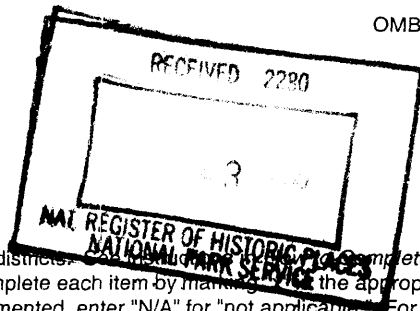


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking 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 Hotel Chancellor

other names/site number _____

2. Location

street & number 3191 West Seventh Street NA not for publication

city or town Los Angeles NA vicinity

state California code CA county Los Angeles code 037 zip code 90005

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.)

[Signature] 18 NOV 2005
Signature of certifying official Title Date

California Office of Historic Preservation
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

[Signature] 1-3-06
Signature of the Keeper Date of Action

Edson H. Beall

Hotel Chancellor
Name of Property

Los Angeles, California
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of Contributing resources previously listed in the National Register

N/A

none

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

DOMESTIC: Multiple Dwelling

DOMESTIC: Multiple Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS:
Beaux Arts

foundation Concrete

walls Stucco

roof Asphalt

other

Narrative Description

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

SEE ATTACHED CONTINUATION SHEETS.

Hotel Chancellor
Name of Property

Los Angeles, California
County and State

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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1924

Significant Dates

1924 Original construction of building

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Friedman, Milton M.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

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

Name of repository: _____

Hotel Chancellor
Name of Property

Los Angeles, California
County and State

10. Geographical Data

Acreege of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 11 380620 3769380
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Christy Johnson McAvoy, Managing Principal and Jessica N. Ritz, Preservation Planner
organization Historic Resources Group date July 2005
street & number 1728 Whitley Avenue telephone (323) 469-2349
city or town Los Angeles state CA zip code 90028

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name Albert and Art Otero, The Chancellor Partners, LLP
street & number 3324 Wilshire Blvd., 4th Floor telephone (213) 487-2400
city or town Los Angeles state CA zip code 90010

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

National Register of Historic Places Continuation Sheet

Section 7 Page 1

Hotel Chancellor
3191 West Seventh Street
Los Angeles County, California

Summary

The Hotel Chancellor contains a five-story residential hotel with a partial basement. Built in 1924-25, the building incorporates elements of the Beaux-Arts style. It has a rectangular plan and is located on a 0.27-acre lot at the northeast corner of West Seventh Street and Berendo Avenue in the Wilshire Center district of Los Angeles. The Hotel Chancellor's public assembly areas include a lobby, lounge/restaurant, and banquet/ballroom on the ground and partial basement levels, and 106 (originally 114) units on the four upper levels. The primary (south) elevation faces Seventh Street with approximately 150 feet of frontage on the north side. The secondary (east) elevation is on Berendo Street, and has a uniform depth of 60 feet.

The Hotel Chancellor contributes significantly to a district adjacent to Wilshire Boulevard that consists of many examples of multi-family residential buildings that are executed in a variety of architectural styles. One of the intact structures in this grouping of historically and architecturally significant residential hotels, the Hotel Chancellor has recently undergone an extensive rehabilitation that was guided by the use of the Secretary of the Interior's Standards for the Rehabilitation of Historic Properties. It currently functions as housing for residents with low and moderate incomes.

Exterior

The primary elevation consists of brick construction with cast-concrete elements. The ground level exterior walls of the south, east, and a portion of the west elevations have a smooth-finish cast concrete masonry veneer set in a rusticated pattern, as does a central one-story section that contains the front entrance. The upper floors consist of painted brick with cast concrete quoins at the corners. A belt course that contains small, simple cartouches placed at intervals separates the ground-level masonry veneer façade from the brick surface above. Thin twists with composite capitals that extend from the belt course to the bottom of the roof parapet accentuate the primary four corners of the west and east wings on the south elevation. A parapet with decorative concrete recessed rectangular panels encloses a flat roof. The center of each wing's parapet originally included a vertical element with a segmental arch pediment; these were removed at an unknown date. A large illuminated roof sign is located at the southeast corner of the hotel and faces southeast. The sign, an important character-defining feature of multi-story residential buildings, was erected in 1925 and stands on a steel structure. It was rehabilitated as part of the recent renovations.

The building exterior retains most of its character-defining features with some modifications that were completed prior to the current ownership. Alterations include the replacement of ground level storefront window materials and doors at the two Seventh Street entrances, as well as filled-in window openings at the ground floor and upper levels for seismic retrofitting. However, the sizes of all openings remain, and the original fenestration pattern is still legible.

A U-shaped plan of double-loaded corridors forms the Beaux-Arts style building's interior organization, which is legible in the fenestration on the primary façade. This type of symmetrical arrangement with the entrance in the center is also a characteristic of the style. Except for paired round-topped windows that flank the front entrance, the window openings in the primary façade are rectangular. The primary and secondary (east) elevation second-story window groupings have simple decorative window surrounds and are topped with architrave trim. Three fire escapes –

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two on the primary elevation and one on the secondary – are attached to the building. Pilasters frame the three windows in the middle of the two primary elevation wings at the fifth-floor level where the fire escapes are located.

The central double-height section contains a decorative tripartite entrance with distinctive components of the Beaux-Arts style. The entrance has an arched doorway flanked by pairs of round-topped sash windows set within a single arch. Twisted colonettes embellish the window frames and separate the windows. Voussiers form the arched doorway and window openings. A cartouche with a volute attached beneath and garlands on either side crown a broken segmental pediment above the arched doorway opening, characteristic of the Beaux-Arts style. Sets of coupled pilasters flank the doorway, and single pilasters are present at either end of the entrance above a solid concrete base. Composite order capitals incorporate Ionic-style volutes with ornamental foliage from the Corinthian order. A cornice and unadorned parapet caps the entrance. The base of the building and applied decorative elements, including the beltcourse, entrance window frames and sashes, pilasters, pediment, ornamentation, and cornice, are painted dark gray. An additional entrance at Seventh Street provides access to the lounge/restaurant, which is located in the southeast corner of the building.

The secondary elevation (east) consists of brick construction, with the first-level cast stone masonry veneer present. There are several bays of double casement windows at the ground level where the restaurant is located. Many of the window openings in the north and west elevations contain segmental arch lintels and are fitted with contemporary double-hung sash windows. The rear (north) elevation faces a parking lot and does not have masonry veneer nor window openings at the ground level. Rectangular window openings face each other in the two small rear airshafts. A partially covered outdoor passageway runs at grade slightly below the parking lot to provide access to the rear service areas. The roof parapet tapers off at the west and north elevations.

Interior

Although the interior finishes of the building have been altered, the building's original interior floor plan remains substantially intact. Many character-defining features have been repaired as part of the recent rehabilitation. The front entrance on the primary façade opens to a double-height lobby. This room retains much of its historic fabric, including a box beamed ceiling, deep ornamental plaster cavetto-style moldings in the ceiling panels that are painted taupe, floral motif moldings at base of wall panels, and segmental arch panels set in the upper reaches of the walls in between the two sets of moldings. A banquet/ballroom and lounge/restaurant flank the lobby in the southwest and southeast corners, respectively. Service spaces, including a laundry room, machine room, storage, and kitchen, occupy the rear (north) section of the ground floor and partial basement level.

The hotel was renovated in 1965, and additional changes were made to the first floor interior spaces during the late 1980s. A restroom for disabled access was constructed and service areas have been reconfigured. Some non-load bearing walls have also been demolished. Non-original drop ceilings and dry wall have covered many original features, and other non-original elements such as mirrors and wall tile have been added to upper floor spaces. The workmanship and materials of the lobby are mostly intact. Much of the hardware, finishes, and fixtures, however, have been removed from the parts of the public assembly rooms. The arrangement of interior spaces, with the exception of the remodeled ground floor level and a small number of residential units, is intact, thus maintaining the integrity of the building's feeling and primary spatial relationships. Originally occupied by 114 units, the Hotel Chancellor converted 106 apartments in order to create several larger one-bedroom sized units. The recent

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rehabilitation project repaired character-defining features such as the hexagonal tile floors and marble stairs in the lobby, crown moldings, double-hung sash windows, and tiled bathroom floors in upper floor units where extant.

Upper Floors

A central stairway begins at the north end of the lobby next to a non-original elevator. The upper floors of the U-shaped plan building are oriented on an east to west axis, flanked by north to south oriented corridors in the west and east sections of the hotel. Each section contains an individual stairwell. Light wells exist on either side of the central corridor. The majority of the apartments are efficiency units, with one room, a bathroom and at least two windows. Units that face the light well at the second floor contain steel casement windows. Hexagonal floor tile and original plumbing fixtures are in place in select units. Most original wood banisters and railings in the upper floor corridors and stairwells remain.

Based on the seven aspects of integrity as outlined in *National Register Bulletin 15*, the Hotel Chancellor has retained a significant amount of its character-defining features. The building remains in the same location on its site, thus the physical context has remained consistent. The building massing, fenestration, entrances, exterior textures and ornamental details remain; a combination of factors that contribute to the integrity of the design, materials and workmanship that characterize other high quality period revival residential apartment buildings constructed during the 1920s in Los Angeles.

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Hotel Chancellor
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Section 8: Statement of Significance

Introduction

The Hotel Chancellor, a five-story multi-family residential building designed by local architect Milton M. Friedman, was built in 1924-25, when changes in transportation and land use spurred development in Los Angeles and in the Wilshire Center district in particular. Located west of downtown, this area was perceived as convenient, elegant, and modern. The construction of multi-story apartment buildings and hotels sharply increased during the period before the Great Depression, catalyzed largely by the construction of the Ambassador Hotel in 1921. The Beaux-Arts Revival style Hotel Chancellor followed soon after as one of the residential structures contributing to the culture, architectural style, and social influence of the area. The Hotel Chancellor was determined eligible in a Part 1 review of the Historic Preservation Certification Application that was approved by the National Park Service on August 5, 2002. The property is eligible for listing in the National Register of Historic Places under Criterion C at the local level of significance as an example of an elegant multi-story residential property designed in a period revival style constructed at the beginning of the 1920s centered near Wilshire Boulevard.

The Built Environment of Wilshire Center

The neighborhood surrounding the Hotel Chancellor was literally and figuratively located in the middle of Los Angeles's economic, social, cultural, and geographic expansion during the 1920s. Wilshire Boulevard, one of the city's most prominent commercial thoroughfares, was pivotal in the development of Los Angeles as the corridor moved westward from downtown. From the turn of the century it played a crucial role in transportation, subdivision, and commercial development. One of the city's first linear commercial districts, it set patterns for other commercial thoroughfares to follow as the automobile became a governing factor in the daily life of Angelenos.

The street began as a residential road less than a mile in length. Gaylord Wilshire laid out a subdivision west of the present MacArthur Park in 1895, naming one of its streets for himself. He envisioned a broad residential avenue, not a business district, and for many years wealthy citizens built fine mansions west of downtown in areas where parks and wide streets were the usual amenities. Wilshire was also initially zoned for residential use according to the wishes of powerful downtown business interests afraid of outlying competition. The urbanization of the street known as Wilshire began as early as 1909 when, with the exception of the section that was routed around Westlake Park (now MacArthur Park), it extended from downtown all the way to the sea at Santa Monica.

Located one block south of Wilshire on West Seventh Street, the Hotel Chancellor's geographic position offered residents numerous commercial and cultural advantages. The Wilshire Center area – generally located between Lafayette Park and Wilton Avenue – witnessed significant changes in the early 1920s, and again in the latter part of the decade when the construction of high-rise apartment buildings, churches, and various types of buildings that were designed to host high-profile institutions sharply increased. By the end of the 1920s, the fashionable neighborhood boasted chic apartment buildings interspersed with sophisticated retail establishments. The striking Art Deco style Bullock's Wilshire (Parkinson and Parkinson, 1928) and I. Magnin (Myron Hunt, 1939) department stores were joined by a score of low-rise office and commercial buildings designed in a wide variety of architectural styles, primarily Spanish Colonial, Chateausque, and other period revival styles popular in the 1920s. Commercial office towers and prestigious business addresses as some of the downtown businesses moved west. Among them were the Art

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Deco zigzag style Pellissier Building, with the Wiltern Theater as its cornerstone (Morgan, Walls and Clements, 1930-31). Wilshire was also well connected to major auto and bus routes.

The Hotel Chancellor was also located in the shadow of the Ambassador Hotel (Myron Hunt, opened 1921, demolished 2005), an institution that played a significant role in the development of the area's social, cultural, and architectural sophistication. One of the premier hotels of Southern California, the Ambassador's park-like setting continued the periodic open space of Westlake and Lafayette Parks along the wide boulevard and catalyzed further adjacent residential density. The hotel became a landmark destination for visitors and local residents alike. As a result of its social and cultural cache, the massive structure set the scale. A collection of four to seven story-structures came to comprise the surrounding neighborhood. Furthermore, for several decades the primary entrance to the Ambassador was located on Seventh Street immediately opposite the Chancellor.

Until well into the 1950s, the Wilshire Center area was a major entertainment center, attracting film stars such as Claudette Colbert, Greta Garbo, Douglas Fairbanks, William, Powell, Myrna Loy and Robert Taylor for a night on the town. The Ambassador's Cocoanut Grove, the Brown Derby, the Zebra Club at the Town House, the Green Room at the Chancellor and others kept the neighborhood lively almost twenty-four hours a day. These were famous gathering places for Hollywood luminaries and became part of a hub of activity where the "Smart Set" enjoyed fine cocktails and French cuisine. The Hotel Chancellor's Cove restaurant ("where the elite meet to eat"), which replaced the Green Room in 1949, was a prime example of the elegant cocktail lounge and supper club scene that flourished in urban centers throughout the United States through the 1950s.

Apartments and hotels in the vicinity of the Hotel Chancellor such as The Bryson (1912), The Talmadge (1922), The Gaylord (1923), and the Town House (Norman W. Alpaugh, 1929) attracted people of means who enjoyed the Boulevard's urbane ambience. Residents of these buildings included Howard Hughes, Norma Talmadge, and Marian Davies. The Bryson and the Town House are included in the National Register of Historic Places.

Following its peak during the middle of the century, the area underwent significant demographic shifts typical of American cities. The economic profile of Wilshire Center's residential community was far less affluent than it was during its heyday. As a result, much of the older building stock in the neighborhood, including the Hotel Chancellor, experienced physical decline. Many buildings were also demolished.

The Wilshire Center area of Los Angeles is currently experiencing another prosperous period. Following the influx of immigrants from South Korea that began during the 1960s, Wilshire Center area also became known as Koreatown (and it is also referred to as Mid-City). In addition to the neighborhood's role as the thriving nexus of the Korean population, it is home to a staggeringly diverse community of residents with origins in Mexico, Central America, South America, the Philippines, and hundreds of other international locations.

Multi-Family Residential Housing Adjacent to the Ambassador Hotel

Apartments and hotels of at least four stories proliferated from the beginning of the 1920s until the onset of the Great Depression. These buildings were constructed largely of brick and later reinforced concrete, and designed in a variety of period revival styles. Many apartments and hotels – as well as a combination thereof – were erected following the Ambassador Hotel. These structures were executed in many architectural styles, including French

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Hotel Chancellor
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Chateausque, Tudor Revival, French Normal Revival, Spanish Colonial Revival, Churrigueresque, Beaux-Arts, Art Deco, and other eclectic combinations, and offered a wide variety of housing options. They also added a crucial element to the glamorous urbane culture associated with Los Angeles and Hollywood from the 1920s through the 1950s. Apartments and hotels near the Ambassador presented a range. Some buildings offered expansive and luxurious spaces, while others, such as the Hotel Chancellor, offered its clients modest accommodations in a prestigious neighborhood during a time when residential density was desired and needed in Los Angeles.

The economic climate and residential patterns of the 1920s dictated that new neighborhoods west of Downtown consist of densely inhabited, multi-family housing. The plethora of multi-story apartment buildings in Wilshire Center reflected popular tastes and was a response to the immense need for housing during Los Angeles's population boom. The numerous multi-story apartments and hotels that were located west of downtown Los Angeles also offered a proximate mix of residential and commercial uses typical of most cities. While some civic promotional campaigns positioned Los Angeles as an idyllic environment where an alternative to urban overcrowding could be found in neighborhoods populated with single-family homes and orange groves nearby, advertisements from the era also convey the appeal of the "fashionable apartment house district near the Ambassador." Furthermore, fine dining and entertainment establishments that offered a cosmopolitan, sophisticated lifestyle were located in buildings including the Hotel Chancellor. This more conventional model of city building preceded the wide accessibility of the private automobile and shift towards lower density and single-family homeownership.

Thus, the cluster of multi-story and high-rise residential structures along the Wilshire Boulevard corridor eventually became an anomaly in Los Angeles, where the low-density, detached single-family home was eventually the most sought-after housing type, and reliance on the automobile encouraged increasingly segregated land uses. Residential structures such as the Hotel Chancellor were built during this transitional period between dense, centralized urban development patterns and suburban growth.

The astonishing diversity of revival architectural styles reflected another trend. The aesthetic variety enabled Los Angeles residents to bestow a sense of historical legitimacy on their city, while simultaneously encouraging the reinvention, freedom, and eclecticism that came to be identified with Los Angeles. Building names such as the Piccadilly, the Chalfonte (also designed by Milton M. Friedman in the French Renaissance style, 1929), the Sir Frances Drake, the St. Germain, the Linda Vista, the Villa Milan, and the Ancelle also suggested popular European affectations or offered an appealing fascination with California's fabled Spanish heritage and "exotic" locales. The early part of the decade witnessed modest renditions of the Beaux-Arts style, consistent with the plainer architecture of the trend-setting Ambassador. Examples from the late 1920s became increasingly flamboyant. Architect Milton Friedman's application of Beaux-Arts elements at the Hotel Chancellor, most notably on the decorative entrance, exemplified the first inclination.

Wilshire Center Multi-Family Housing Stock

The Hotel Chancellor U-shaped plan with the lobby integrated flush with the front façade is relatively unusual in the neighborhood, where most other U-shaped buildings typically contain an entrance located at the rear of a courtyard. The overall horizontal emphasis of the Hotel Chancellor also stands out in its physical context; the designs of most multi-story apartment buildings in the area are narrower than they are wide, and accentuate verticality. The Hotel Chancellor maintains a major presence on its block and is distinguished enough to attract attention in a location where

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the Talmadge Apartments, the Windsor, and the Ambassador Hotel are immediate neighbors. The structure echoes the horizontal massing of the latter, which is visible from many perspectives around the Chancellor – hardly an accidental design decision on the part of the architect. Compared to some of its lavish neighbors, however, the small living quarters provide evidence that the Hotel Chancellor was seen as a modest place of residence for those who lived there permanently, temporarily, or somewhere in between.

The Hotel Chancellor demonstrates the manner in which period revival styles, including Beaux-Arts, were modified for residential building design. The structure is also a rare extant example of Beaux-Arts design applied in this context, compared to the more common use of Spanish Colonial, Tudor, and eclectic Italian and French Renaissance Revival styles. The Beaux-Arts style was derived from classicism and is one of many based on the principals of the Ecole des Beaux-Arts, established in late eighteenth century France as the successor to the royal academies of painting, sculpture, and architecture. The Ecole des Beaux-Arts dominated all discussion of architecture during the nineteenth century, guiding the design and placement of major public buildings throughout Paris. The Beaux-Arts style became popular in the United States in the late nineteenth century, as American cities built large, public buildings meant to express the growing strength of government and public and private institutions.

The general popularity of the Beaux-Arts approach to architecture in the United States at this time was also characteristic of the fact that architecture was becoming increasingly professional and specialized. American architectural schools modeled themselves after the traditional educational methods of their European counterparts, just as Americans used their wealth to construct European style buildings. In the West, while some styles such as Mission Revival and Craftsman were meant to draw out regional character and history, the preferred style for high-rises was almost always based on Beaux-Arts principals. The Hotel Chancellor demonstrates how Beaux-Arts elements could be selectively applied to a relatively modest, multi-family residential structure in a nascent American city.

The Hotel Chancellor was therefore part of the first wave of multi-family housing centered south and east of the Ambassador Hotel built during the first half of the 1920s. The majority of buildings in the area that are of comparable size relative to the Hotel Chancellor are four to five stories in height. The most elaborate buildings on side streets such as Serrano, Hobart, Irolo, and Normandie, contain numerous examples of seven-story structures. The grandest of the residential towers built along Wilshire Boulevard between 1910 and 1929, including the Gaylord, Town House, Bryson, and the Talmadge, are upwards of ten stories and boast large apartments in contrast to the Chancellor's mostly efficiency units.

Select streets in the area retain a high degree of integrity with intact collections of 1920s-era multi-story, multi-family housing. The high-density apartment buildings on the 3400 block of West Seventh Street, the 3300 block of West Eighth Street, and the 700 blocks of South Normandie and South Mariposa Avenues comprise what is known as the Normandie-Mariposa Historic District. This district has been formally determined eligible for listing in the National Register of Historic Places and contains many outstanding examples of early 1920s buildings constructed in the wake of the Ambassador Hotel's success. Much like the Hotel Chancellor, these residential properties were designed to benefit from the cache gained by being located within immediate proximity to and within view of the famed hotel and nightlife spot.

In addition to the use of period revival architectural styles, multi-story apartment towers and hotels clustered along the Wilshire Boulevard corridor had additional innovative impacts on the built environment. The advent of the

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Hotel Chancellor
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illuminated sign, for example, immediately took hold in the Wilshire Center district as a form of advertisement and social recognition. Beginning with the nation's first neon sign at the Packard car dealership at the intersection of Wilshire and La Brea in 1924, neon signs announcing the individual presence of these high-rise apartment buildings soon became noted features of the Wilshire Boulevard landscape. Illuminated roof signs placed on top of the Hotel Chancellor, the Ambassador, Fox Normandie, Piccadilly, Langham, Astor Arms, Asbury, Chalfonte, Town House (listed on the National Register), Windsor, DuBarry, and others added a dynamic visual element to the Wilshire Center district. Such signs subsequently became common across the city and nation.

In conjunction with other residential towers in the Wilshire Center area near the Ambassador, the Chancellor comprises a concentration of multi-family housing that ranges from architecturally impressive to somewhat prosaic. Regardless, this brand of density is unique within Los Angeles. Many period revival style apartment buildings that date from the 1920s are currently endangered in the face of a new wave of population density, demand for luxury multi-family housing and condominium complexes, and a booming real estate market. While some are currently being renovated and leased at market rates, the Hotel Chancellor is a rare example of a 1920s residential structure in the Wilshire Center district that has been rehabilitated according to the Secretary of the Interior's Standards for use as low and moderate income housing.

Conclusion

The Hotel Chancellor reflects characteristics of the nascent period of multi-family, multi-story residential construction during first half of the 1920s. This trend followed the construction of the Ambassador Hotel in 1921, when proximity to the fashionable institution was highly coveted and construction of apartments and hotels increased in the immediate surrounding area. The Chancellor also reflects several other developments that took place in the early 1920s in Los Angeles. Multi-family housing both served to meet the growing need for shelter in the rapidly expanding city, while period revival architecture – often executed somewhat simply – satisfied fantasies of whimsy and inventiveness that newcomers often associated with the region. The Hotel Chancellor is there eligible under Criterion C for listing in the National Register of Historic Places at the local level of significance for its embodiment of residential density built along the Wilshire Boulevard corridor near the Ambassador Hotel during the early 1920s.

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Hotel Chancellor
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Section 10 Page 1

Hotel Chancellor
3191 West Seventh Street
Los Angeles County, California

Section 10: Geographical Data

The property occupies Lot 11 of Block B of the Wilshire Boulevard Heights tract. It totals 8939.1 square feet, and is bounded by the sidewalk of Seventh Street at the south, Berendo Street at the east, a parking lot at the north, and an alley at the west. The site slopes downward towards the north.

Verbal Boundary Description

The structure is built to the sidewalk at the south and east sides, an alley at the west, and a parking lot at the northerly edge of the property.

Verbal Boundary Justification

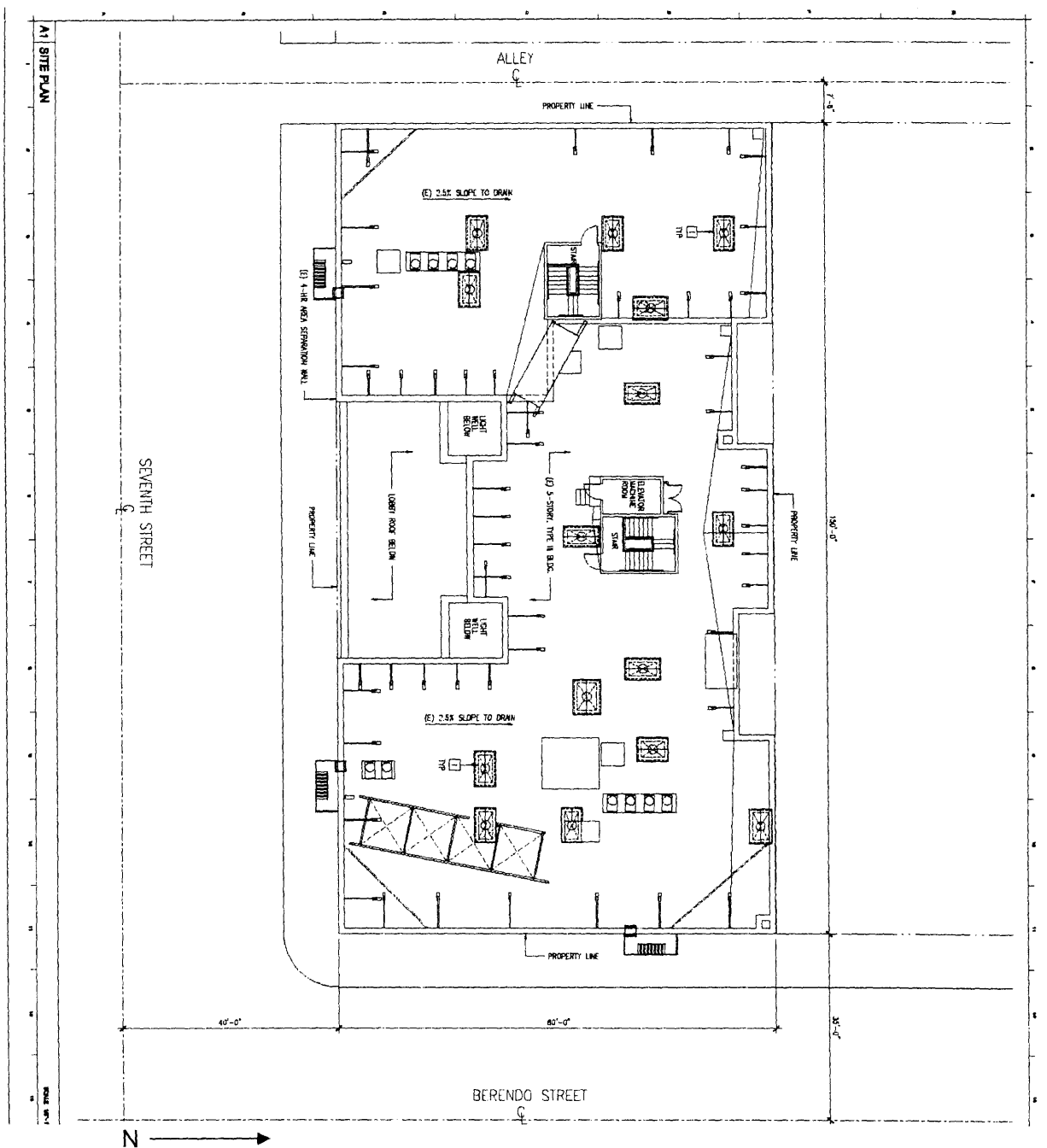
These are the current and historic boundaries of the property.

National Register of Historic Places Continuation Sheet

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Hotel Chancellor
3191 West Seventh Street
Los Angeles County, California

Site Plan



National Register of Historic Places Continuation Sheet

Section Photographs Page 1

Hotel Chancellor
3191 West Seventh Street
Los Angeles County, California

Additional Documentation: Photographs

Name: Hotel Chancellor

Location: 3191 West Seventh Street

Photographer: Carly Caryn

Date of Photographs: July 5, 2005

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

1. South & East Elevations. view: Northwest
2. South (primary) Elevation. view: North
3. East Elevation. view: Northwest
4. SE corner detail & roof sign. view: Northwest
5. East & North Elevations. view: Southwest
6. North Elevation and adjacent parking lot. view: South
7. West Elevation. view: Southeast
8. West & South Elevations. view: Northeast
9. East wall of light well & roof sign. view: East
10. Roof sign & skylight detail. view: Southeast
11. Lobby. view: North
12. Main entrance in lobby. view: South
13. Lobby. view: East
14. Lobby. view: West
15. Rear of lobby. view: Northwest
16. West community room. view: Northwest
17. East community room. view: Northeast
18. Typical stairwell landing. view: Northwest
19. Typical center hallway. view: West
20. Typical east fire escape hallway. view: East
21. Typical west stairwell. view: Northeast
22. Stairwell to roof. view: Southeast
23. Renovated single at second floor. view: Southeast
24. Typical renovated single. view: South
25. Typical bathroom with original tile in renovated single. view: South

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Photographs Page 2

Hotel Chancellor
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Los Angeles County, California

Historic Photo from Los Angeles Public Library Photo Collection

