and brown.

Courtrooms No. 4 and No. 6 are identical, featuring mirror-image plans and elevations. Walnut veneer wainscoting with banded coping extends to a height of five feet along the walls. Tall, engaged fluted columns with stylized Corinthian capitals flank the entry, which is surmounted by a veneer of burl walnut. This motif is repeated behind the judge's stand. Colonnades of similar columns are set in side alcoves above the wainscoting. The vaulted plaster ceiling steps downward along the long sides. Abstract geometric designs are painted on the plaster walls above the colonnades.

All of the courtrooms have been altered by the addition of recessed ceiling lights and the removal or covering of the original cork flooring. However, these changes are minor and do not constitute a serious compromise to the courtrooms' design integrity.

Interior: Upper Floors

The upper office floors retain their original use, providing office space for various government agencies. Originally utilitarian in character, most of the upper floor offices have been heavily reconfigured and remodeled over time as part of various tenant improvement projects. The spaces on the upper floors most likely to retain integrity are public areas, including the courtroom on the sixteenth floor, elevator lobbies on floors three through sixteen, and the public toilet rooms on each floor.

The courtroom on the sixteenth floor is similar to the second floor courtrooms, albeit with simpler detailing. The sixteenth floor courtroom has a rectangular plan and flat plaster ceiling. Walnut wainscoting with a scalloped frieze extends to a height of five feet along the walls. The judge's bench has a backdrop of flush walnut paneling. The plaster ceiling molding has an embossed wave-like motif. Aluminum light fixtures are identical to those in Courtrooms No. 1 and No. 7. The double doors are identical to those of the second floor courtroom, with red leather and simple aluminum frames. Recessed window panels with walnut spandrels line one wall of the courtroom. All of the walls and plaster ornament are painted beige.

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The elevator lobbies above the second floor have terrazzo floors, marble wainscots, and plain plaster walls and ceilings. Terrazzo is set in alternating rectangles of yellow and gray, with yellow diamonds on a gray field in the elevator alcoves. Pink Tennessee marble is used for the wainscot. The elevator lobby is larger on the sixteenth floor, merging with a cross-axial section leading to the courtroom.

Most of the toilet rooms on the upper floors are original and feature Vitrolite walls, carrara glass partitions, and black and gray ceramic tile flooring. Mirror frames, shelves, and fixtures are chromed. Many of the toilet rooms contain original sink and toilet fixtures, as well as original clothes hooks, shelving and hardware.

Corridors on the upper floors are simply treated with linoleum floors, plaster walls, and simple door moldings. Most offices, with few exceptions, were designed with equal simplicity, and the vast majority has been remodeled with suspended ceilings, new partitions, new linoleum or carpeting. A notable exception is the former office of the U.S. Attorney General on the sixth floor, which retains its original walnut paneling. Similarly, the former Grand Jury Room (now a conference room) on the same floor has original walnut paneling but has been subdivided by partitions.

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The U.S. Court House and Post Office in Los Angeles appears to be eligible for listing in the National Register of Historic Places (National Register) under Criterion A (Events) as an intentional symbol of Federal authority in the Los Angeles Civic Center. The historical significance of the United States Court House resides in its embodiment of Federal presence in Los Angeles. Since 1910, this site has been associated with the Federal government and has remained a visible presence within the Los Angeles Civic Center. The decision to construct a major office building in Los Angeles symbolized the Federal Government's efforts to make its presence known in the fast-growing western city. The decision to construct the building in Los Angeles rather than San Francisco, the undisputed capital of the West during the nineteenth and early twentieth centuries, testified to the growing influence of the Southern California metropolis. The building is an integral part of the Los Angeles Civic Center and it continues to house one of the largest pools of Federal employees outside of Washington, D.C.

The U.S. Court House and Post Office appears to be eligible for National Register listing under Criterion C (Architecture), as a superb example of architecture that embodies the characteristics of "a type and period," as well as possessing "high artistic values" and as the "the work of master." The U.S. Court House and Post Office in Los Angeles was the largest building of its type in the western United States when it was completed in 1940. Its design, detailing and use of materials are of the highest quality. The building is also an excellent example of the Public Works Administration (PWA) Moderne style, utilized for many important Federal projects during the Depression. The U.S. Court House and Post Office is a major work of Gilbert Stanley Underwood, who along with architects Paul Cret and Louis Simon, was one of the foremost practitioners of the PWA Moderne style in the United States.

Historical Background: Federal Presence in Los Angeles

Los Angeles' first Post Office was established near the site of the existing United States Court House on April 9, 1850. A bronze plaque on the Temple Street retaining wall, installed in 1950 by the California Centennial Commission, marks its site. As the United States Postal Service quickly expanded, branch offices began to appear all over Los Angeles.

The existing U.S. Court House, at 312 N. Spring Street, was the third federal courthouse erected in Los Angeles. The first stood at the corner of Main and Winton Streets and was constructed between 1889 and 1892 at a cost of \$124,000. The building was a two-and-a-half story, brick and brownstone structure designed in the then-popular Romanesque Revival style. It housed the Postal Service, United States District Court, and various other Federal agencies. Faced with the dramatic growth of the region, the building proved to be inadequate almost immediately. By the turn of the century, Congress authorized a larger building at the corner of Main and Temple Streets. Built between 1906 and 1910 at a cost of \$1,213,000, this six-story Classical Revival structure was faced in granite and red sandstone.

Los Angeles' astonishing population growth in the first decades of the twentieth century strained the capacities of the 1910 Federal Building. An article on California's Federal buildings in the July 1918 issue of *Architect & Engineer* commented on the Los Angeles facility: "For two years this building has proved

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inadequate for the Post Office requirements, with its ever increasing services and the parcel post.” It was not until the 1930s, however, that a serious proposal emerged for a new Federal Building in Los Angeles.

Architects John Parkinson, Donald B. Parkinson, John C. Austin and Frederic M. Ashley prepared drawings for a proposed new Federal building in 1932.¹ By March 1933, final plans for the new Federal Building had been formally approved by the Treasury Department and working drawings were prepared. However, in 1933, the Treasury Department suspended the Federal Buildings program and it was not revived until the following year under the aegis of President Franklin D. Roosevelt’s New Deal. The plans for a new Federal Building in Los Angeles were temporarily abandoned.

Historical Background: Construction of the United States Courthouse and Post Office

By 1936, Congress had appropriated nearly \$7,000,000 for the construction of a new U.S. Post Office and Court House in Los Angeles. Plans were prepared that year under the supervision of Louis Simon, Chief Architect of the Office of the Supervising Architect of the United States Treasury Department. Gilbert Stanley Underwood was the consulting architect for the project.

Land was acquired at a cost of \$886,000. The site was assembled from eleven parcels on three blocks at the northern edge of the Los Angeles Civic Center. Two streets were vacated to create one large “super block.” The structures demolished to clear the site included eight brick commercial buildings fronting North Spring Street and the 1910 Federal Building at the northwest corner of North Main and Temple Streets.

Construction of the new building began in May 1937 but was completed in two distinct stages. As originally designed, the structure was to be fifteen stories. However, the Office of the Supervising Architect realized during construction that two additional floors would be needed to meet the space requirements of the agencies to be housed in the building and revised the working drawings accordingly. With no additional funds, the fifteen-story structure was completed in January 1939. After Congress appropriated more funds, construction of the top two stories and two penthouses was carried out by a different contractor between April 1939 and March 1940. Since the original building was designed both structurally and aesthetically to accommodate these additional stories, the finished building represents a completion of the original scheme rather than a modification.

The George P. Fuller Company of Washington, D.C., a nationally renowned construction firm, was awarded the contract for the initial building phase. The Baruch Corporation of Los Angeles constructed the additional two floors and the penthouses. Frank M. Beaudreau, a construction engineer for the Procurement Division of the Treasury Department, was the project manager in charge of overseeing the project.

One noteworthy event that occurred during construction was the unprecedented use of a concrete pump to construct a building of this height. Although pumps had been utilized previously to pour concrete in large engineering projects, like the Colorado River Aqueduct, they had never been used to pump concrete to such a

¹ John Parkinson and John Austin had collaborated on the Los Angeles City Hall of 1926-28. John and Donald Parkinson would also design the Union Passenger Terminal, built between 1934 and 1939.

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high elevation. Regional builders hailed the courthouse construction as a major achievement because of the vertical distance the pumped concrete traveled to the top floors. The vertical Pumperete machine delivered approximately 50,600 cubic yards of structural concrete throughout the construction of the building.²

Historical Background: Building Type

The U.S. Court House and Post Office is an example of the combined “Post Office and Courthouse” building type. Although it evolved well before Roosevelt’s New Deal era, this building type took off during his administration, as the construction of major public works became a primary means of extending work relief to the legions of unemployed workers. From the late 1930s to the early 1940s, the Federal government constructed hundreds of new office buildings across the nation that consolidated scattered Federal services in one location. Known simply as “Federal Buildings,” these new buildings accommodated the “alphabet soup” of new Depression-era Federal agencies, as well as existing departments such as the Postal Service and the Department of Justice. These combined facilities often placed the Postal Service on the main floor (with sorting and processing taking place in the basement), while Department of Justice offices and courtrooms were on the intermediate floors. Federal buildings in larger communities accommodated other Federal agencies on the upper floors. Ornate public reception and elevator lobbies served as the fulcrum from which visitors would use and experience the building. Federally sponsored public art, including murals and/or sculpture, was often commissioned for the public lobbies. Generally local artists were hired to create the art which typically depicted regional history and culture.³

Historical Background: Use

As indicated by its original name, the U.S. Court House and Post Office in Los Angeles was designed to house Federal courts and Postal Service facilities. When it was initially completed in 1940, the Postal Service occupied the ground and first floors, while the United States District Court occupied the second and third floors. The remaining floors were shared by other Federal agencies, including the United States District Attorney’s Office, the Internal Revenue Service, the Federal Bureau of Investigation and the Federal Communications Commission. Over time various agencies have moved in and out in response to changing needs and priorities. The expansion of the Department of Justice and the concomitant need for more office space has pushed many unrelated agencies out of the building. Between 1964 and 1966, the Postal Service vacated the building. The United States District Court expanded to occupy the space vacated by the Post Office and constructed several new courtrooms in the former Post Office space. Numerous Federal agencies continue to occupy offices on the upper floors, including the United States Court of Appeals.

Several notorious cases have been tried by the United States District Court in the U.S. Court House and Post Office. Trials in the 1940s involved stars of the motion picture industry: Charles Chaplin and Clark Gable were defendants in paternity cases and Bette Davis sued Warner Brothers for breach of contract. When the anti-communist crusade of Senator Joseph McCarthy reached Hollywood in the late 1940s and the early 1950s, the House Un-American Activities Committee convened in the building. Other trials which achieved

² “New Los Angeles Federal Building Is Now Up to the Fifteenth Floor,” *Southwest Builder and Contractor*, (July 22, 1938), p. 11.

³ Ellis L. Armstrong, *History of Public Works in the United States 1776–1976* (Chicago: American Public Works Association), p. 465.

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notoriety were the Daniel Ellsberg “Pentagon Papers” case of the 1970s and the John DeLorean cocaine sting trial of the 1980s. All of the above events associated with the United States Courthouse in Los Angeles have received national media coverage. In 1992, this building bore the brunt of the fury of rioting Angelenos in the wake of the Rodney King verdict. Few other United States District Courts have been so consistently involved in such far-ranging issues of popular, social and political history.

Historical Background: Gilbert Stanley Underwood and Louis A. Simon

Gilbert Stanley Underwood designed the Los Angeles Courthouse and Post Office in association with the Office of the Supervising Architect of United States Department of the Treasury, which was administered at the time by Louis A. Simon.

Louis A. Simon, the Chief Architect in the Office of the Supervising Architect, joined the office in 1896. Simon was born in Baltimore, Maryland in 1867. After graduating from the architecture school at MIT, Simon took a grand tour of Europe. Upon his return to the United States, Simon opened a firm in Baltimore in 1894. Two years later, he was brought into the Office of the Supervising Architect by Edward A. Crane. Simon’s abilities led to his rapid promotion through the ranks and in 1915 he was appointed head of the Engineering and Drafting Division, a position he held until 1933. In 1934, Simon was appointed as the Supervising Architect of the Treasury Department, a position that he retained until his retirement in 1941.⁴ During his tenure, Simon designed and oversaw hundreds of projects, ranging from major buildings such as the IRS Building in Washington D.C., to small border stations along the Canadian border in Vermont. Simon also designed several courthouse and post office facilities, including buildings in Erie City, Pennsylvania; Columbia, Tennessee; Dublin, Georgia; and Cincinnati, Ohio.

Following the reorganization of the Department of the Treasury’s Office of the Supervising Architect in 1933, it became common practice to hire consulting architects to design federally funded buildings. This became a practical necessity as heavily funded New Deal agencies, such as the Public Works Administration (PWA), flooded the Office with commissions. As a result of this policy, Gilbert Stanley Underwood was retained as consulting architect for the U.S. Post Office and Court House.

Gilbert Stanley Underwood was born in 1890 in Oneida, New York. He moved to Los Angeles around 1910 and worked for several years as a draftsman in the office of Arthur B. Benton, a prominent Southern California architect. Around 1913, Underwood returned to the East Coast and subsequently received a Bachelor of Fine Arts degree from Yale University in 1920 and a Master of Architecture degree from Harvard University in 1923. Underwood was a recipient of the medal of the *Société des Architectes Diplomes par le Gouvernement* in 1920, and co-winner of the Avery prize of the Architectural League of New York in 1923. The former prize suggests that he may have studied at the École des Beaux Arts in Paris. Underwood returned to Los Angeles after graduation from Harvard and established the firm of Gilbert Stanley Underwood & Co., Architects and Engineers. In 1934, he moved to Washington, D.C. and served as a consulting architect for the Office of the Supervising Architect. Underwood continued to work on Federal

⁴ Antoinette Lee, *Architects to the Nation*, (New York: Oxford University Press, 2000), p. 258.

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projects until after World War II, when he was appointed Chief Architect of the General Services Administration (GSA) after the agency's formation in 1949. He retired from active practice in 1954 and died in 1961.

Today, G. Stanley Underwood is best known for his large Depression-era public buildings. Prior to 1930, while he was still in private practice, Underwood designed many buildings in the western United States for the Union Pacific Railroad. Between 1924 and 1929, he designed nearly twenty railroad stations for the Union Pacific. He also designed rustic resorts and lodges for the railroad's hospitality department. Underwood soon parlayed this experience into commissions for lodges and hotels in western National Parks, including Bryce, Zion, Grand Canyon, Yellowstone and Yosemite. After becoming consulting architect to the Treasury Department in the 1930s, Underwood designed a number of public buildings, including over two-dozen post offices, several courthouses and the United States Mint in San Francisco. Departing from the severe Moderne aesthetic he played such a prominent role in developing, Underwood continued to design rustic park lodges, such as Timberline Lodge in Oregon and Sun Valley Lodge in Wyoming. After World War II, he designed several Federal office buildings in Washington, D.C.

Underwood's architecture is distinguished by a masterful sense of purpose as well as sensitivity to materials in both natural and urban settings. The Ahwahnee Hotel (1926-27) in Yosemite, and Timberline Lodge (1935-37) on Mount Hood, are both superbly suited to their sites. Their robust scale and generous use of natural materials, coupled with sophisticated planning, make them masterpieces of their type. In urban buildings like the Omaha Union Terminal (1929-30), the United States Mint (1935-37) in San Francisco and the Rincon Annex Post Office (1939-40), also in San Francisco, Underwood produced works of monumental urbanity. The Omaha Union Terminal is a flamboyant Art Deco structure, appropriate to its site and function. The United States Mint in San Francisco is an austere fortress-like pile, richly finished in granite on the exterior and marble in the public lobby. The Rincon Annex Post Office combines austere massing and rich ornament. Both the Mint and the Rincon Annex Post Office convey a sumptuous dignity rare in American civic architecture.

The U.S. Court House and Post Office was designed when G. Stanley Underwood was at the height of his powers. It remains one of his masterpieces of monumental public architecture in the West. The building is a powerful composition, combining the symmetrical planning and symmetry of Beaux Arts Classicism with the abstract massing and ornament of the PWA Moderne. The building displays a fastidious attention to detail and a richness of materials. The public lobbies and original courtrooms are superbly treated with lavish materials such as terrazzo, marble, and walnut paneling. The building is at once monumental and meticulous, sumptuous and austere. It achieves architectural excellence of a high order.

Throughout its existence, the U.S. Court House and Post Office has been praised by architectural historians, architects and urbanists alike. David Gebhard and Robert Winter state in their book, *A Guide to Architecture in Los Angeles & Southern California* (1977), that the courthouse is "P.W.A. stripped 'fascist' Moderne, beautifully and convincingly carried out." Charles Moore, in *The City Observed: Los Angeles* (1984), says of the building:

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This is the stripped-down P.W.A. Moderne of the Great Depression at its L.A. finest ...The composed dignity of the massive rectangular blocks may have projected a hope that the government's presence would provide stability in the face of a national economic disaster ... The interior is streamlined, rich and machine-age elegant...Not even half a century has passed, but this building has already become a voice from the past, thrillingly close but irretrievably gone.⁵

Criterion A (Patterns and Events): Community Planning/Development: The Los Angeles Civic Center

Properties can be eligible for listing in the National Register if they are associated with "events that have made a significant contribution to the broad patterns of our history." The U.S. Court House and Post Office appears to be eligible under Criterion A in the "Community Planning and Development" Area of Significance. The period of significance is 1937-1966, encompassing the period spanning from construction until the Post Office was removed from the building. Along with Los Angeles City Hall, the U.S. Court House and Post Office provided one of the most iconographic symbols of the Los Angeles skyline until the skyscraper boom of the late 1960s. Built by the Federal government opposite City Hall, this building visually competes with the latter for mastery over the Los Angeles Civic Center, a locally significant ensemble of municipal, state, federal and cultural buildings dating from the 1890s to the present day.

The Los Angeles Civic Center is located north of downtown Los Angeles in an area bounded by the Hollywood Freeway (U.S. Highway 101) to the north, Figueroa Street to the west, Second Street to the south and Alameda Street to the east. Although surface parking lots and buildings of lesser significance have intruded upon the original plan, the basic organization of the Los Angeles Civic Center still embodies the distinctive characteristics common to many early twentieth century civic centers inspired by the precepts of the City Beautiful Movement. The defining characteristics of the City Beautiful Movement that are present in the Los Angeles Civic Center, include symmetrically composed groupings of monumental buildings organized around a landscaped mall, important buildings terminating important visual axes and landscape features such as sculpture and fountains. The placement of individual buildings in a civic center was often used to reinforce hierarchies of power.⁶ For example in San Francisco, City Hall forms the western boundary of the San Francisco Civic Center, sitting astride Fulton Street and terminating the major vista from the east and west. Its lantern-capped dome, deliberately resembling the United States Capitol Building, was intentionally built slightly taller than the latter building's dome in Washington D.C., symbolizing the aspiration of San Francisco's civic and business leaders for the city to become the de facto "capital" of a growing Western and Pacific Empire during the early part of the twentieth century.

The Los Angeles Civic Center, as it evolved during the early part of the twentieth century, represented similar aspirations for the once-diminutive Mexican village known as *El Pueblo de Nuestra Señora Reina de Los Angeles del Río de Porciúncula*. Not long after California achieved statehood in 1850, Los Angeles opened its first City Hall in a small adobe structure located on the west side of Spring Street, between Temple and First Streets.

⁵ David Gebhard and Robert Winter, *Los Angeles, an Architectural Guide* (Salt Lake City: Peregrine-Smith, 1994), p. 246.

⁶ Michael Corbett, "San Francisco Civic Center," *National Register of Historic Places Inventory-Nomination Form*, prepared December 2, 1974, Section 8, p. 4.

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Known as the Rocha Adobe, this former private residence was acquired by the newly incorporated City of Los Angeles in the early 1850s. Expanded to accommodate courts and a jail, this structure remained the center of municipal government until 1889. The arrival of transcontinental railroads in the 1870s touched off the first major population boom in Los Angeles in the 1880s. The rapid growth of the city's population soon rendered the old City Hall insufficient to administer a city that had quintupled in population between 1880 and 1890, growing from 11,200 to over 50,000 residents. In response, city fathers built a new City Hall on Fort Hill Street (now Broadway), between Second and Third Streets.

Following the boom and bust cycles of the 1880s and 1890s, the twentieth century ushered in a period of sustained population growth in Los Angeles that continues to this day. Between 1900 and 1910, the city's population grew from a little over 100,000 to 319,198. By 1920, the population had reached 576,673. Although enthusiastically welcomed by the Chamber of Commerce and real estate agents, the sudden influx of new citizens put pressure on the city's provisional municipal infrastructure. City fathers realized that if Los Angeles was ever to be recognized as an important metropolis, it would have to take steps to look like one. Inspired in part by the City Beautiful planning and design principles on display at the hugely popular 1894 Columbian Exposition in Chicago, leading civic leaders of Los Angeles began lobbying for something similar in Los Angeles. By creating a Civic Center for Los Angeles, civic leaders hoped to tidy up the disorganized and ramshackle city that had grown up around the original Mexican pueblo as well as providing a location for government office buildings, courthouses and cultural buildings.⁷

Actual planning for a new Civic Center in Los Angeles did not begin until 1905, when the Municipal Arts Commission retained pioneer planner Charles Mulford Robinson. Although Robinson's plan, published in 1909, did not propose a true City Beautiful scheme, it did establish the ultimate location of the Civic Center in the vicinity of the old Los Angeles County Courthouse, near the intersection of Temple and Main Streets. The City followed Robinson's recommendation to purchase property in the area and by 1910; even without a formal plan in place, an improvised Civic Center began to take shape.⁸ Major government buildings built in the de facto Civic Center included the Los Angeles County Hall of Records on the southwest corner of Temple and Spring Streets. Two years later, plans were moving forward to demolish the old Temple Block on the corner of Temple and Main Streets to construct a new City Hall. At the same time, the new Classical Revival style Federal Building was rising on the lot directly across from the City Hall site on Temple Street.⁹

Los Angeles' desire to build a grand Civic Center did not occur in a void. Thanks to the work of city planners well versed in the principles of the City Beautiful movement, many municipal governments, including Los Angeles, began to rationalize and beautify their unplanned and often unattractive business, civic and retail districts. Beyond the boundaries of the old Pueblo, most of Los Angeles had hastily evolved during the last two decades of the nineteenth century. Like many American cities of the period, it deserved its reputation as a chaotic, dirty and disorganized place. The area north of downtown earmarked as the location of the Civic Center was a rough-and-tumble district of rail yards and flimsy wood-frame shanties and stores, all strung along a tangled network of streets and narrow alleys.

⁷ Richard Gebhard and Robert Winter, *Los Angeles, An Architectural Guide* (Salt Lake City: Peregrine Smith, 1994), p. 241.

⁸ *Ibid.*

⁹ "Time at Hand for Los Angeles Civic Center and New City Hall on Temple Block Site," *Los Angeles Times* (May 26, 1912).

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Los Angeles was also motivated by a growing sense of civic pride, inspired in part by the commercial aspirations of its Babbitt-minded business community. Locked in a growing rivalry with San Francisco, Los Angeles was obsessed with surpassing its northern neighbor as the leading city in California and the western United States. Editorials in the *Los Angeles Times* continually exhorted Angelenos to do better than San Franciscans, whether it be building a major new port out of whole cloth at San Pedro or creating a dignified municipal precinct to best San Francisco's impressive new Civic Center.¹⁰

Despite the enthusiasm among Angelenos for a new Civic Center, progress was agonizingly slow, due both to disagreement about where the individual buildings would be sited and a parsimonious electorate not anxious to foot the bill. Between 1912 and the late 1920s, several major plans were drawn up by different architecture and planning firms. The first was published in 1917 by architect and engineer J.S. Rankin. Following Rankin's recommendations, a commission was appointed to acquire land and lay out the site. Before this could happen America's entry into the First World War put a stop to the project. The Civic Center plan was revived in 1919 with a Blue Ribbon panel chaired by City Engineer William Mulholland. This panel soon fell apart after infighting broke out among its members. Some members did not like the proposed location, preferring instead a location closer to downtown around Pershing Square. Others desired an acropolis-like location atop Bunker Hill.¹¹

While controversy raged during the early 1920s over the location of the proposed Los Angeles Civic Center, the region was experiencing the largest population boom in its history. Lured by images of palm trees and cozy bungalows nestled in sun-kissed orange groves, thousands of mainly Midwestern immigrants streamed into Southern California. By 1930, the population of Los Angeles had reached 1,238,048, vastly surpassing San Francisco. With an economy fueled by oil, movies, real estate and agriculture, Los Angeles had become a rich and powerful city. Partially in response to its increased sense of self-importance, the city fathers decided to throw out the Rankin Plan and commission an entirely new Civic Center Plan. Two major plans were submitted: one from the planning and landscape firm of Cook & Hall in 1923; and a second from Allied Architects in 1924. Much more ambitious than the Cook & Hall Plan, Allied Architects' grandiose Beaux Arts plan envisioned a symmetrical arrangement of government and public buildings constructed on both sides of two huge intersecting landscaped malls. The principal north-south axis would extend nearly a mile from Pershing Square to a proposed Civic Amphitheater on Sunset Boulevard. The western end of the smaller east-west mall would terminate at a new City Hall on the corner of Olive and Temple Streets. The Plan incorporated the old Pueblo and erased Chinatown to make way for a new union passenger rail station. Continued infighting over the cost of the Allied Architects plan led to the development of a watered-down compromise, which melded elements of the Allied Architects and Cook & Hall plans.¹²

In 1927, the City Council adopted the compromise plan and placed a bond on the ballot to fund the construction of the new Los Angeles City Hall, the centerpiece of the plan. The monumental twenty-eight-story building, designed by John C. Austin and John and Donald Parkinson, was completed in 1928. Built on

¹⁰ "Time at Hand for Los Angeles Civic Center and New City Hall on Temple Block Site," *Los Angeles Times* (May 26, 1912).

¹¹ Richard Gebhard and Robert Winter, *Los Angeles, An Architectural Guide* (Salt Lake City: Peregrine Smith, 1994), p. 241.

¹² "Los Angeles Civic Center," *Los Angeles Times* (January 1, 1926).

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the site of the old Temple Block, the “Goodhuesque”-style City Hall explicitly proclaimed its authority. Legislation was promptly enacted to prevent the construction of buildings in Los Angeles taller than City Hall. Other major buildings constructed in the new Civic Center included the Los Angeles County Hall of Justice (1926) and the California State Building (1931). In order to facilitate the construction of large civic buildings, the City straightened, widened and extended major boulevards and consolidated small blocks into super blocks.¹³ In 1934, anticipating the construction of the U.S. Court House and Post Office, the Los Angeles Department of Public Works extended Spring Street north of Temple Street and eliminated several alleys, creating the block upon which the existing court house now sits.

Not to be outdone by Los Angeles, the Office of the Supervising Architect immediately began developing plans to replace the nineteen-year old Federal Building in 1929. Initially, the Office of the Supervising Architect retained John C. Austin and John and Donald B. Parkinson, the architects of Los Angeles City Hall, to design a counterpart high rise on the north side of Temple Street. Although the need for additional space for government offices was an issue, the decision to replace the 1910 Federal Building with a modern high rise building was also motivated by more symbolic concerns. Based on its timing (a year after the completion of City Hall) and the Office of the Supervising Architect’s refusal to either enlarge the existing building or construct a new one elsewhere, it seems that there was a desire on the part of the Federal Government to assert its authority in the de facto “capital” of the West.

The decision to place the principle locus of Federal power in Los Angeles reflected the displacement of San Francisco as the primary urban center of the West. San Francisco’s Federal Building, designed by Bakewell & Brown in 1936, was underway at roughly the same time as the U.S. Court House and Post Office. Although the Beaux Arts style building harmonized with San Francisco’s remarkable Civic Center, San Francisco’s Federal Building was not very large or conspicuous. Disparity in scale was not the only difference between the San Francisco and Los Angeles Federal buildings. While San Francisco’s new Federal Building was designed in the slightly dated French Renaissance style, the U.S. Court House and Post Office was rendered in the boldly modernistic PWA Moderne style. When it was completed in 1940, the new United States Courthouse and Post Office in Los Angeles was by far the largest Federal building in the West.¹⁴ Standing opposite Los Angeles City Hall, the new building held its own and even managed to strike a more fashionable pose. After taking its place on the Los Angeles skyline, the U.S. Court House and Post Office appears to have earned a considerable amount of regard among Angelenos. When the *Architectural Record* asked citizens of Los Angeles what their favorite building was in 1940, a substantial number named the new U.S. Court House and Post Office.¹⁵

Criterion C (Architecture):

Under Criterion C, properties may be eligible for listing in the National Register if they “embody the distinctive characteristics of a type, period or method of construction,” embody “high artistic values,” or represent “the work of a master.” The United States Courthouse and Post Office in Los Angeles appears to

¹³ “Magnificent Los Angeles Civic Center in the Making,” *Los Angeles Times* (April 18, 1926).

¹⁴ “Imposing New Federal Building, Largest in the West, Is Completed,” *Southwest Builder & Contractor* (March 15, 1940), pp. 8-9.

¹⁵ Richard Gebhard and Robert Winter, *Los Angeles, An Architectural Guide* (Salt Lake City: Peregrine Smith, 1994), p. 247.

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be eligible under Criterion C, under the Area of Significance of "Architecture," as a building that embodies the distinctive characteristics of a "type" and "period," as well as being the "work of a master." The building's period of significance under Criterion C is 1937-41, the years spanning the original design and construction of the U.S. Court House and Post Office. The architectural style of the U.S. Court House and Post Office is referred to variously as "Starved Classicism," "Stripped Classicism," "Public Works Administration (PWA) Moderne," or even "Fascist Moderne." The style became increasingly popular for Federal architecture after 1935. In terms of its design and materials, the U.S. Court House and Post Office is one of the best examples of a major PWA Moderne-style Federal building in the United States. Although no documentation has surfaced to indicate that the building was a PWA-funded project, it was apparently designed under the same strict guidelines issued by the Office of the Supervising Architect.

The U.S. Court House and Post Office is a vital component of the Los Angeles Civic Center. Sited on axis with the twenty-eight-story Los Angeles City Hall (1926-28), this courthouse vigorously asserts its silhouette against the skyline of the Los Angeles Civic Center. Prior to the redevelopment of Bunker Hill with skyscrapers in the 1960s and early 1970s, the U.S. Court House and Post Office was one of the tallest buildings in downtown Los Angeles. The juxtaposition of this building and City Hall, in particular, provides one of the classic images of Los Angeles and of pre-war modernity in American civic architecture. The fourteen-story Hall of Justice (1925), designed in the Beaux Arts style, is situated across Spring Street and provides a counterpoint to both City Hall and the U.S. Courthouse. The upper-story colonnade on the now-abandoned Hall of Justice is reflected in the colonnade of the United States Courthouse. The perspective drawing of the U.S. Court House and Post Office published in 1936 shows the Hall of Justice in the background, suggesting that the architect was quite conscious of the contextual challenges of the site.

After taking office in 1933, President Franklin D. Roosevelt reorganized several branches of the Federal government in order to put his New Deal programs into effect. Accordingly, the Office of the Supervising Architect was made part of the Public Works Branch of the newly created Procurement Division, itself within the Treasury Department. In order to expedite construction and thereby increase employment, many smaller Federal buildings were designed by Office staff while larger projects were farmed out to private "consulting architects" located in the city where the project was being built. These firms often had the staff and local political influence to get these projects completed quickly and efficiently.

Although independent firms, consulting architects working with the Office of the Supervising Architect were not entirely at liberty to design what they wanted. Work authorized by the Office was supervised very closely by Supervising Architect Louis Simon, resulting in Simon's aesthetic being imparted on virtually all projects overseen by the Office. Simon's aesthetic was described by contemporaries as representing "an effort toward simplicity and restraint and the attainment of pleasing results, by a studied consideration of mass and proportion, rather than by excess of elaboration or non-functional expression."¹⁶ Simon believed that Federal buildings should reflect the history, culture and local building traditions of the regions in which they were built. Accordingly, Federal buildings constructed in New England were usually designed in the Colonial Revival style. In Louisiana, the French or Norman styles were preferred, while the Spanish Colonial Revival

¹⁶ Antoinette Lee, *Architects to the Nation* (New York: Oxford University Press, 2000), p. 260.

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style was favored in Florida and Texas. In California, a benevolent climate and a vivid multicultural history, combined with an atmosphere of Hollywood-inspired fantasy, resulted in several styles being used, including the Mission Revival, Spanish Colonial Revival, Art Deco and combinations of all three.¹⁷

By the mid-1930s, an increasing interest in the International Style led to a growing emphasis on abstraction in Federal buildings undertaken by the Office of the Supervising Architect. The U.S. Court House and Post Office embodied the fusion of Classical and Modern ideals in a style that came to be known as the "PWA Moderne" style. Gilbert Stanley Underwood was known as one of the nation's leading practitioners of the style. Several of Underwood's Federal projects, including the United States Mint in San Francisco of 1935-37, the U.S. Courthouse and Post Office in Los Angeles of 1936-40, the U.S. Courthouse and Post Office in Seattle built from 1938-40 and the United States Post Office Rincon Annex in San Francisco of 1939-41, are all recognized as being some of the best examples of the PWA Moderne style in the West, as well as the nation at large.

The U.S. Court House and Post Office displays "high artistic values." Nearly all of Underwood's Federal projects retained elements of traditional Beaux Arts-influenced planning and design principles, including a strong axial "partis," grand public entrances and circulation spaces, symmetrical façade organization and abstractly expressed yet carefully proportioned Classical features such as colonnades. To this fundamentally Classical foundation were added the stepped massing and abstract "zig-zag" geometrical ornament characteristic of the contemporary Art Deco and Moderne styles. Materials were durable and mostly industrially produced. On the other hand, craftsmanship was never neglected, particularly for exterior ornamentation including aluminum and bronze metal work, and sumptuous interior finishes, including terrazzo floors, aluminum and glass light fixtures, aluminum casework, painted plaster finishes, marble cladding and public art. The U.S. Court House and Post Office embodies all that is admired about the PWA Moderne style and reflects the emphasis on public amenities so characteristic of the New Deal.

As a work of Gilbert Stanley Underwood, the U.S. Court House and Post Office is the "work of a master." Aside from his National Parks projects, Underwood's Federal projects included over twenty post offices, two major courthouses, a mint and various other Federal buildings throughout the West. Of the two courthouses (Seattle and Los Angeles), Los Angeles was the largest and most impressive, making use of lively and almost stage-set interior ornamentation. Along with his contemporaries-Louis Simon and French-born architect Paul Cret-Underwood was a leading figure in the PWA Moderne movement.¹⁸ The completion of the U.S. Court House and Post Office in 1941 signaled the beginning of the end of the PWA Moderne style. With war clouds looming on the horizon, the Office of the Supervising Architect gradually pulled back from the elaborate architecture of the New Deal era in favor of more utilitarian buildings that could be erected quickly and cheaply.

¹⁷ Antoinette Lee, *Architects to the Nation* (New York: Oxford University Press, 2000), p. 263.

¹⁸ Joyce Zaitlin, *Gilbert Stanley Underwood. His Rustic, Art Deco and Federal Architecture* (Malibu, CA: Pangloss Press, 1989), p. 139.

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Integrity

In addition to being determined eligible under at least one of the four National Register criteria, properties deemed to be significant must also be demonstrated to have sufficient historical integrity. The concept of integrity is essential to identifying the important physical characteristics of historical resources. For the purposes of the National Register, integrity is defined as “the authenticity of an historical resource’s physical identity evidenced by the survival of characteristics that existed during the resource’s period of significance.” A property is examined for seven variables or aspects that together comprise integrity. These aspects are: location, design, setting, materials, workmanship, feeling and association. *National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation* defines these seven characteristics:

- *Location* is the place where the historic property was constructed.
- *Design* is the combination of elements that create the form, plans, space, structure and style of the property.
- *Setting* addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building/s.
- *Materials* refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history.
- *Feeling* is the property’s expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.

For a sixty-four year old office building that has witnessed many changes to its program, the U.S. Court House and Post Office displays an astonishingly high degree of overall integrity, particularly important public spaces such as lobbies, elevators and stairs and courtrooms. Constructed using the highest quality materials and techniques, the building has proven to be very durable. Aesthetically, it has stood the test of time as well. The exterior has undergone very few changes and none of these have negatively impacted the building’s integrity. The most significant alteration on the exterior occurred in the 1960s when the Post Office was removed from the building, necessitating the replacement of a pair of entries on the North Spring Street façade with windows and some minor changes to signage. The 1992 Riots, and increasing concerns over security in the wake of the destruction of the Oklahoma City Federal Building in 1995, have resulted in additional minor alterations to the exterior.

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The interior has undergone more substantial alterations. Nothing remains of the Post Office facilities, which were converted into modern courtrooms. Additionally, offices on the upper floors have been incrementally altered over time, resulting in the survival of very little historic fabric outside the elevator lobbies and corridors. On the other hand, most of the offices were not designed with significant materials or elements, indicating that periodic tenant improvement projects were anticipated. On the other hand, the most important public areas, including the lobbies on North Spring Street and North Main Street, the second floor courtrooms and the courtroom on the sixteenth floor, elevator lobbies, escalator and stairs and some office floor corridors have undergone few significant changes, the result being that visitors to the U.S. Court House today will have largely the same experience as visitors to the building in 1941. The U.S. Court House retains integrity of location, design, setting, materials, workmanship, feeling and association.

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Verbal Boundary Description

The U.S. Court House and Post Office is located on the city block bounded by North Spring, North Main, East Temple and East Aliso Streets. The Assessor's Parcel Number is 5161005902.

Boundary Justification

The boundaries of the area covered in National Register nomination coincide with the property lines of the parcel.

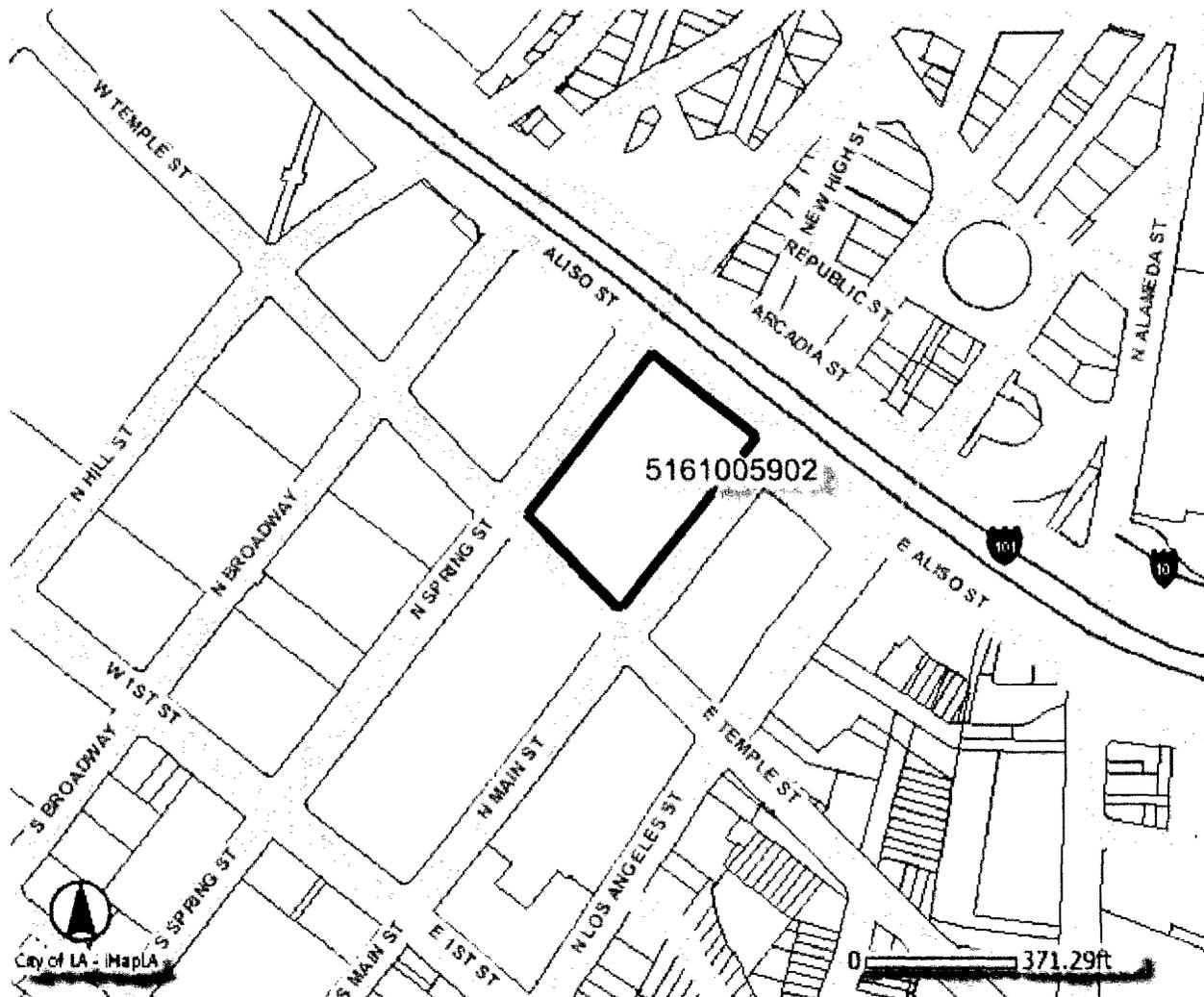
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Maps



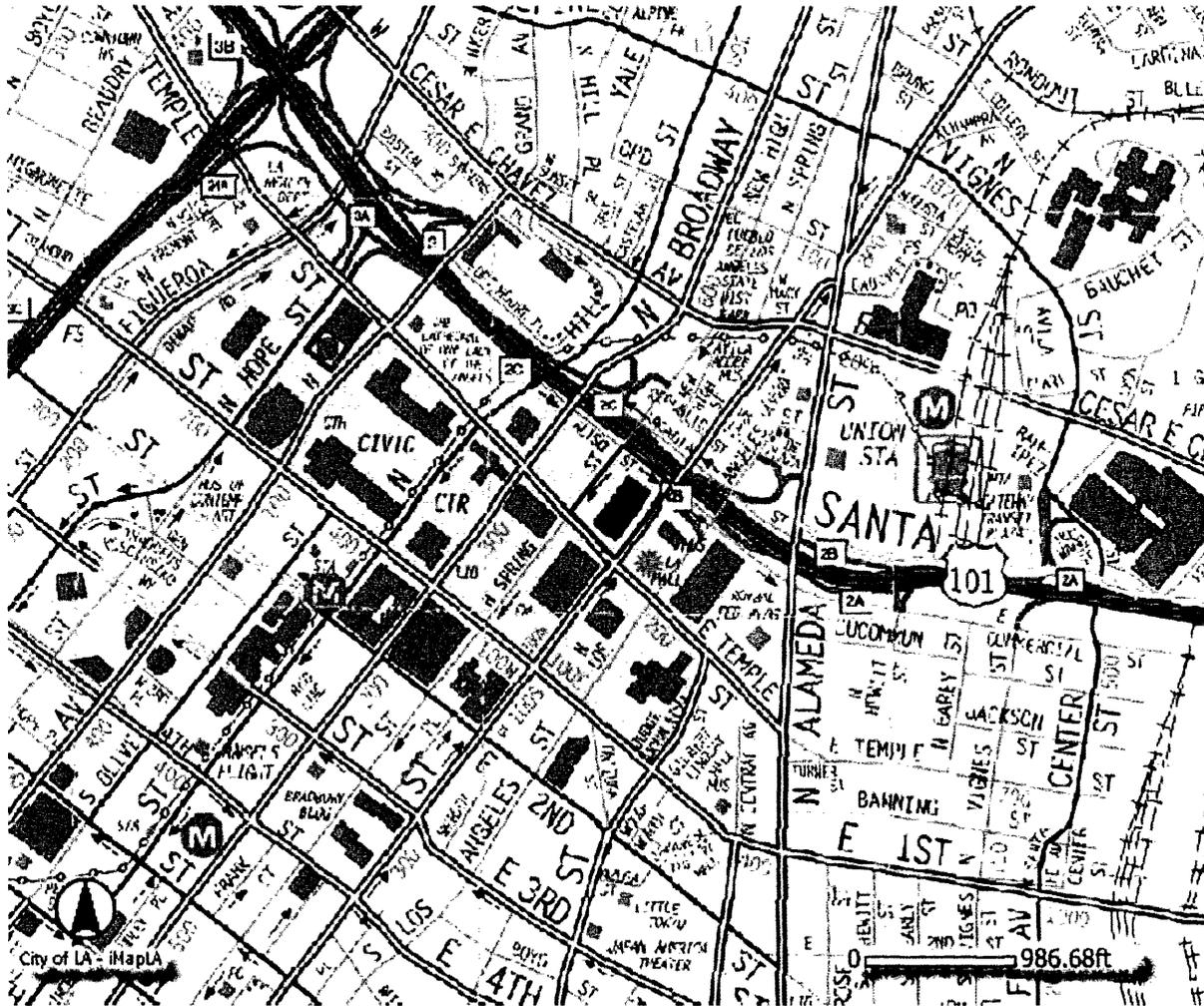
Parcel Map for 312 N. Spring Street
Source: City of Los Angeles, <http://www.ci.la.ca.us/>

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Map showing boundaries of U.S. Court House and Post Office site

Source: Thomas Brothers Map

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Historic Photographs



U.S. Court House and Post Office, 1939
Source: Los Angeles Public Library, <http://www.lapl.org>

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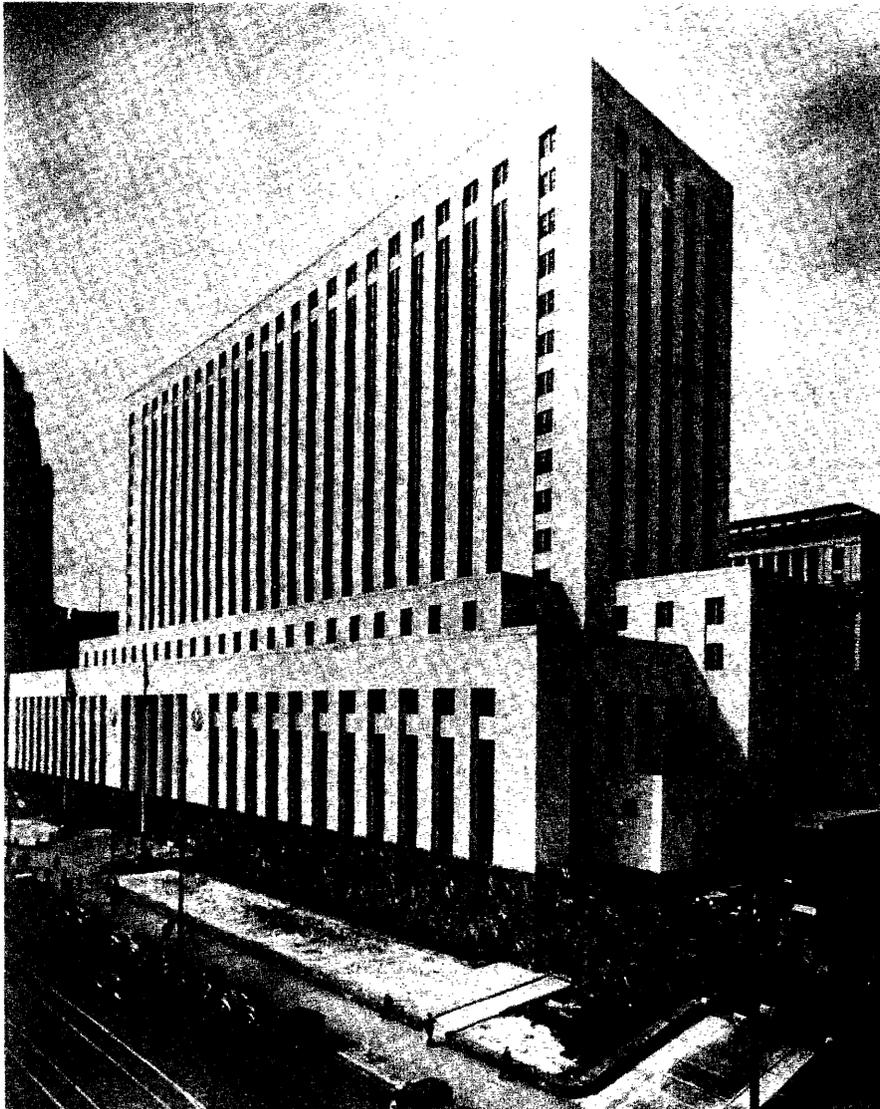
U.S. Court House and Post Office, 1940
Source: Los Angeles Public Library, <http://www.lapl.org>

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U.S. Court House and Post Office by Gilbert Stanley Underwood, ca. 1941
Source: Joyce Zaitlin. Gilbert Stanley Underwood. His Rustic, Art Deco and Federal Architecture
(Malibu, California: Pangloss Press, 1989), p. 135.

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Aerial View of Los Angeles Civic Center, ca. 1941
Source: Los Angeles Public Library, <http://www.lapl.org>

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U.S. Court House and Post Office, 1950
Source: Los Angeles Public Library, <http://www.lapl.org>

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Current Photographs

Name of Property: U.S. Court House and Post Office
County and State: Los Angeles County, California
Name of Photographer: Christopher VerPlanck
Date of Photograph: October 14, 2004
Location of Original Negative: Page & Turnbull, 724 Pine Street, San Francisco, California

Photograph Number: 1
Description of View: Aliso Street and Spring Street facades

Photograph Number: 2
Description of View: Temple Street and Spring Street facades

Photograph Number: 3
Description of View: Aliso Street facade

Photograph Number: 4
Description of View: Temple Street facade

Photograph Number: 5
Description of View: Main Street facade

Photograph Number: 6
Description of View: Spring Street façade, Main entry

Photograph Number: 7
Description of View: Spring Street façade, Detail of entry portal

Photograph Number: 8
Description of View: Main Street façade, Detail of grills

Photograph Number: 9
Description of View: Main Street façade, Detail of handrails

Photograph Number: 10
Description of View: Spring Street façade, Detail of flagpole base

Photograph Number: 11
Description of View: First floor entry vestibule from Main Street

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Photograph Number:	12
Description of View:	First floor lobby from Main Street
Photograph Number:	13
Description of View:	First floor lobby from Main Street, Detail
Photograph Number:	14
Description of View:	First floor elevator lobby
Photograph Number:	15
Description of View:	Ground floor lobby from Spring Street
Photograph Number:	16
Description of View:	Ground floor elevator lobby
Photograph Number:	17
Description of View:	Ground floor lobby showing escalator and building directory
Photograph Number:	18
Description of View:	Detail of escalator from first floor lobby
Photograph Number:	19
Description of View:	Detail of elevator stairwell from second floor
Photograph Number:	20
Description of View:	Second floor main hallway showing entries to courtrooms
Photograph Number:	21
Description of View:	Courtroom No. 2 (identical to Courtroom No. 8)
Photograph Number:	22
Description of View:	Detail of furniture in Courtroom No. 4 (identical to Courtroom No. 6)
Photograph Number:	23
Description of View:	Detail of aluminum hanging light fixture, Courtroom No. 7 (identical to Courtroom No. 1)
Photograph Number:	24
Description of View:	Courtroom No. 7 (identical to Courtroom No. 1)
Photograph Number:	25
Description of View:	Typical elevator lobby found on upper floors

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Photograph Number:	26
Description of View:	Typical bathroom found on upper floors
Photograph Number:	27
Description of View:	Detail of mechanical equipment in sub-basement

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Architectural Drawings

United States Post Office and Court House, Los Angeles, California
Architect: Gilbert Stanley Underwood
Date: 1936-1937

Drawing Title:

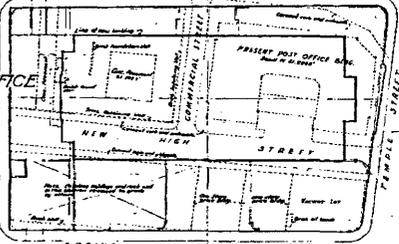
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- Ground Floor Plan
- First Floor Plan
- Second Floor Plan
- Half Plan of Second Floor
- Third Floor Plan
- Fourth Floor Plan
- Fifth Floor Plan
- Sixth Floor Plan and Seventh Floor Plan
- Eighth Floor Plan and Ninth Floor Plan
- Tenth Floor Plan and Eleventh Floor Plan
- Twelfth Floor Plan and Thirteenth Floor Plan
- Fourteenth Floor Plan and Fifteenth Floor Plan
- Sixteenth Floor Plan and Seventeenth Floor Plan
- Penthouse (Lower Level) and Main Roof Plan; Penthouse Plan (Machine Rm. Level); and Penthouse Roof Plan
- Basement Floor Plan-North Half
- Basement Floor Plan-South Half
- North Spring Street Elevation
- North Main Street Elevation
- Temple Street Elevation and Aliso Street Elevation

NORTH MAIN STREET
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Asphalt Pavement (Proposed)

TEMPLE STREET
Asphalt Pavement

UNITED STATES POST OFFICE AND COURT HOUSE



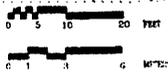
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FOR GROUND FLOOR - ELEV. 300.2
FOR FIRST FLOOR - ELEV. 315.8

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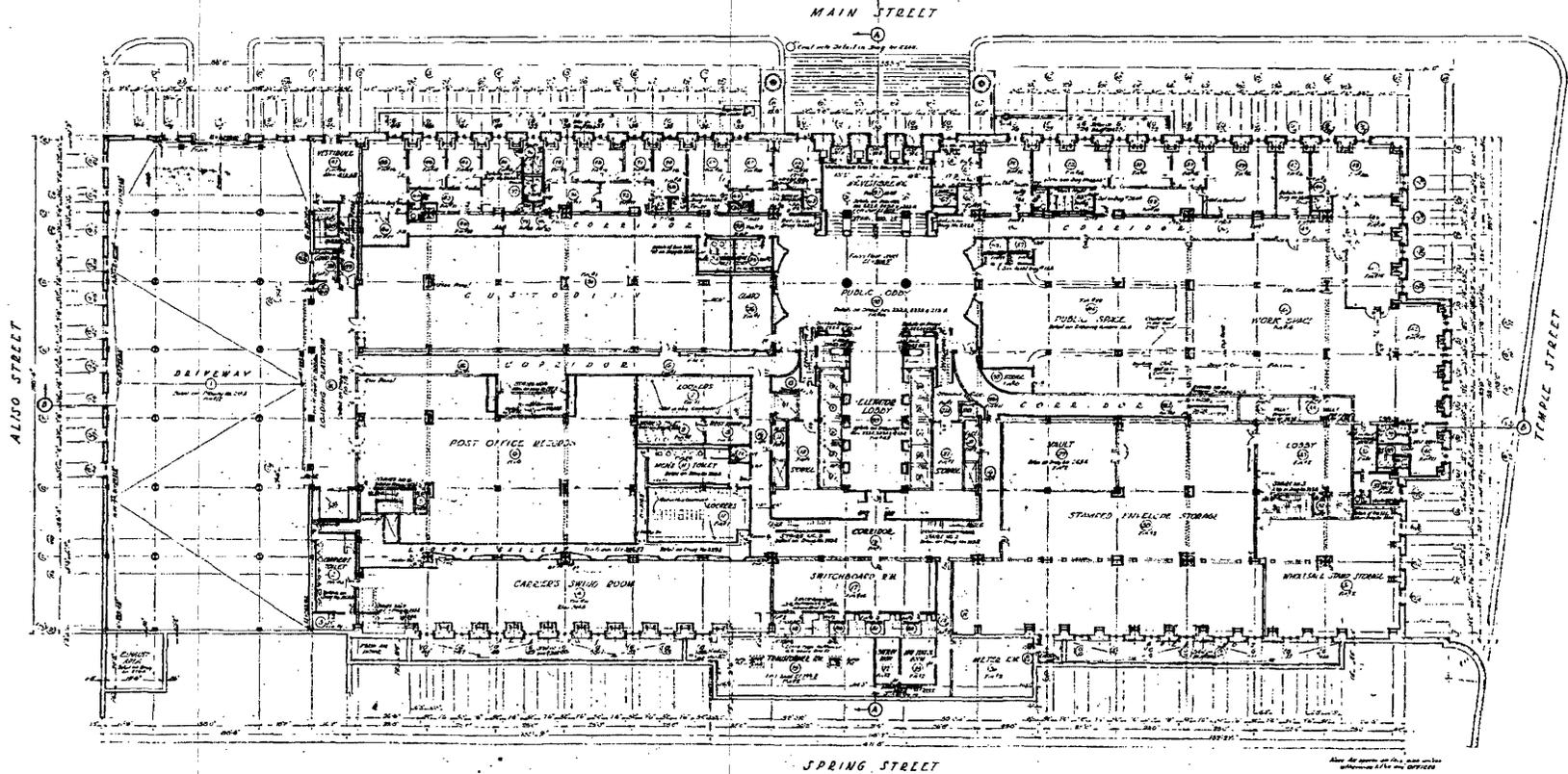
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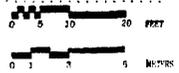


SPRING STREET

GROUND FLOOR PLAN

TREASURY DEPARTMENT
PROCUREMENT DIVISION
 C. J. PIPPLES
PUBLIC WORKS BRANCH
 W. E. BETHUNE, SUPERVISOR OF THE PROJECT
 THOMAS A. WOODS, ARCHITECT
 H. A. WELLS, ARCHITECT
APPROVED

PROJECT NO. **3A**
 DRAWING NO. **11 OF 326**
 REG. NO. **028042**



SUSPENDED CEILING

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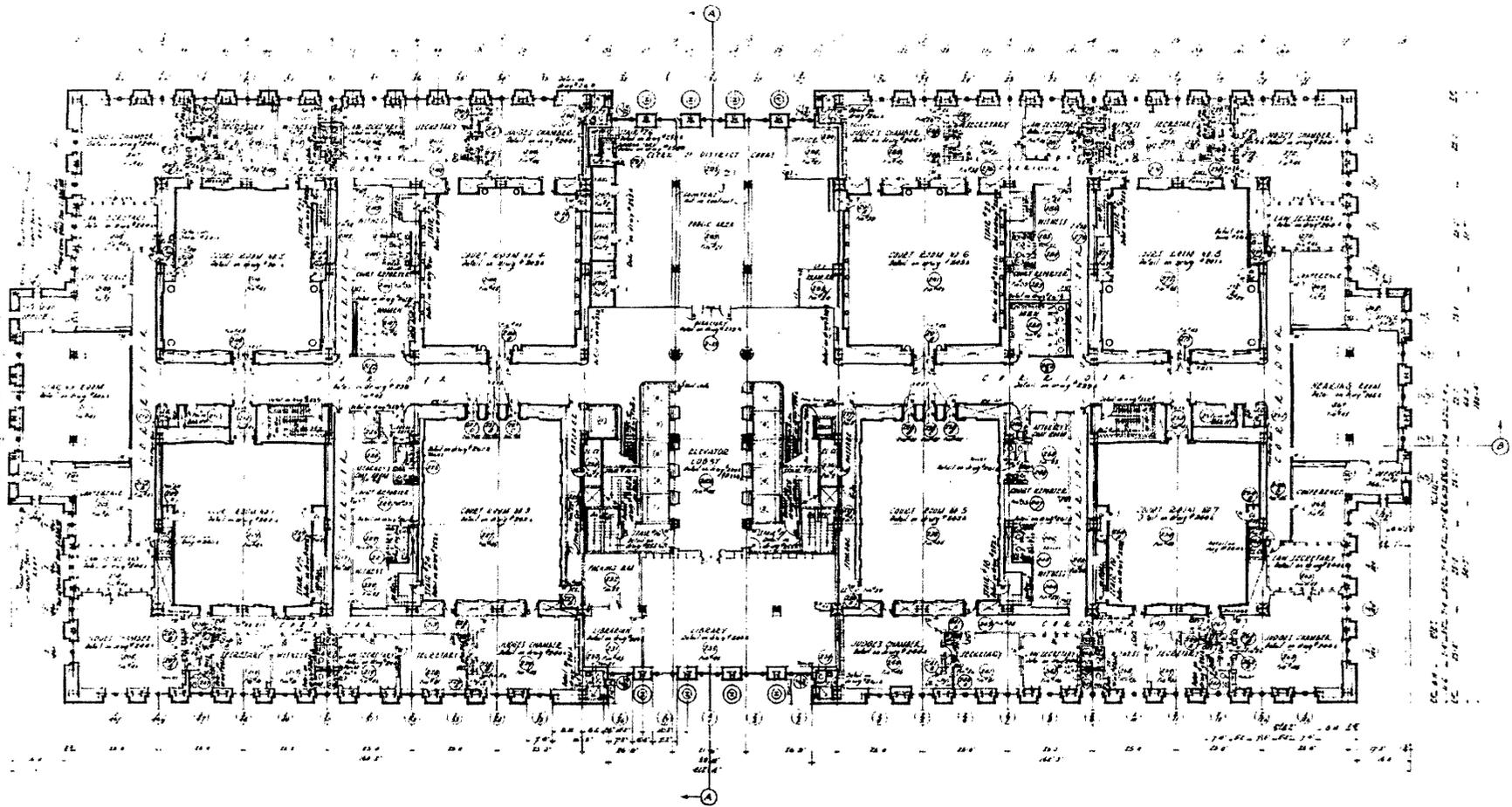
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GROUND FLOOR PLAN
 SCALE 1/8" = 1'-0"
 DRAWN BY: **W. E. BETHUNE**
 CHECKED BY: **H. A. WELLS**
 DATE: **...**
No. 3A

FOR CONCRETE REINFORCEMENT ALL
 SIZE OF REINFORCING WIRE IN SEE
 STRUCTURAL DRAWINGS

MICROFILM 30X GA004177

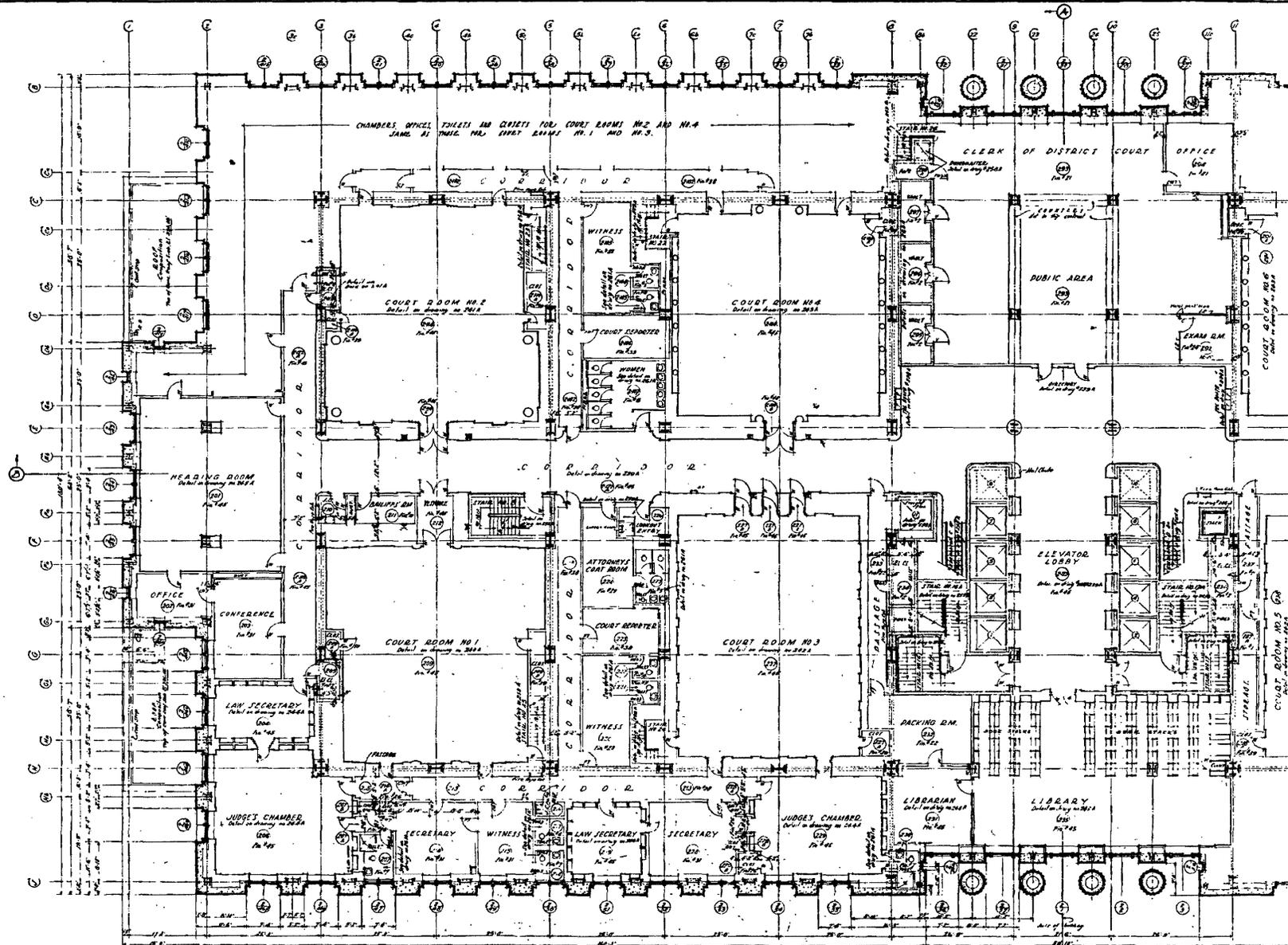


• SECOND FLOOR PLAN •
1000 1010

PROJECT NO.	DRAWING NO.
1000 1010	5A
040041	14 OF 308

FOR CONCRETE REINFORCEMENT AND
SIZE OF STRUCTURAL MEMBERS, SEE
STRUCTURAL DRAWINGS.

L.1



TREASURY DEPARTMENT
PROCUREMENT DIVISION
 PUBLIC WORKS BRANCH

HALF PLAN OF SECOND FLOOR

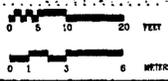
The plan is symmetrical about the vertical center line unless otherwise indicated or shown on other drawings.
 Scale 1/8" = 1'-0"

PROJECT NO. 17A
 E.C.S. NO. 010041
 31 OF 31

LIBRARY
 LIBRARIAN
 PACKING R.M.
 ELEVATOR LOBBY
 COURT ROOM NO. 5
 COURT ROOM NO. 4
 COURT ROOM NO. 3
 COURT ROOM NO. 2
 COURT ROOM NO. 1
 HEARING ROOM
 CONFERENCE
 LAW SECRETARY
 JUDGE'S CHAMBER
 SECRETARY
 WITNESS
 ATTORNEY'S COURT ROOM
 COURT REPORTER
 WITNESS
 COURT ROOM NO. 4
 COURT ROOM NO. 3
 COURT ROOM NO. 2
 COURT ROOM NO. 1
 CHAMBERS OFFICE THREE AND CHIEFS FOR COURT ROOMS NO. 2 AND NO. 4
 JAMES B. THOMAS, JR. CHIEF CLERK NO. 1 AND NO. 3

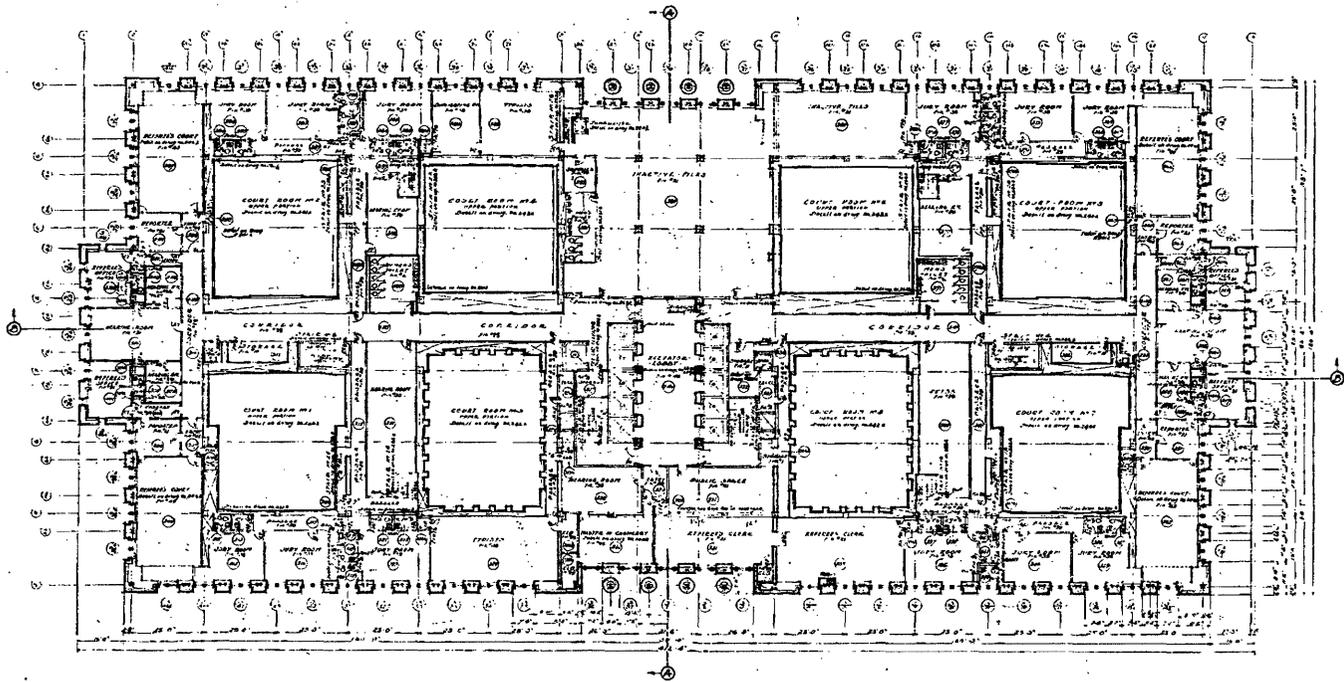
HALF PLAN OF SECOND FLOOR
 SCALE 1/8" = 1'-0"
 GILBERT STANLEY, ARCHITECT
 BUILDING LIMITED STATES ROYAL OFFICE
 CITY
 DESIGNED BY
 CHECKED BY
 DRAWN BY
 No. 17A

FOR CONSULTATION RECOMMENDATION AND
 USE OF STRUCTURAL MEMBERS, SEE
 STRUCTURAL DRAWINGS



MIC 30X CA00417Z 000019

9



THIRD FLOOR PLAN
Scale 1/8" = 1'-0"

SUPPLEMENTAL SPECIFICATIONS

ALL dimensions shall be in feet and inches unless otherwise specified.

ALL work shall be in accordance with the latest editions of the following specifications:

- 1. Standard Specifications for Highway Construction, 1957 Edition, published by the American Road & Builders Builders Association.
- 2. Specifications for Building Construction, 1957 Edition, published by the Building Officials and Code Administrators International, Inc.
- 3. Specifications for Electrical Work, 1957 Edition, published by the National Electrical Contractors Association.
- 4. Specifications for Mechanical Work, 1957 Edition, published by the National Mechanical Contractors Association, Inc.
- 5. Specifications for Plumbing Work, 1957 Edition, published by the National Plumbing Contractors Association.

Notes: All work shall be in accordance with the latest editions of the specifications listed above.

TREASURY DEPARTMENT
PROCUREMENT DIVISION
D. P. HALL

PUBLIC WORKS BRANCH
W. A. WOODRUFF, BRANCH CHIEF
L. A. WOODRUFF, BRANCH CHIEF
J. C. WOODRUFF, BRANCH CHIEF

APPROVED: T. C. BROWN
DATE: 10/10/58

PROJECT No. 040841
DRAWING No. 6A
E.D. No. 16 of 326

RECORD
PROJECT NO.

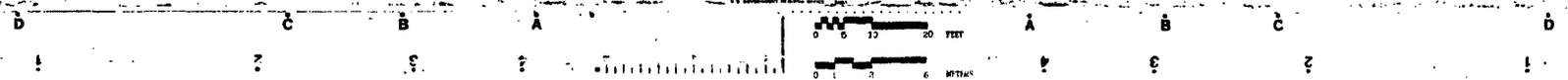
FOR CIVIL STRUCTUREMENT AND
TYPE OF STRUCTURAL DETAILS SEE
STRUCTURAL DRAWING R

Notes:
1. All work shall be in accordance with the latest editions of the specifications listed above.
2. All work shall be in accordance with the latest editions of the specifications listed above.
3. All work shall be in accordance with the latest editions of the specifications listed above.

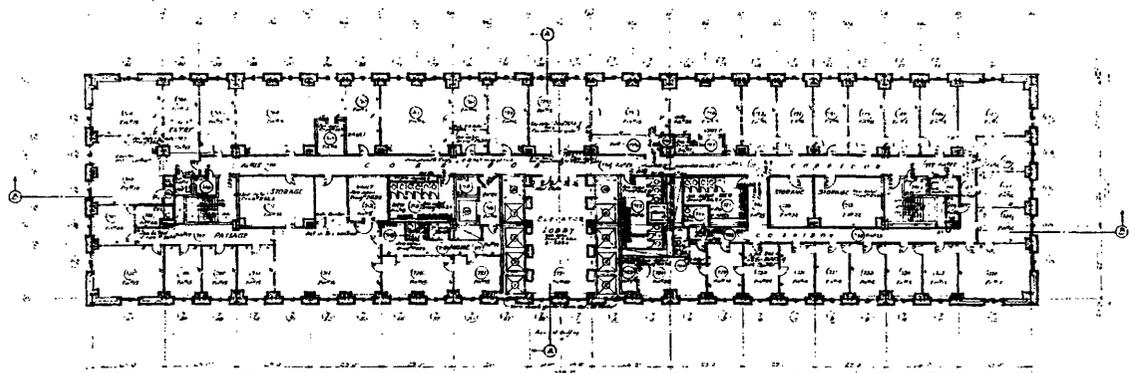
THIRD FLOOR PLAN
Scale 1/8" = 1'-0"

CAMRY STANLEY WOODRUFF
ARCHITECT

NO. 6A

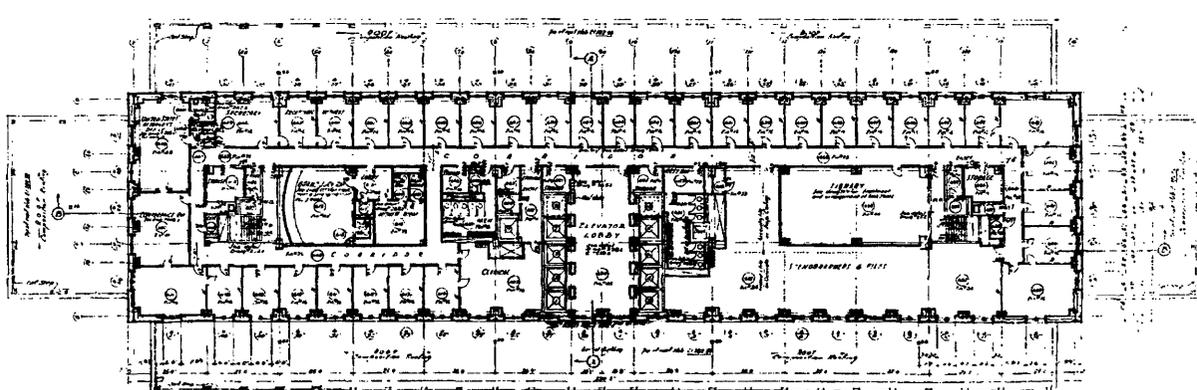


MICROFILMED 30X CA00417Z 000008



- 55TH FLOOR PLAN -
Job No. 101

NOTE: ALL WORK ON THIS FLOOR SHALL BE DONE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS.



- 56TH FLOOR PLAN -
Job No. 101

NOTE: ALL WORK ON THIS FLOOR SHALL BE DONE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS.

NO.	REVISION
1	ISSUED FOR CONSTRUCTION
2	REVISED TO SHOW CHANGES
3	REVISED TO SHOW CHANGES
4	REVISED TO SHOW CHANGES
5	REVISED TO SHOW CHANGES
6	REVISED TO SHOW CHANGES
7	REVISED TO SHOW CHANGES
8	REVISED TO SHOW CHANGES
9	REVISED TO SHOW CHANGES
10	REVISED TO SHOW CHANGES

REVISIONS TO BE MADE TO THIS PLAN SHALL BE MADE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS.

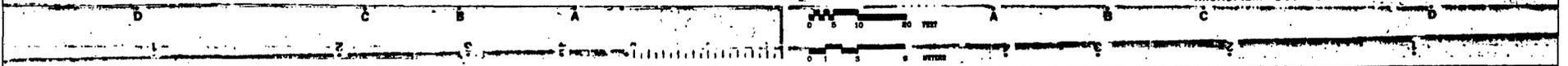
NO.	REVISION
1	ISSUED FOR CONSTRUCTION
2	REVISED TO SHOW CHANGES
3	REVISED TO SHOW CHANGES
4	REVISED TO SHOW CHANGES
5	REVISED TO SHOW CHANGES
6	REVISED TO SHOW CHANGES
7	REVISED TO SHOW CHANGES
8	REVISED TO SHOW CHANGES
9	REVISED TO SHOW CHANGES
10	REVISED TO SHOW CHANGES

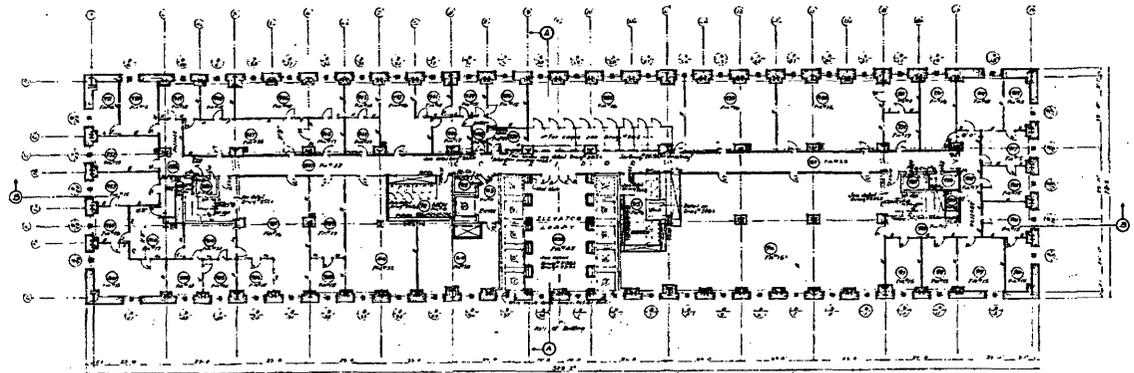
REVISIONS TO BE MADE TO THIS PLAN SHALL BE MADE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE SPECIFICATIONS AND CONTRACT DOCUMENTS.

TREASURY DEPARTMENT
PROCUREMENT DIVISION
PUBLIC WORKS BRANCH
APPROVED
DATE: 10/1/50

FOR CONSULTING ENGINEERS AND ARCHITECTS ONLY. NOT TO BE USED FOR CONSTRUCTION.

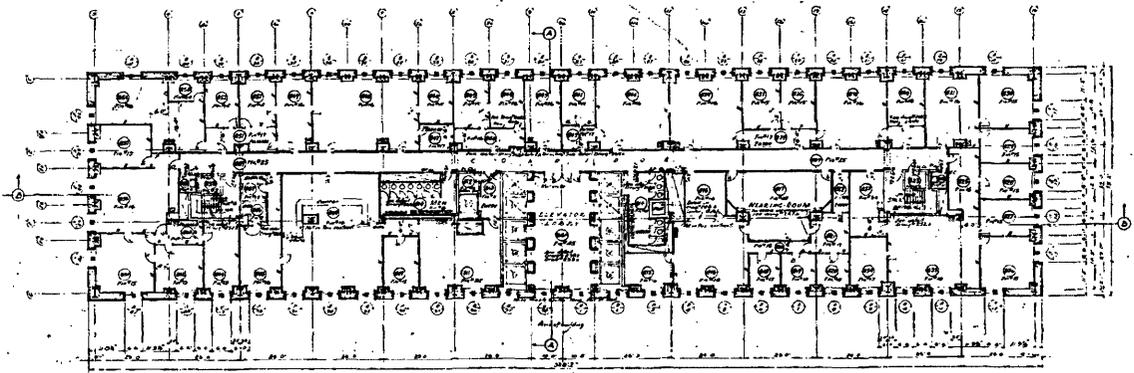
MICROFILM 30X CAC041ZZ 000011





NINTH FLOOR PLAN

NOTE: All doors to be placed showing them as OFFICES.



EIGHTH FLOOR PLAN

NOTE: All doors to be placed showing them as OFFICES.

SUPPLEMENTAL CHANGES

NO.	DATE	DESCRIPTION

When changes are made to this drawing, the original drawing shall be retained for reference.

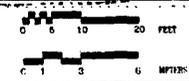
These drawings were prepared by the Architect under the supervision of the Engineer and are to be used for the construction of the building. The Contractor shall be responsible for the accuracy of the dimensions and quantities shown on these drawings. The Contractor shall also be responsible for the accuracy of the dimensions and quantities shown on the drawings. The Contractor shall also be responsible for the accuracy of the dimensions and quantities shown on the drawings.

EIGHTH & NINTH FLOOR PLAN
 SCALE: 1/4" = 1'-0"
 CLIENT: STANLEY WOODWARD
 ARCHITECT: [Signature]
 ENGINEER: [Signature]

PROJECT NO.	10A
FLYING NO.	22-00-326
REV. NO.	040043

FOR CONCRETE REINFORCEMENT AND STEELWORK, SEE ARCHITECT'S DRAWINGS.

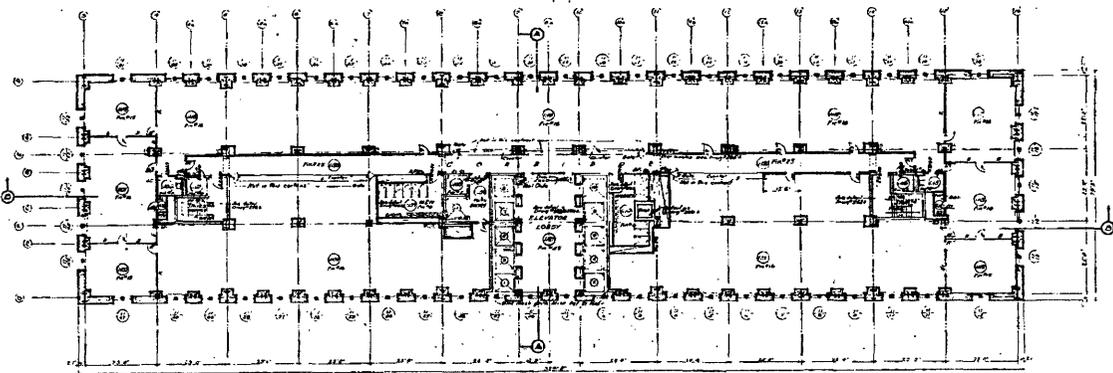
TREASURY DEPARTMENT
PROCUREMENT DIVISION
 C. STANLEY
PUBLIC WORKS BRANCH
 W. S. WOODWARD, CHIEF ENGINEER OF CONSTRUCTION
 LEONARD A. WOODWARD, CHIEF ARCHITECT
 APPROVED: [Signature]



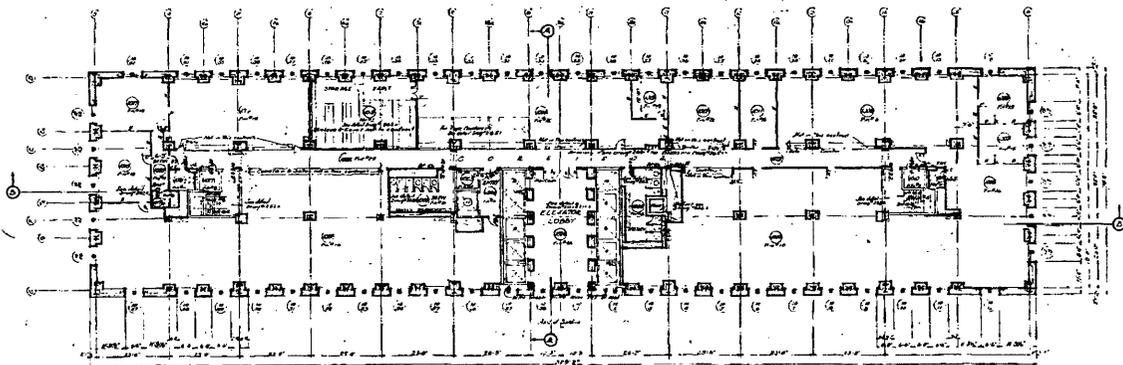
MICR 30X CA0041ZZ 000012

No. 10A

//



ELEVENTH FLOOR PLAN - See Note



TENTH FLOOR PLAN - See Note

* SUSPENDED CEILING *

NO.	TYPE	DETAIL
1
2
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4
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11
12

NOTE: All doors on this plan shall otherwise show OFFICES.

NOTE: All doors on this plan shall otherwise show OFFICES.

NOTE: All doors on this plan shall otherwise show OFFICES.

NOTE: All doors on this plan shall otherwise show OFFICES.

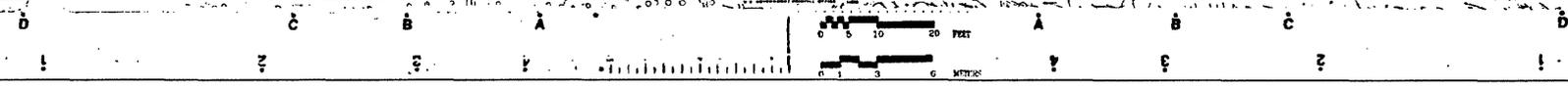
TENTH & ELEVENTH FLOOR PLANS
 DRAWING NO. 11A
 SHEET NO. 23 OF 324
 GILBERT STUBBLE UNDERWOOD
 ARCHT. ENGRS.
 1000 ...
 No. 11A

TREASURY DEPARTMENT
 PROCUREMENT DIVISION
 PUBLIC WORKS BRANCH
 APPROVED
 [Signatures]

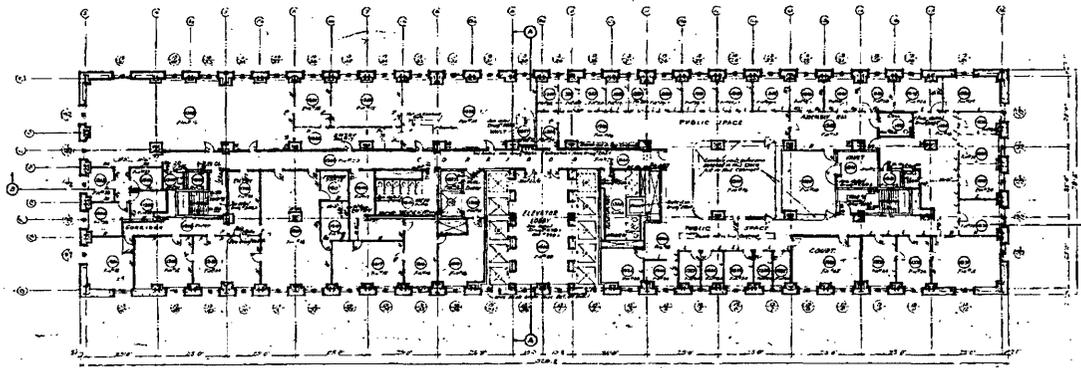
PROJECT NO. 010041
 DRAWING NO. 11A
 SHEET NO. 23 OF 324

FOR CONCRETE REINFORCEMENT AND SIZE OF STRUCTURAL MEMBERS, SEE STRUCTURAL DRAWINGS.

M 30X CA004172 000013 IN TO ROOM 2410

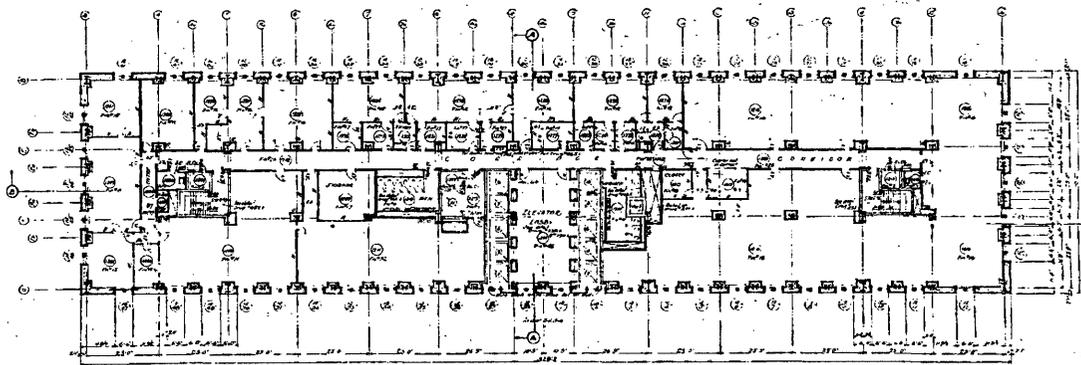


27



THIRTEENTH FLOOR PLAN
Scale 1/4" = 1'-0"

NOTE: ALL WORK ON THIS FLOOR UNDERWAY AT THE OFFICE



TWELFTH FLOOR PLAN
Scale 1/4" = 1'-0"

NOTE: ALL WORK ON THIS FLOOR UNDERWAY AT THE OFFICE

UPWARD CLIMBING

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

TREASURY DEPARTMENT
PROCUREMENT DIVISION
PUBLIC WORKS BRANCH

APPROVED

PROJECT NO.	12A
DATE	25 0 328

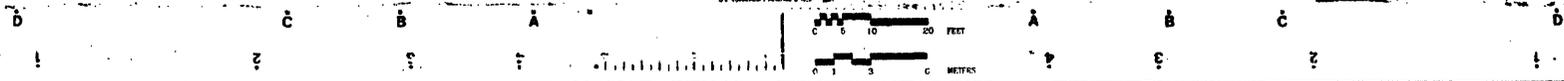
FOR CONCRETE REINFORCEMENT & SIZES OF STRUCTURAL STEELWORK, SEE STRUCTURAL DRAWINGS

NOTES

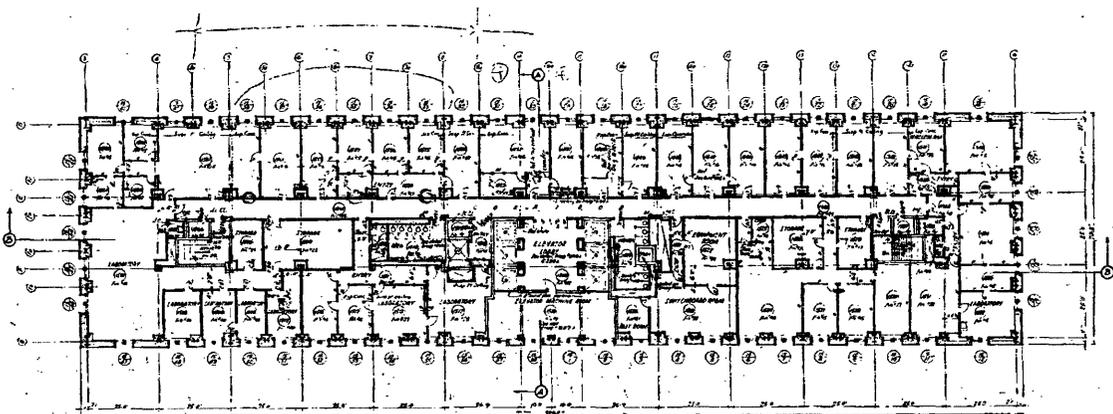
TWELFTH & THIRTEENTH FLOOR PLANS

12A

MICROFILM CA004177 000013

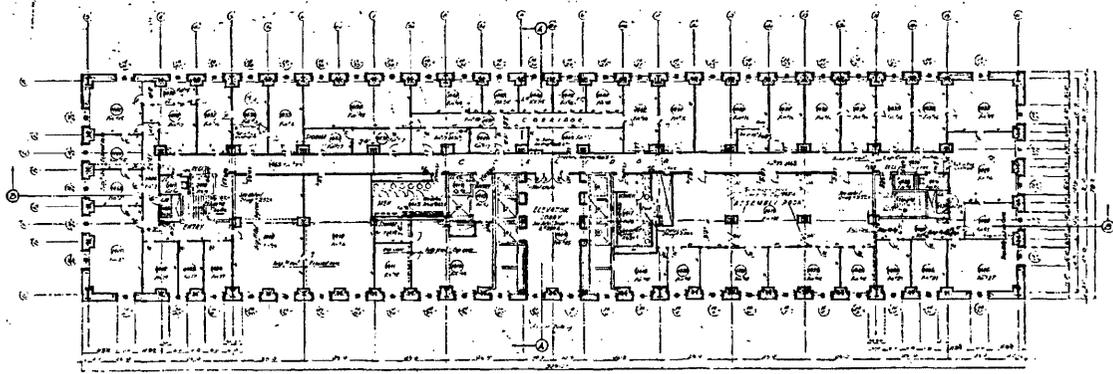


61



FIFTEENTH FLOOR PLAN
Scale 1/4" = 1'-0"

SEE - ALL ROOMS ON THIS FLOOR SHOWN
HERE ON OTHERS



FOURTEENTH FLOOR PLAN
Scale 1/4" = 1'-0"

SEE - ALL ROOMS ON THIS FLOOR SHOWN
HERE ON OTHERS

SUSPENDED CEILING

NO.	DESCRIPTION	QTY.	UNIT	PRICE	TOTAL
1
2
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Plan of rooms and the walls of
partitions shall be in accordance
with the projection of paper shown.

FOR ALL THE WORK SHOWN ON THIS
DRAWING THE CONTRACTOR SHALL BE
RESPONSIBLE FOR OBTAINING ALL
NECESSARY PERMITS AND APPROVALS
FROM THE APPROPRIATE AGENCIES.
THE CONTRACTOR SHALL BE RESPONSIBLE
FOR THE PROTECTION OF ALL EXISTING
UTILITIES AND STRUCTURES.
THE CONTRACTOR SHALL BE RESPONSIBLE
FOR THE PROTECTION OF ALL EXISTING
UTILITIES AND STRUCTURES.

PROJECT NO.	13A
U.S. NO.	27 of 325

FOURTEENTH & FIFTEENTH
FLOOR PLANS
Scale 1/4" = 1'-0"

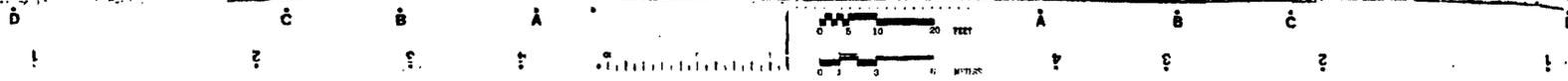
CLIENT: STANLEY UNDERWOOD
DESIGNED BY: STANLEY UNDERWOOD
DRAWN BY: STANLEY UNDERWOOD
CHECKED BY: STANLEY UNDERWOOD
DATE: AUG 1941

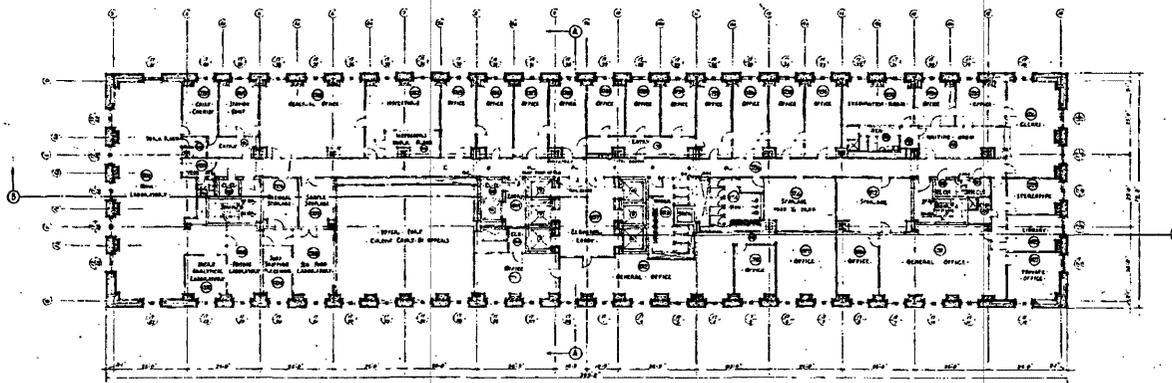
TREASURY DEPARTMENT
PROCUREMENT DIVISION
PUBLIC WORKS BRANCH
APPROVED
A. S. WOODRUFF
A. S. WOODRUFF

FOR CONCRETE REINFORCEMENT AND
BYP. OF STRUCTURAL MEMBERS SEE
STRUCTURAL DRAWINGS

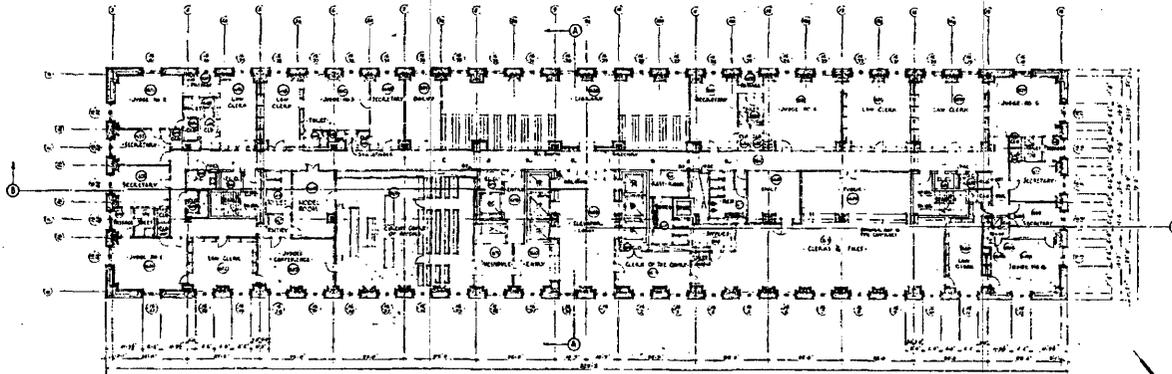
No. 13A

MICROFILM 30X CA004172 000015





SEVENTEENTH FLOOR PLAN
Scale: 1/8" = 1'-0"



SIXTEENTH FLOOR PLAN
Scale: 1/8" = 1'-0"

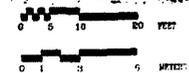


PROJECT NO.	51000000
DATE	48
ISSUE NO.	63 OF 326

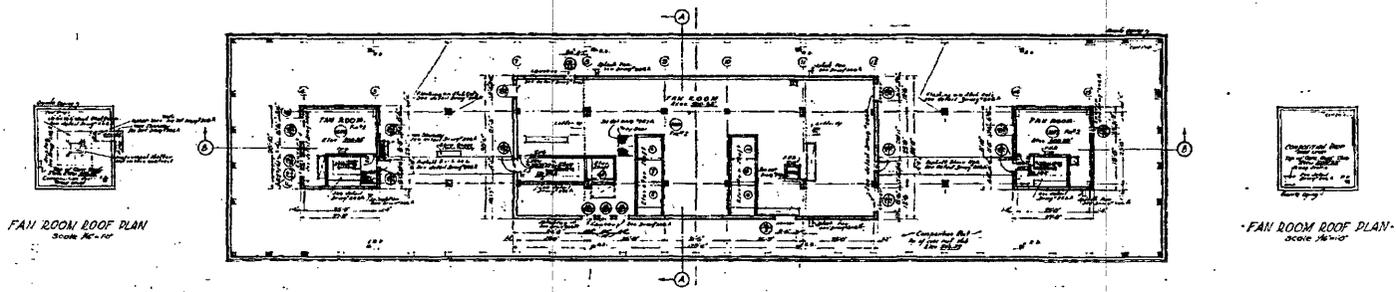
LOS ANGELES DEPARTMENT OF PUBLIC WORKS
 ENGINEERING DIVISION
 FIELD ENGINEER
 APPROVED

SIXTEENTH FLOOR & SEVENTEENTH FLOOR
 SCALE: 1/8" = 1'-0"
 NOTE: THIS DRAWING IS FORWARDED TO THE ARCHITECT FOR HIS RECORD.
 COMPLETE DRAWING TO BE FORWARDED TO THE ARCHITECT FOR HIS RECORD.
 DRAWING NO. 48

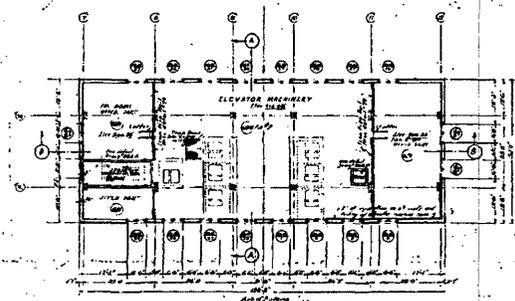
MICROFILMED 1977 30X CAC0417Z 00000000 011



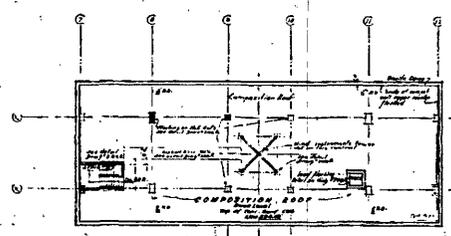
7/1



PENT HOUSE (LOWER LEVEL) & MAIN ROOF PLAN



PENT HOUSE PLAN (MACHINE ON LEVEL)



PENT HOUSE ROOF PLAN

TREASURY DEPARTMENT
PROCUREMENT DIVISION
 U. S. GOVERNMENT
PUBLIC WORKS BRANCH
 U. S. GOVERNMENT PRINTING OFFICE
 WASHINGTON, D. C.
APPROVED
 V. C. BRADLEY
 U. S. GOVERNMENT PRINTING OFFICE

PROJECT NO.	DRAWING NO.
14A	14A
DWG. NO.	2A OF 325
019041	

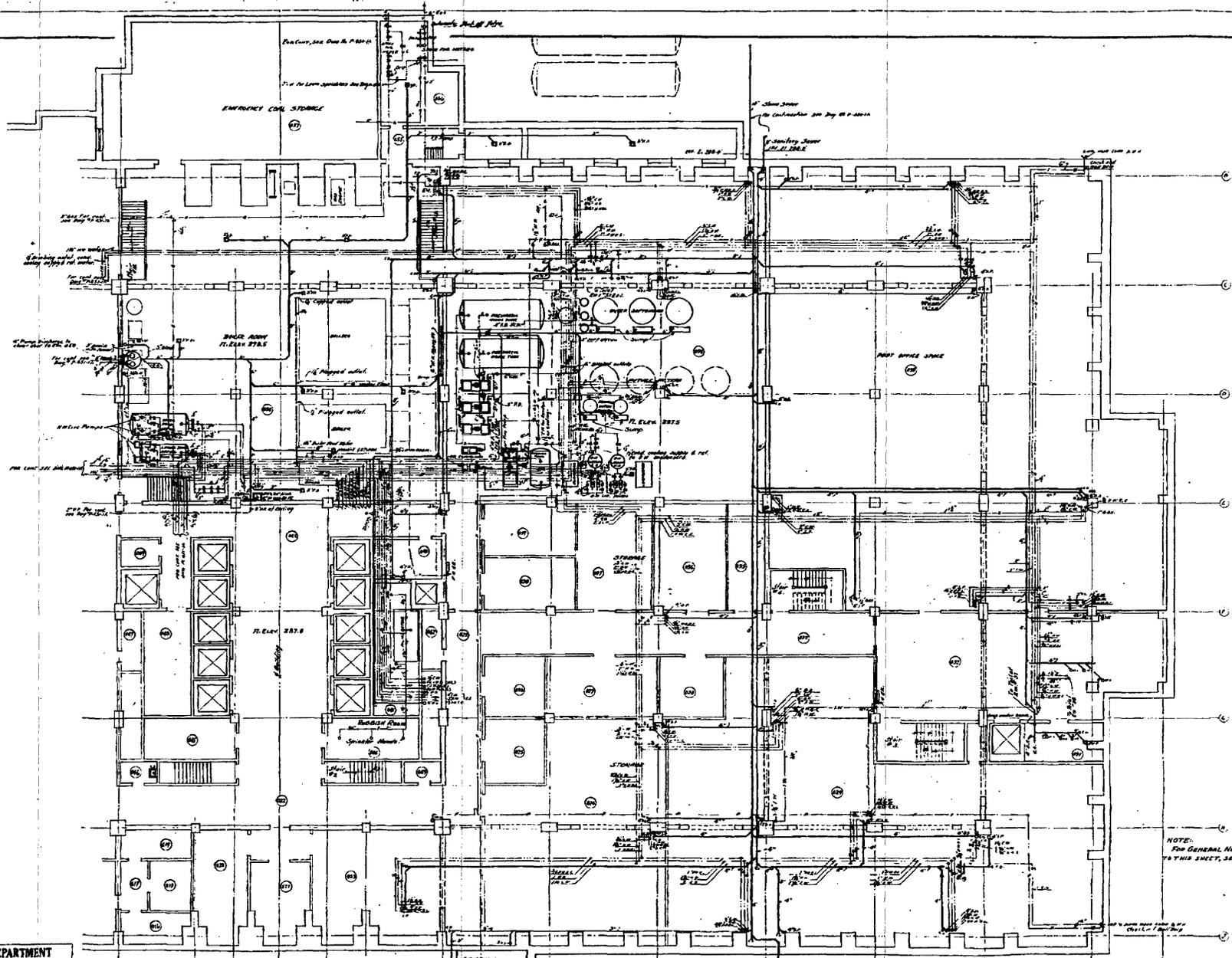
PENT HOUSE ROOF & FAN ROOM PLAN
 U. S. GOVERNMENT PRINTING OFFICE
 WASHINGTON, D. C.
 1941
No. 14A

FOR CONCRETE REINFORCEMENT AND SIZE OF STRUCTURAL MEMBERS, SEE STRUCTURAL DRAWINGS.

MICR. 30X CA00412Z 000016



27



NOTE:
 FOR GENERAL NOTES APPLYING
 TO THIS SHEET, SEE DRAWING NO. P-451-1

TREASURY DEPARTMENT
 PROCUREMENT DIVISION
 PUBLIC WORKS BRANCH
 APPROVED
 [Signature]

BASEMENT PLAN - SOUTH HALF

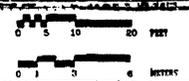
PROJECT NO. P-451-2A
 SHEET NO. 228 OF 328

PLUMBING

NO. P-451-2A

135

MICROFILMED 1971
 30X CAD04122
 000135



b c B A A B C 1 2 3 4 5 6 7 8

602

EXTERIOR MATERIAL SCHEDULE

GRANITE

Granite to be used in first floor, lobby, stairs, and platform to main and Spring St entrances, retaining wall at Spring St, south around driveway and parking drive and at sidewalk and curb curbs. Also in East Wing, street lights, retaining wall, and outside face of building and parking drive walls to be painted.

CERAMIC VEHES

Ceramic veneer to be used on all exterior walls, except brick, in all areas where face finish including Park Ave. lobby, south entrance at 100 and 110 Street, on windows in parking garage on Temple and Main Streets, and circular driveway. Veneer to be used on: (1) exterior walls of building, for all rooms indicated in the schedule; (2) those walls from 100 to 110 St. inclusive, to exterior indicated in the schedule; (3) concrete masonry and brick masonry walls, 6 in. thick, to be used in masonry.

CONCRETE

Concrete to be used for walls of Park Avenue, No. 100, and 100 and main face of principal of main building at 100 St. Also to match concrete masonry.

ALUMINUM

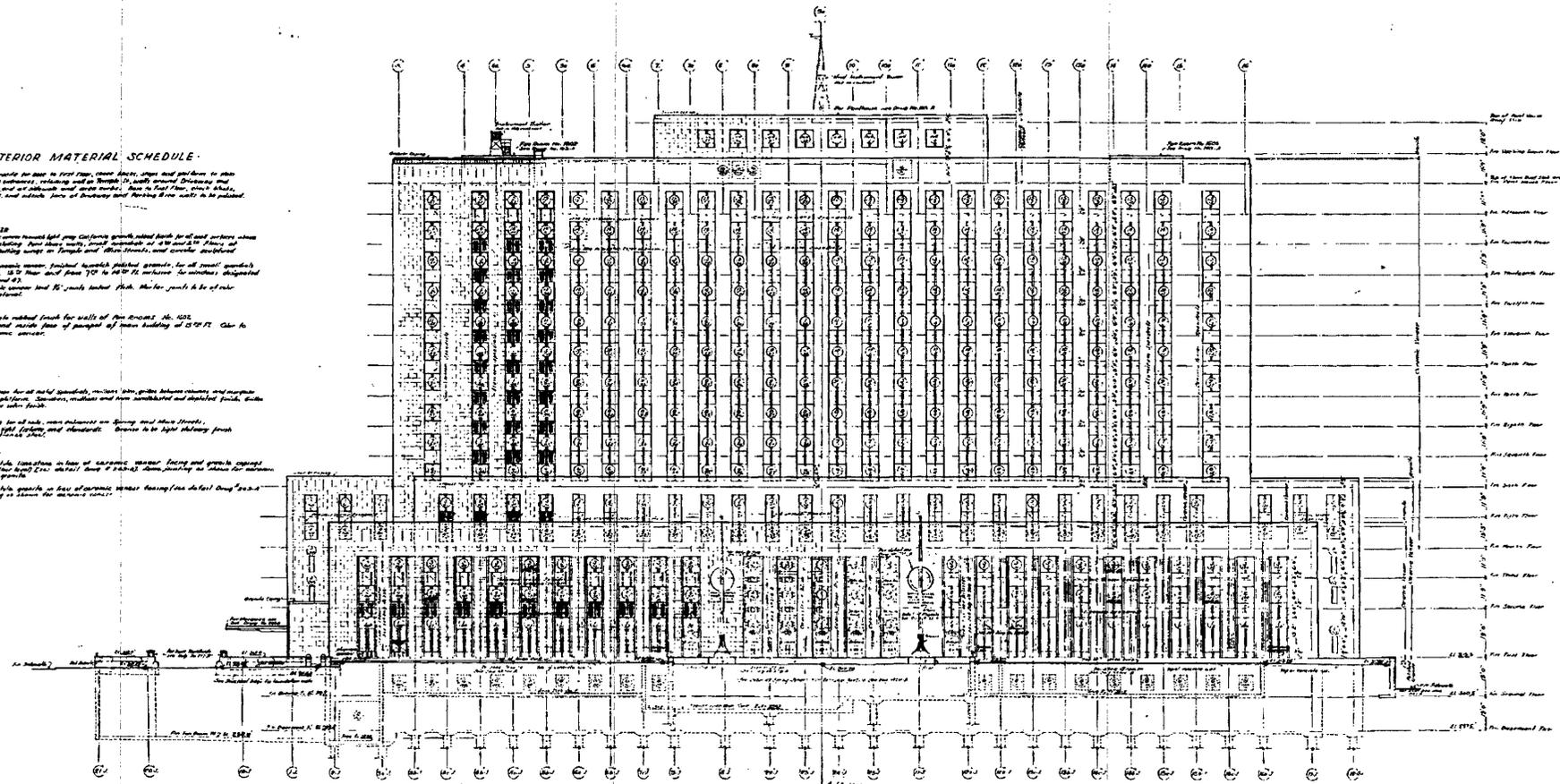
Aluminum to be used for all window frames, sashes, and casings, and for exterior doors, and for exterior stairs, and for exterior handrails, and for exterior lighting fixtures, and for exterior signs.

BRICK

Brick to be used on all walls, except where indicated in the schedule, and for exterior stairs, and handrails, and for exterior lighting fixtures, and for exterior signs.

ALTERNATES

Where the location is shown in the schedule, the contractor shall select the material to be used in the schedule, and shall submit a list of the materials to be used in the schedule, and shall submit a list of the materials to be used in the schedule.



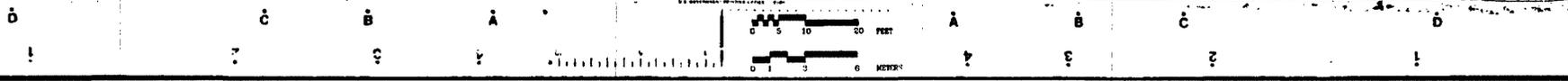
'SPRING STREET ELEVATION'
Scale 1/8" = 1'-0"

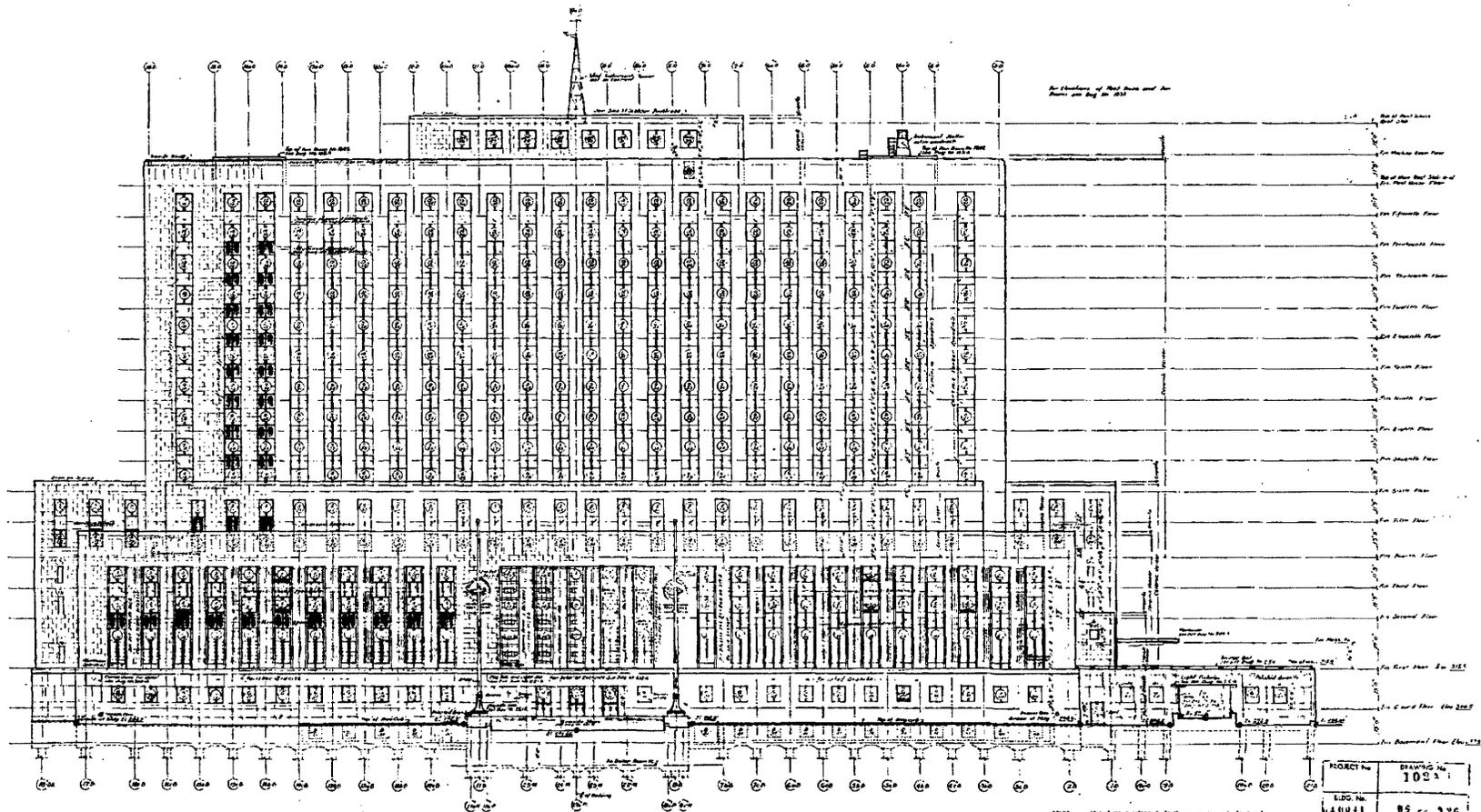
TREASURY DEPARTMENT
PROCUREMENT DIVISION
WASHINGTON, D.C.
PUBLIC WORKS BRANCH
APPROVED
BY: [Signature]

PROJECT No. 100-A
DRAWING No. 84-0226
ENGINEER: [Signature]
DATE: [Date]
FOR THE ARCHITECT'S INFORMATION AND REFERENCE ONLY
NO. 100-A

026

MICROFILMED 1971 30X CA0041ZZ 000026





See Chapter of this book and the Plans and Elevation 102

MAIN STREET ELEVATION
Date 6-1-19

TREASURY DEPARTMENT
 PROJECTS IN DISTRICT OF COLUMBIA
PUBLIC WORKS BRANCH
 ARCHITECTS IN CHARGE
 APPROVED
 [Signature]

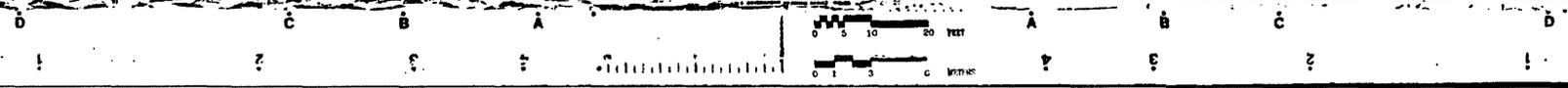
PROJECT No. 102-A
 ELEC. No. 85-0-326
 22

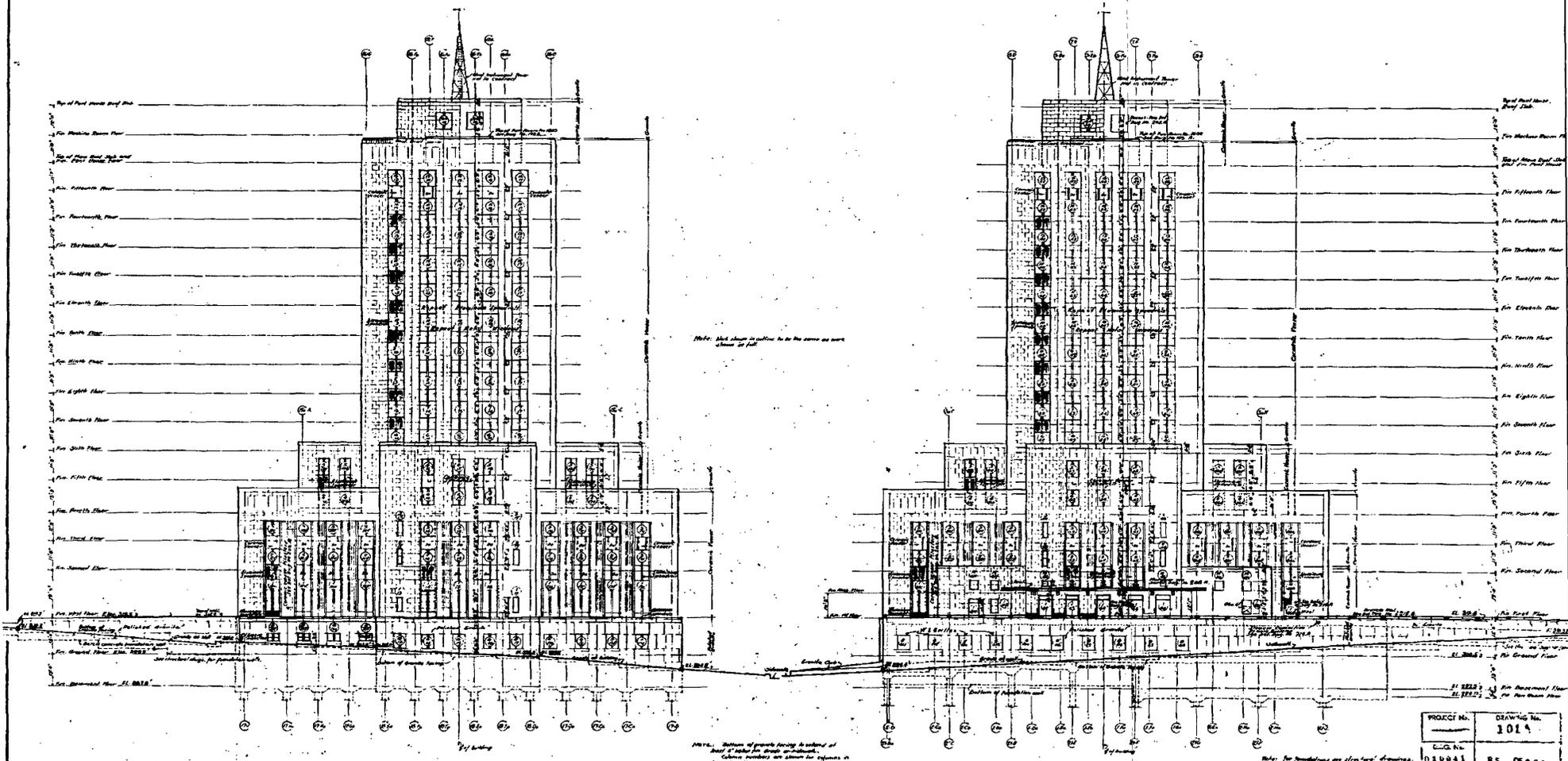
NOTE: This drawing is subject to the same conditions as for the drawing of the same building shown in the Plans and Elevation 102-A.

FOR CONSTRUCTION AND FOR THE PURPOSES OF THE ARCHITECTURAL RECORD
 ARCHITECTURAL RECORD
 ARCHITECTURAL RECORD

No. 102-A

MICROFILMED BY 30X CA0077Z 000028





TREASURY DEPARTMENT
PROCUREMENT DIVISION
U.S. GOVERNMENT PRINTING OFFICE
WASHINGTON, D.C. 20540

PUBLIC WORKS BRANCH
U.S. DEPARTMENT OF THE INTERIOR
BUREAU OF RECLAMATION
DENVER, COLORADO

APPROVED
S. S. THOMPSON
S. S. THOMPSON

TEMPLE STREET ELEVATION

ALISO STREET ELEVATION

PROJECT No.	DRAWING No.
019941	101A
DATE	NO. OF SHEETS
	85 OF 926

GILBERT STANLEY UNDERWOOD
INCORPORATED
SAN FRANCISCO, CALIF.

FOR CONTRACTOR INFORMATION AND
USE OF THE ARCHITECT ONLY
NOT TO BE USED FOR CONSTRUCTION

DATE 1941
NO. 101A

027

MICROFILM 30X CA004177 000027 101A