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United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

## 1. Name of Property

Historic name Brockman Building and New York Cloak & Suit House (Annex)

Other names/site number \_\_\_\_\_

## 2. Location

Street & Number 520 W. 7<sup>th</sup> Street and 708 S. Grand Ave. Not for Publication N/A

City or Town Los Angeles Vicinity N/A

State California Code CA County Los Angeles Code 037

Zip Code 90014

## 3. State/Federal Agency Certification

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

Signature of certifying official [Signature] Date 28 APR 2009

State or Federal Agency or Tribal government \_\_\_\_\_

In my opinion, the property  meets  does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

## 4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register

removed from the National Register

other (explain): \_\_\_\_\_

Signature of Keeper

[Signature]

Date of Action

5/21/09



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**8. Statement of Significance**

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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.  
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  
 C components lack individual distinction.  
 D Property has yielded, or is likely to yield information important in prehistory or history.

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

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

Areas of Significance (Enter categories from instructions)

Community Planning/Development

Architecture

Commerce

Significant Person (Complete if Criterion B is marked above)

N/A

Period of Significance

1912-1925

Cultural Affiliation

N/A

Significant Dates

N/A

Architect/Builder

Barnett, Haynes & Barnett

Dodd & Richards

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

Please see Section 8 Continuation Sheets.

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**9. Major Bibliographical References**

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

Please see Section 9 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: \_\_\_\_\_

**10. Geographical Data**Acreage of Property .41 acres

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	11	384102	3767879	3		
2				4		

**11. Form Prepared By**

Name/Title	Carrie Chasteen/ Sheraya Van Ruiten/ Meghan Potter		
Organization	Jones and Stokes	Date	7/30/2007
Street & Number	811 W. 7 <sup>th</sup> Street, Suit 800	Telephone	213-627-5376
City or Town	Los Angeles	State	CA Zip Code 90017

**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.

Photographs

Representative 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	Peter Wilson, representative		
Organization	Brockman Building Lofts LLC	Telephone	310-473-3449
Street & Number	244 Pine Avenue		
City or Town	Long Beach	State	CA Zip Code 90802

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.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation may already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.

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## National Register of Historic Places Continuation Sheet

*Brockman Building and New York Cloak & Suit House—Los Angeles  
Los Angeles County, CA*

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### *Description*

The Brockman Building and Cloak Suit Annex are situated on the corner of West 7<sup>th</sup> Street (on the north elevation) and Grand Avenue (on the west elevation) in downtown Los Angeles. The Brockman Building extends half a block east on 7<sup>th</sup> Street and ¼ of a block south on Grand Avenue. The Cloak Suit building is connected on the southern façade of the Brockman, along Grand Avenue. The buildings are located on the historic parcel boundaries, identified as Assessor Parcel Number 5144-012-057 Legal TR=60984 Lot 1.

The Brockman Building and Cloak Suit Annex are located along the 7<sup>th</sup> Street corridor, which was developed in the early 1900s and which features prominent historic buildings from that time. Both the Brockman and Annex buildings represent the development of this significant Downtown Los Angeles corridor from 1912-1925.

### *Introduction*

This pair of connected commercial buildings (Brockman Building and New York Cloak & Suit House) is located on the southeastern corner of West 7<sup>th</sup> Street and South Grand Avenue in downtown Los Angeles. These buildings are located along a historic commercial corridor, blocks from the infamous Broadway district. The Brockman Building has ten bays facing West Seventh Street, and five bays facing South Grand Avenue. It is twelve stories high with a partial mezzanine and basement. The New York Cloak & Suit House (Annex) is three bays wide on Grand Avenue and five utilitarian bays face a surface parking lot (south). The Annex is four stories, with a basement and penthouse. Each building is C-shaped in plan, sharing a central light court and together, the pair forms a rectangle. While the Brockman Building is Classical Revival and the Annex is Romanesque Revival, both have restrained Beaux-Arts detailing. Some of the elegant Beaux-Arts features include the rusticated terra cotta, sculpted spandrels, enriched cornices, and classically influenced ornamentation. Although the buildings were renovated in order to convert the interior space to lofts, the exterior exemplifies the original historic façades of the building. Therefore, both buildings exemplify a reasonably high level of integrity.

### *Description*

The Brockman Building is organized in the classic building composition of base-shaft-capital. The buildings share a common, two-story base of the Seventh Street and Grand Avenue elevations. The unified façade is composed of GFRC panels painted to resemble terra cotta, which are organized by a pilaster colonnade with granite base alternated by glass storefronts and transom on the ground elevation. The second story continues the theme of alternating windows with a continuation of the pilasters but is highlighted by embellished polychromatic cartouches along the cornice line between the second and third stories. On both elevations are slightly recessed, nearly square, first floor display windows with fixed, single light transoms and six-pane casement windows on the second floor. Above and below each glass transom is an applied decoration that coincides with the brick terra cotta detail. Nine large, single light mezzanine windows line up vertically at each bay. The two entrances (Seventh Street and Grand Avenue) feature recessed, enframed doorways where the entrance doors are contemporary, aluminum storefront types.

The shaft of the Brockman Building (third to tenth floors) is finished in dark brown face brick, with ivory terra cotta accents. The window bays are slightly recessed, and the third floor windows have terra cotta sills that rest atop the

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building base. The windows are a variation of the rectangular tripartite Chicago style, where instead of three single-pane windows there are six, in which the bottom three are twice the size of the top three panes. Below each set of windows, there are simple, repeating, contrasting diamond motifs (alternating by floor) expressed in terra cotta with herringbone brick emphases. At the center of the Grand Avenue elevation, the simple decorative metal fire escape has railings with stylized Roman grille patterns. The corner, of where the north and west elevations meet, is accentuated by sculpted, radiused terra cotta which ascends the height of the building, culminating in a pair of slim, stacked aegis embellished by scallop shells at the lower string course of the capital.

The top two floors forming the capital are clad in ivory terra cotta with blue and gold accents and a patinated copper cornice. The top floors are the most ornate portion of the building. The eleventh floor stringcourse steps out at the central bays on both street elevations, supported on large scrolled terra cotta consoles embellished with egg and dart, volutes, beads and fruit swags. Below the consoles, the central, tenth floor, three-part windows are arched and feature truncated consoles at the keystones and contrasting quatrefoil cusp rosettes at the spandrels. The bays are separated by simple recessed panels on the ends, and by engaged colonettes on the central bays. The floors are delineated by sunken spandrel panels with simple, three part (small-large-small) diamond shapes. The arched central bays feature decorative foil and cusp medallions at the spandrels, with an ornate metal cornice above. The dark green copper cornice includes large, repetitive brackets with rounded ends, separated by alternating diamond and blind cartouche forms. The stepped fascia leads to an anthemion band, featuring alternating pairs of small antefixæ with a larger antefix and crowing, two-sided palmettes at the corners.

The Annex was constructed separately as an expansion of the first two retail levels of the larger building and is integral to the Brockman Building. The South Grand Avenue-facing Annex has a reduced base-shaft-capital arrangement. The two story base of the Brockman continues through the base of the Annex, as it comprises the lower half of the front elevation and is composed of GFRC panels. The basement and first story include a deeply recessed staff entrance and three symmetrical windows. The second floor is separated by the ground floors by an accentuated cornice line that is slightly raised from the Brockman building. The second floor is also composed of GFRC panels and consists of three six-pane picture windows. The large scale, Brockman building base does not reflect the carefully composed solid-to-void relationships of the Romanesque Revival upper façade. The shaft and capital are clad in ivory terra cotta. The three-bay wide, single-story shaft features heroically proportioned, arched openings. At the third floor, recessed, decorative metal spandrel panels are embellished with bead and reel, leaf swags, and polygonal blind cartouches. Engaged pilasters, with abbreviated Ionic capitals, support the arches. At the arch spandrels, medallions include blind cartouches with leaf and berry elaboration, and one bay has a decorative wrought iron railing. The fourth floor is set atop a plain stringcourse, and has single-height, rectangular, four-over-four louvered windows. At the cornice, closely spaced, gracefully curved ancones are separated by repeating panels featuring fruit swags with fluttering ribbons. The fascia and crown are supported on dentils.

The south elevation of the Annex is entirely utilitarian. The five-bay wide elevation features a reinforced concrete frame, infilled with flush set common brick. At the second through fourth floors, there are metal framed windows, which are the same as those located on the Brockman elevations. Two utilitarian penthouses are located at the center and rear of the building.

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The Brockman Building and Annex are set close to the street, set back by a wide sidewalk, as are the other buildings on the block. Other buildings on this side of the block are four stories in height. The building is located in dense, urbanized setting, in the West Seventh Street corridor of downtown Los Angeles.

### *Alterations<sup>1</sup>*

From 2006-2008, the West Millennium Group converted the Brockman Building and the New York Cloak & Suit House Annex into 80 modern condominiums. Most of the exterior of the two buildings remains true to its historic design; however, there have been some significant changes.

The first and second stories of the entire Grand Avenue elevation and four bays of the Seventh Street elevation, as well as the three post-1950s storefronts, has been transformed into a homogeneous base. The base is now designed more similarly to the original base built during the initial construction of the building, and it will consist of uniform full-height windows on the first floor and a raised beltcourse between the first and second floors. The two-story base continues along the Grand Avenue elevation onto the primary façade of the adjoining Cloak & Suit Building, which was the original construction design. The concrete panels were removed and replaced with glass fiber reinforced concrete (GFRC) panels and painted an off-beige color to blend with the base of the Brockman Building, as well as the terra cotta on the upper stories. The original terra cotta on the top two stories of the Annex remains unaltered.

As a part of the two-story base conversion, the columns of the store front were applied with GFRC panels and the section was painted beige. Two original columns on the 7<sup>th</sup> Street elevation that consist of terra cotta were also painted beige to blend with the initial design. The medallions that exist above the large base were also painted to highlight the original ornament that adorns the building. The base of the columns of the Brockman Building will be a grey leather marble; the same material will connect with the Annex as a water table on the main elevation. The entrance to the building will be weatherproofed with a stucco seal over existing concrete.

The shaft of the Brockman Building still retains its original brick sheathing as well as its decorative brick and terra cotta accents. The windows have been replaced throughout the building; however, the new metal-framed windows were designed to be similar in style to the original windows, which were a variation of the tripartite Chicago style. In addition, the full-height single bay on the south elevation of the Brockman building (at the connection to the Annex) has been stripped of the large painted sign that once covered it, and the surface now consists of unpainted brick. The upper façade of the Annex facing Grand Avenue is unaltered. The first two stories of the Grand Avenue elevation now consist of large uniform rectangular windows, which have been installed into each of the three bays on the second and third floors, and the first floor now consists of a solid wall. There was a rusted fire department standpipe on the exterior of the building by the fire escape ladder that needed to be replaced and it has since been re-run in the corridor ends of each floor.

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<sup>1</sup> Alterations to the building have been updated as of June 6, 2008 to represent the entire rehabilitation and adaptive reuse of the Brockman Building and New York Cloak & Suit House Annex.

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The south elevation of the Annex has undergone several changes. It is made up of five-bays and formerly consisted of a reinforced concrete frame, infilled with flush set common brick. The second and third floors featured randomly placed aluminum framed windows and there were two utilitarian penthouses at the center and rear of the building. The current alterations include the placement of large windows across all five bays and on all the floors of the building. Windows have also been added to the two penthouses. The window frames are consistent with the original fabric of the building.

Overall, the alterations made during the condominium conversion have remained consistent with the original historic character of the building and the exterior retains a significant level of integrity.

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### Statement of Significance

#### *Summary*

The Brockman Building and New York Cloak & Suit House appear eligible for inclusion in the National Register under Criteria A and C for their association with the development of West Seventh Street in Downtown Los Angeles as a retail thoroughfare; with community leader John C. Brockman, philanthropist and developer; and the high artistic value of their architectural designs. The buildings are significant under Criterion A for their central role affecting the expansion of the city's early retail hub from Broadway to West Seventh Street, and under Criterion C for the exceptional Classical and Romanesque Revival designs, executed by master architects. Although built separately, the Brockman (1912) and Annex (1917) buildings are interconnected, sharing a light court, contiguous basement, and first and second floors. The period of significance for the buildings is from 1912, when the main building was erected, spurring the development of West Seventh Street, until Brockman's death in 1925.

#### *Brockman Building and New York Cloak & Suit House: Significance*

##### **Significance Under Criterion A**

John C. Brockman (1841-1925) built the building that bears his name in 1912. Barnett, Haynes & Barnett,<sup>2</sup> a nationally prominent architectural firm that had recently moved to Los Angeles from St. Louis was responsible for the Classical Revival design of the Brockman Building. His tenant, J. J. Haggarty (1864-1935), erected the interconnected Annex building in 1917 to expand his upscale women's clothing store, New York Cloak & Suit House, using the architectural services of well-known local designers Dodd & Richards.<sup>3</sup> William Dodd and his longtime partner William Richards designed or remodeled at least five other notable buildings on West Seventh Street. The Brockman Building and Annex were remodeled with a unified terra cotta base circa 1969. The new base is not believed to have replaced the original continuous base, which appears to have been modified as early as 1917.

Brockman was a German immigrant who came to Los Angeles in 1896, having made a considerable fortune in mining. Brockman was a community leader and altruist<sup>4</sup> who concentrated his benevolence on the Roman Catholic Church, particularly after his wife's death in 1913. By the 1910s, he had assembled a large real estate portfolio in downtown Los Angeles, which at the time was evolving from residential to commercial use. His holdings were

<sup>2</sup> George Dennis Barnett (1863-c. 1925), with his brother-in-law John Haynes and youngest brother Tom P. Barnett (1870-1929), had a prominent architectural practice in St. Louis, Missouri. Without Tom Barnett or John Haynes, the elder Barnett moved to Los Angeles in 1911, and maintained an office on the 12th floor of the Brockman Building after its completion. Among their best-known works were the monumental St. Louis Roman Catholic Cathedral (1914), Visitation Convent (1893), Temple Israel (1907) and Post Dispatch Building (1917) all in St. Louis, and the Adolphus Hotel (1912) in Dallas, Texas. According to Henry F. and Elsie Withey's 1956 Biographical Dictionary of American Architects (Deceased), the Brockman Building is considered to be among the respected firm's greatest achievements.

<sup>3</sup> Dodd & Richards was the successful 30-year collaboration of William 3. Dodd (1862-1930) and William Richards (1871-1945), who were best known for their work on West Seventh Street, including: Coulter's and Ville de Paris (1917), Brack Shops (1913), Brock's Jewelers (1922) and the 1934 remodel of J. W. Robinson Co.

<sup>4</sup> Brockman made generous donations of property to two institutions that continue to operate: Marymount High School and Orthopedic Hospital.

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concentrated near the intersection of West Seventh Street and South Grand Avenue. Until the 1910s, retail activity, particularly by department stores, was concentrated on Broadway, along with office buildings and numerous live performance and motion picture theaters. It was because of Brockman's aggressive acquisition and marketing that Seventh Street became the dominant high-end retail and office district it was for most of the 20<sup>th</sup> century. The Brockman Building's pivotal location and early date of construction away from the Broadway corridor make it an essential factor in the westward expansion of the downtown business district. When the Brockman Building was completed in 1912, it was recognized as the first building west of Broadway to reach the 150-foot city building height limit. A *Los Angeles Times* article described the Brockman Building as "...a sensation in realty circles...[and] a pioneering enterprise."<sup>5</sup> Another contemporary article was editorially entitled "Nerve or Foresight? Seventh And Grand May Be New Shopping Center"<sup>6</sup> and reported:

*The shopping district of Los Angeles is once more on the move. The sensational jump this time is exactly at right angles to the supposed line of greatest business movement, straight to the west of Broadway, three blocks, to the corner of Seventh street and Grand avenue [sic]. John Brockman, local capitalist and mining financier, is the latest pioneer. He is so sure he can swing the retail shopping center westward that he is preparing to stake a million dollars on his belief.*

Brockman also owned the property across the street at 600 West Seventh Street, on which J. W. Robinson Co. was built in 1915. The company's exceptional real estate acumen is described in an article about the opening, "[i]n selecting the present location, the house has once again exercised its pioneering instincts."<sup>7</sup> Brockman envisioned West Seventh Street as an upscale enclave, with fine stores and offices, not the ordinary entertainment and shopping district that was provided at the time on Broadway.

Broadway developed between 1897 and the 1940s, although by 1920, Seventh Street was attracting the more discriminating shoppers or "carriage trade." During the early twentieth century, there was a substantial amount of development in downtown Los Angeles. Angelinos envisioned the future city after New York, where skyscrapers symbolized progress. It was no different in Los Angeles in the 1910s and 1920s.<sup>8</sup> At the time of construction, the center of downtown was located along Broadway and surrounding streets, where the buildings consisted of skyscrapers and theaters. John Brockman was a part of the booming downtown and encouraged growth outside of Broadway and West along 7<sup>th</sup> Street by the construction of an office building at 520 W 7<sup>th</sup> Street and another across the street. The intersection of 7<sup>th</sup> Street and Broadway became the heart of the metropolis, 2 ½ blocks east of the Brockman Building.<sup>9</sup> A 1914 article described six "skyscrapers" under development on Seventh Street, including the

<sup>5</sup> "Block To Cost Half A Million To Go Up On West Seventh [sic]" *Los Angeles Times* 30 January 1912, np.

<sup>6</sup> "Nerve or Foresight? Seventh And Grand May Be New Shopping Center" *Los Angeles Sunday Times* 28 January 1912, V-I.

The article cites Harrison Albright as the designer of the Brockman Building. Although Harrison Albright (1866-1933) was a renowned national architect, his name does not appear on the building permit and later articles do not credit him with the design.

<sup>7</sup> Olive Gray "Doors of Merchandise Palace To Swing Wide" *Los Angeles Daily Times* 7 September 1915, np.

Robinson's was established by J.W. Robinson in the late 1880s as Boston Dry Goods. The first location was at Spring and Temple streets. In 1891 the store moved to the first of two locations on Broadway. J. W. Robinson Co. was the first large of what were later many department stores to make the move from Broadway to Seventh Street.

<sup>8</sup> Richard Longstreth. *City Center to Regional Mall*. P.21.

<sup>9</sup> Richard Longstreth. *City Center to Regional Mall*. P.21.

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Brockman Building.<sup>10</sup> With the opening of J. W. Robinson Co., Seventh Street was firmly established as the high-end retail boulevard. Between 1912 and 1925, 12 department stores, office buildings, and entertainment facilities were built along Seventh Street.<sup>11</sup> As the first building in the group, development of the Brockman Building was pivotal to the transformation of Seventh Street from residential to commercial use. Because of Brockman's vision, beginning in 1912, Seventh Street was a vital component of the city's financial district. Brooks Brothers, which was a prominent tenant of the Brockman Building between 1965 and 1989, was one of the last upscale retail establishments to abandon Seventh Street when it moved to 604 South Figueroa Street in 1989. The Brockman building played an integral role in this development. Today, Richard Longstreth declares that the 7<sup>th</sup> Street corridor is most likely the largest in tact downtown street from the 1920s.

The architectural style of the building also contributes to the downtown development, as it was designed in a refined yet sophisticated form. The brick pattern is quite detailed upon further inspection, and the cornice was very elaborate, as the only copper cornice to date in the city. During the period of construction, there was very few large scale buildings designed with decorative masonry construction. Other architectural designs of the time in downtown included elaborate terra cotta ornament and large scale stone skyscrapers. Some of these buildings that were constructed around the same time as the Brockman and Cloak Suit include the Los Angeles Athletic Club (1912), Hotel Figueroa (1925), Los Angeles Pacific Telephone Company Building (1911), Story Building and Garage (1916), and the Charles Chapman Building (1923). These buildings were all designed in the popular Beaux Arts style, which is highly elaborate, or Art Deco, a style prevalent in the 1920s. The Brockman Building and Cloak Suit buildings stand out compared to these and other buildings at the time, including the highly decorative theaters. The Brockman and Cloak Suit buildings also stand out as early development along 7<sup>th</sup> Street designed in the Classical and Romanesque Revival styles. Although, they both exhibit elements of the Beaux Arts style, the building made a visual statement after construction and remains a visual landmark today.

## Significance Under Criterion C

The designs for the Brockman Building and Annex fully articulate Classical and Romanesque Revival styles in their restrained but elaborate use of Beaux-Arts details and polychromy. The architect, George D. Barnett described his exotic vision for the exterior:

*The Brockman Building is designed along [Assyrian, 14th and 15th century Venetian concepts] ...and this color scheme will be carried out to the height of the ceramic artist's ability. The cartouches and practically all ornaments in relief are to contain a background in the deepest French blue; raised surfaces to be English vermillion, their highlights touched with gold; foliage to have a combination of the three with the larger portion of its surface in malachite green. The entire building is to be capped*

<sup>10</sup> "Many New Skyscrapers Under Way In Downtown Los Angeles" *Los Angeles Times* 5 July 1914, V-I, The buildings are: Haas Building (Seventh Street and Broadway), 12-story office building (Seventh Street and Main). 13-story office building (Seventh Street between Spring and Main), J. W Robinson Co., Brack's Shops and Brockman Building (all at Seventh Street and Grand Avenue).

<sup>11</sup> The 12 West Seventh Street area buildings developed between 1912 and 1925 are: Brockman Building and Los Angeles Athletic Club (1912), Brack's Shops (1913), Coulter's Dry Goods and Ville de Paris (1917); Pantages/Warner Theater (1920); Union Oil. Brock's Jewelers/Clifton's Silver Spoon, Great Western Savings and Bank of Italy (1922); and Barker Brothers and the Roosevelt Building (1925).

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*with a copper cornice recalling in its soffit the colors which predominate in the lower section of the building.<sup>12</sup>*

The elaborate design for the Brockman Building was widely published as part of the campaign to attract business to West Seventh Street.<sup>13</sup> Illustrated articles describing the building appeared in *Southwest Contractor & Manufacturer* and numerous editions of the *Los Angeles Times*. Renderings of the buildings were featured in City Directory advertisements (1921 and 1925, curiously showing the Annex as eight, not four stories). At the time of its construction, the building had the only copper cornice in the city.<sup>14</sup> The building's brickwork is well detailed, spandrel panels up to the tenth floor feature elaborate herringbone bond with decorative inlaid terra cotta. A soaring, radused terra cotta corner anchors the building and declares the intersection a major node in a rapidly expanding city. The building ornamentation contains clear examples of Christian imagery to express the overall design concept. The Brockman Building includes many terra cotta examples of scallop shells, the western allegory for Christian pilgrims. Fruit swags and pendants are emblematic of fertility and abundance, and the palms, as used in the cornice, are symbols of eternal peace. The quatrefoil cusp motifs are common features of Gothic Revival churches, and are said to represent the four Evangelists. The fact that Brockman, known to be a devout Catholic who gave substantial amounts of money and sold properties to the Catholic Church, used traditional Christian imagery to embellish his building is not surprising. Furthermore, the architect had previously designed several noteworthy churches, convents and synagogues.

Although the Annex is more modest than the Brockman Building, its design makes a bold statement. The detailing is of a more focused Romanesque Revival style than its neighbor. The Romanesque Revival features include the use of large arches with columns, deft manipulation of scale, simple rhythm of bays, smooth rusticated surfaces, and spandrels punctuated by medallions and swags.

The distinguished Brockman and Annex buildings are more than the sum of their individual parts. The Annex is a small building possessing sufficient elegance and presence and is not dominated by the Brockman Building. The large mass of the Brockman Building is skillfully articulated by use of arched windows, subtle changes in plane, and creative use of a wide range of architectural materials and color.

### Previous Determinations

The Brockman Building was previously found to be eligible for listing in the National Register of Historic Places on April 30, 2001, Project Number 7491. A DPR 523 form was prepared in June 1979. A West Seventh Street National Register Historic District has been locally considered since the 1980s, however no known historic district nomination form has been prepared. The Brockman Building and New York Cloak & Suit House would be essential contributors to any such West Seventh Street Historic District.

<sup>12</sup> "Twelve Story Office Building for John Brockman" *Southwest Contractor & Manufacturer* December 2, 1912. 8.

<sup>13</sup> "Twelve Story" 8-9.

<sup>14</sup> It may still be the only copper cornice in the city.

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### Integrity

The interiors of both buildings have been altered numerous times including removal of most demising walls. One stairwell and one exterior stair (Brockman Building), portions of the lobby (Brockman Building), elevator door enframements (Brockman Building), and hexagonal tile hallway floors (Brockman Building upper floors) are the few interior character-defining features which remain.

The Brockman Building and Annex were historically, and remain, visually joined at the first two floors by the unified base. Other than the Brooks Brothers base and the modernized storefronts in the eastern bays of West Seventh Street, the building is remarkably unaltered on the exterior. The pedestrian levels were likely remodeled over the course of time, to suit various tenants' needs (circa 1917, first and second storefront floors have been demolished). In addition, the Brooks Brothers base did not significantly detract from the overall appearance of the building, as its classical vocabulary was compatible with the Classical and Romanesque Revival style buildings; however, the Brooks Brothers alterations were removed during the current condominium conversion project. The ground floor will be designed in a manner sympathetic to the original design as seen in the historic photographs. The buildings retain their integrity of location, design, setting, materials, workmanship, feeling and association. Neither building has been moved; the original designs for the upper floors are intact; the West Seventh Street setting is remarkably unaltered (each of the pictured buildings on the block remain, as does J. W. Robinson & Co. to the west); other than the new base and remodeled storefronts, all materials are unchanged: because of the retention of materials and design, the original workmanship (brick work, terra cotta, etc.) remains: and because all of these features are intact, the original feeling, and particularly the associations between the main building and Annex, remain.

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### Bibliographic References

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### Verbal Boundary Description

The site is bounded by W. 7<sup>th</sup> Street on the north, S. Grand Avenue on the west; an asphalt parking lot that expands the remainder of the block on the south and north of W 6<sup>th</sup> Street; and the adjacent building at 500 W. 7<sup>th</sup> Street on the west, which is east of S. Olive Street.

Assessor Parcel Number: 5144-012-057.

### Boundary Justification

The boundary was selected because it is consistent with the historical limits of the building site, which is still intact from the period of significance.

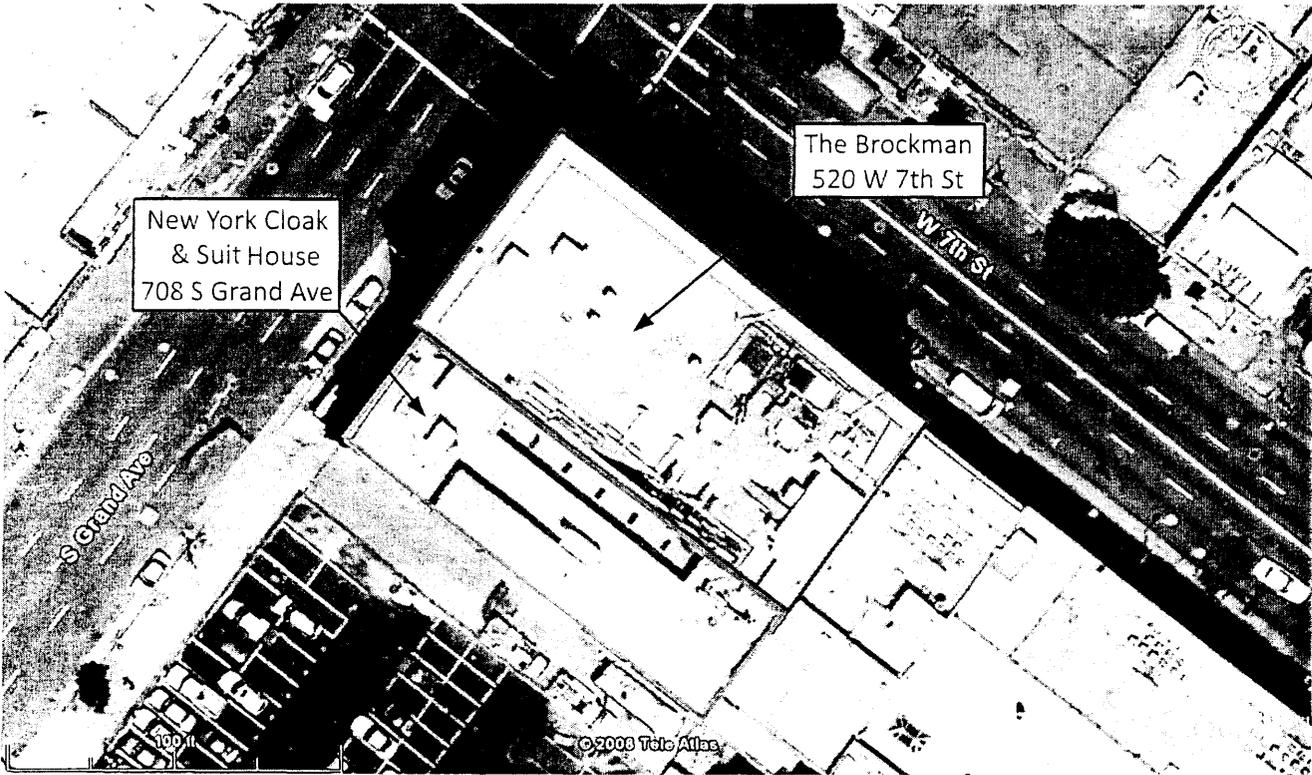
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## Sketch Map





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### Historic Photographs



Brockman Building circa 1917. Annex under construction. Image inverted.

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## Historic Photographs (Continued)



The Brockman Building and New York Cloak & Suit House (Annex) before 2006-2008 rehabilitation. Date unknown.

