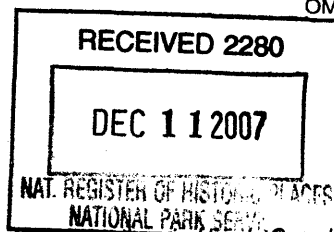


**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**



1439

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 Board of Trade Building

other names/site number _____

2. Location

street & number 111 West 7th Street N/A not for publication

city or town Los Angeles N/A vicinity

state California code CA county Los Angeles code 0397 zip code 90014

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.)

Steph D. Wilfong, DSNPO 12/10/07
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): _____

for
Edson H. Beall Signature of the Keeper
Date of Action 1.24.08

Name of Property

County and State

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 | 1 | buildings |
| | | sites |
| | | structures |
| | | objects |
| 1 | 1 | Total |

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

N/A

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

COMMERCE/financial institution

Current Functions (Enter categories from instructions)

Vacant

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th and Early 20th Century Revival

Classical Revival

Materials

(Enter categories from instructions)

foundation reinforced concrete

walls brick and terra cotta

roof concrete and composition

other clay tile partitions, cement and marble finish on concrete construction.

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history...
B Property is associated with the lives of persons significant in our past.
X C Property embodies the distinctive characteristics of a type, period, or method of construction...
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.

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 #

Areas of Significance

(Enter categories from instructions)

Architecture
[Blank lines for entry]

Period of Significance

1927: Date of Completion

[Blank lines for entry]

Significant Dates

1929: Adjacent secondary building constructed

1962: Bank of America alters interior, base, connects to adjacent building

[Blank lines for entry]

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Beelman, Claude, architect

Curlett, Alexander, architect

[Blank line for entry]

[Blank line for entry]

Name of Property

County and State

10. Geographical Data

Acreage of Property Less than 1 acre

UTM References

(Place additional UTM references on a continuation sheet)

| | Zone | Easting | Northing | | Zone | Easting | Northing |
|---|------|---------|----------|---|------|---------|----------|
| 1 | 11 | 384580 | 3767600 | 3 | — | — | — |
| 2 | — | — | — | 4 | — | — | — |

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Jessica Mackenzie, Associate Planner; Teresa Grimes, Sr. Architectural Historian

organization Christopher Joseph and Associates date October 16, 2007

street & number 11849 W. Olympic Boulevard telephone 310-473-1600

city or town Los Angeles state CA zip code 90064

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 S. B. Main c/o Barry Shy

street & number 111 W. 7th Street telephone 818-974-9847

city or town Los Angeles state CA zip code 90014

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.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Board of Trade Building

Name of Property
Los Angeles County, CA

County and State
N/A

Name of multiple property listing (if applicable)

Section number 7 Page 1

Narrative Description:

The Board of Trade Building occupies the prominent northwest corner of Main Street and West 7th Street in downtown Los Angeles. It is adjacent to the Spring Street National Register District, which ends at 7th Street. The eleven-story Board of Trade Building has a reinforced concrete foundation, and is clad by brick and white terra cotta walls. Like many buildings in the Spring Street National Register District, the Board of Trade Building is Beaux Arts in style, but with a distinct Neoclassical influence. Typical to the Beaux Arts commercial style, the primary elevations of the building is organized into three parts: base, shaft, and capital. While the building permits were issued in 1925, the building was not completed until 1927. The building occupies the entire 148-foot by 170-foot rectangular lot, but has a narrow central light well. Additionally the building is connected to what was a freestanding, 5-story building adjacent to the west wall of the building. The building is connected through interior hallway cutouts. According to Sanborn Maps, the adjacent, smaller building was constructed as a separate building in 1929, and connected to the Board of Trade Building in the 1960s. The 1945 Sanborn Map depicts it as a five-story (six-stories in the rear) building with a basement, called the "Hanifin Building". The first-floor appears to have been a restaurant, while the upper floors contained offices, including the law firm of Hanifin and Sease. No information was found to suggest the law firm of Hanifin and Sease is historically significant. The five-story adjacent portion is unfenestered, although due to its white terra cotta cladding, it blends seamlessly to the main building. It is considered a non-contributing building.

The base of the building includes the first two stories, equivalent to the mezzanine and ground-floor. Both the Main Street and West 7th Street elevations are symmetrically divided by arched apertures. The 7th Street elevation contains seven on these apertures, while the Main Street elevation contains nine. This reflects the fact that the Main Street elevation of the lot is slightly longer. Each arched openings is detailed with moldings, palmettes and a decorative bracket as the keystone. A scrolled Corinthian element is set between each arched opening. This creates the illusion that the area between the arches is supported by a Corinthian column.

Storefronts are contained within each arched opening. Uniformly, each storefront features modern windows, display windows and doors, and roll-down aluminum security gates. Some of the former tenants clearly occupied multiple storefronts, but the division of storefront space within the arches is consistent. The main entrance to the upper floors is located at the west end of the West 7th Street elevation. Historical photographs suggest a canopy used to clearly demarcate the entrance, but that feature is no longer evident.

A simple entablature with a denticulated cornice runs between the second and third stories. The third through seventh stories are clad in rusticated white terra cotta blocks. The windows are symmetrically arranged horizontally. Narrow single-pane, double-hung sash windows are arranged on the outer sides of both the West 7th Street and Main Street, corresponding to the stairwells on the corners of the building. The small, narrow windows flank the main horizontal section of large, rectangular double-hung sash metal windows. All of the window framing is intact, and almost all of the window panes are also intact. A solar protective film covers the panes, but this material is removable. A limited number of windows appear broken and have been boarded over or covered with placeholder pieces of glass, but overall the windows are in good condition. A plain and narrow sill accentuates each window; although a select few windows are missing the sill.

The windows on each floor are symmetrically arranged horizontally, with an equal amount of space between each window. While the space between each window is plain, the plain space between the ninth story windows features Ionic capitals. This creates the appearance that the vertical space between each row of window is a defined pier

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Page 2

A large frieze of stylized tiglyphs alternating with raised circles divides the ninth story from the capital section of the upper floors. The grey plaster frieze provides a contrast from the rusticated white terra cotta shaft of the building. A balustrade wraps the building above the frieze. A freestanding figure of a griffin stands on each corner of the building. The windows and walls of the tenth and eleventh stories are slightly set back due to a massive colonnade of the Doric order. This setback is further accentuated by the fact that the corners on the primary facades are chamfered. The plain, double-hung sash windows on the two upper stories are identical in arrangement and size to the lower stories. A simple geometric frieze is located about the upper story of windows. The cornice is relatively restrained for a Beaux Arts building, and is supported by square-shaped brackets. Medallions depicting lion heads are arranged symmetrically in line with the columns between the windows. The lion heads recall the full figured griffin statues on the corners.

The interior of the building contains no historic fabric. According to building permit records, the building underwent significant modifications in 1961 and 1962, when Bank of America moved in and converted the interior to accommodate its needs. The modifications at that time included the replacement of all partitions, ceilings, and flooring, the removal of the original elevator doors on the first and second floors, the installation of two new elevator cabs, and alterations to the restrooms on all floors. While the building permits from this time lack the precise date on connecting the secondary Hanifin Building as an addition to the Board of Trade Building, the connection likely occurred during this time period. Bank of America also owned and operated the building at 117 West 7th Street, directly across the alley from the Hanifin Building. The Bank likely connected the Hanifin Building to create an unbroken city block of space.

When the Bank closed its offices, the building was used for garment manufacturing. This changed the historic use of the building from office space to manufacturing, and division of space and interior materials was significantly altered again. No original elements of the interior remained, including the corridor floor plan, the elevators, the lobby, or original rooms. The building was used for manufacturing purposes until approximately 2005, when the current owner purchased the building to convert it into loft-style residential units.

The most noticeable exterior alteration is at the base of the building. Historic photographs depict different ornamentation and arrangement than what currently exists. Instead of arched openings spanning two stories, the ground floor was divided into boxy storefronts divided by pilasters. The ground floor storefronts and the mezzanine were separated by a thick decorative stringcourse featuring medallions. The mezzanine level was more in keeping with a Neoclassical style, as columns symmetrically divided the façade. Building permit records indicate that while multiple alterations occurred to individual storefronts over the years, the entire first and second story façade was extensively altered in 1962, when the Bank of America bought the building. The original Neoclassical facade was replaced by the more Renaissance-inspired decorative archways. This facade extended over the secondary building connected as an addition, dating the connection of the two buildings to this time period. The project architects were the father-and-son architectural firm of Stiles and Robert Clements. While most remodeling projects of that era featured modern elements, the altered façade on the Board of Trade Building is still very much in keeping with the Beaux Arts commercial style. The altered exterior still provides a distinct base that relates to the shaft and capital of the building, and the ornate detailing, heavy stringcourses and material of the base recalls a historical architectural style.

Other than the base of the building, the exterior elevations are in fairly good condition on the upper stories, except for some deferred maintenance issues of graffiti and a few broken windows. As previously discussed, the date the subject building was connected to the adjacent 5-story building on West 7th Street is unclear. The adjacent small +

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National Register of Historic Places Continuation Sheet

Board of Trade Building

Name of Property

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N/A

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Other than the base of the building, the exterior elevations are in fairly good condition on the upper stories, except for some deferred maintenance issues of graffiti and a few broken windows. As previously discussed, the date the subject building was presumably connected to the adjacent Hanifin Building in the early 1960s, when Bank of America significantly altered the building. While the street-level of the addition is characterized by the same façade as the rest of the building, the upper stories of the Hanifin Building are slightly different. While the five-story secondary building are currently unfenestered, the exterior of the building is clad in white terra cotta. The primary entrance to the secondary building is through the street-level storefronts; there is one service entrance on the alley. Interior access to the building is through a network of hallways connecting the Board of Trade to the secondary building. The terra cotta exterior and the continuous façade on the street level create a visually seamless transition from the Board of Trade building. The adjacent small building is considered a non-contributing addition to the Board of Trade building, and does not detract from the historic upper elevations.

Despite the aforementioned alterations, the Board of Trade Building retains its integrity of location, setting, association, feeling, design, workmanship, and materials. While the interior of the building no longer reflects its historic use, exterior alterations are limited to the base of the building, and are appropriately Beaux Arts. The exterior alterations do not greatly detract from the original architectural character of the building.

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Board of Trade Building

Name of Property

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Narrative of building:

Completed in 1927, the Board of Trade Building is eligible for listing in the National Register under Criterion C as an excellent example of a Beaux Art style commercial building with Neoclassical influences, as well as for its association with the distinguished architecture firm of Curlett and Beelman. The building is significant at the local level in the context of architecture. The unusual details, high quality materials, and exceptional craftsmanship make the building an outstanding example of Beaux Art architecture in Los Angeles. These characteristics also make the Board of Trade Building an important example of the architecture firm of Curlett and Beelman.

The Board of Trade Building is named for the Los Angeles Wholesalers' Board of Trade, an association of wholesalers. The building was named such because the Wholesalers entered into a long-term lease for the entire eighth floor prior to construction. The building was actually owned by the Seventh and Main Realty Company and managed by W. Ross Campbell, an attorney who moved to Los Angeles in the early twentieth century, and later pursued real estate development in the 1920s. In the late 1920s, the lower portion of the building also housed the California Stock Exchange operations. The other floors contained offices, and the known tenants included two architecture firms: William Kernan and Marcus Miller. The latter had been a draftsman to Curlett and Beelman before setting up his own office in the building.

The Board of Trade Building can be understood generally within the context of the Beaux Arts movement; specifically, the building represents the Neoclassical influence on the style. The term Beaux Arts refers to architectural design principles and teaching methods developed and perpetuated by the École des Beaux Arts, the French school of fine arts located in Paris. Established after the French Revolution, the École des Beaux Arts taught its architectural doctrines from 1819 to 1968. The school's design principles were based on orderliness, symmetry, and the use of significant architectural styles.

The École was the most prestigious training ground for American architects between the Civil War and World War I. Richard Morris Hunt became the first American to attend the École in 1846. Thereafter, many Americans studied there, and in turn trained other architects upon their return. The World's Columbian Exposition of 1893 in Chicago, with its magnificent collection of Beaux Arts buildings, is widely credited with popularizing the style in the United States.

The Beaux Arts style was viewed as most appropriate for civic and commercial architecture, and eventually became the style of choice for high-rise office buildings between 1910 and 1930. The typical Beaux Arts facade was organized into a composition based on the three-part division of an Italian palazzo or classical column: the articulated ground floor represented the base of a column; the middle stories, which could be stretched out to form a skyscraper, represented the shaft; and the upper section, usually elaborate and capped by an overhanging cornice, represented the capital.

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The development of the commercial core of downtown Los Angeles directly coincided with the popularity of the Beaux Arts style in the United States. As such, downtown Los Angeles has one of the largest and finest concentrations of Beaux Arts buildings in the country outside of New York and Chicago. The Beaux Arts movement required a historical architectural inspiration, and sources in Los Angeles drew from a range of styles, including Renaissance, Baroque, and Neoclassical models. All of the styles were somewhat compromised by stretching the details over as many as twelve stories; nevertheless, each Beaux Art building featured some manner of historical adornment. While Beaux Arts commercial buildings with an emphasis on arches and pressed brick would be more closely associated with Renaissance motifs, features such as columns, colonnades and large statues clearly tie the Board of Trade to the Neoclassical style.

Neoclassical architecture was first popularized in England and France in the eighteenth century. Generally, the movement aspired to embody the perceived superiority of art from Rome and Greece. Neoclassical design principles include the use of Greek and Roman orders and decorative motifs, geometric compositions and ornamental reliefs. The form of a temple was often incorporated in the design of Neoclassical buildings. Thomas Jefferson believed the aesthetic was the natural choice for the young United States because the Classical civilizations represented a civil and democratic ideal. While the style became popular for residential buildings (embodied in Jefferson's own Monticello), Neoclassicism was also associated with larger commercial and civic buildings. Washington D.C. boasts the highest concentration in the United States of these large-scale Neoclassical buildings, including the Capital Building and associated office buildings, the White House, the Supreme Court, and other government buildings concentrated along the Mall.

Examples of Neoclassical buildings in Los Angeles include the typical temple forms of the style. The Second Church of Christ Scientist, the Farmers and Merchants Bank Building, and the Hollywood Masonic Temple, are the better examples of this type of Neoclassical style. The two former buildings are fairly low-rise, and feature colossal pediments supported by columns with Corinthian capitals. The Hollywood Masonic Temple doesn't feature a decorated pediment, but the symmetrical columns and recessed space are still reminiscent of a Classical temple. While these buildings represent more straightforward examples of the style, Neoclassical elements are also evident in Beaux Arts high-rise commercial buildings. Stretching the stylistic form of the building over twelve stories compromised the traditional temple form of the Neoclassical style. Such Beaux Arts high-rise commercial building typically feature a concentration of Neoclassical details at the very bottom and very top of a building, leaving the shaft of the building relatively plain.

The better examples of Beaux Arts buildings with Neoclassical details in downtown Los Angeles include the Lloyd's Bank Building at 548 South Spring Street, and the Pacific Southwest Building, at the corner of West 7th Street and Spring Street. Both buildings are in the Spring Street National Register District. Both buildings are characterized both by the columns symmetrically dividing the ground level, but also by the massive two-story colonnades along the upper portion of the buildings. The Pacific Southwest Building was also designed by the architectural firm of Curlett & Beelman. Another example of Neoclassical elements applied to a Beaux Arts commercial building in downtown Los Angeles is the Pacific Mutual Life Insurance Building, at the northeast corner of West 7th Street and Hill Street. The original design of the Pacific Mutual Life Insurance Building was a six-story, Corinthian temple constructed in 1908. In 1922, the architecture firm of Dodd and Richards designed a twelve-story building next door that was to also be used by the company. With its articulated horizontal plains and heavy overhang, the 1922 building in Beaux Arts in style. However, the upper two-story colonnade that runs around the H-shaped building recalls the Neoclassical ornamentation of the original temple shaped building. The 1908 Corinthian building was remodeled in 1937, but the 1922 portion of the Pacific Mutual Life Insurance Building currently exhibits the

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N/A

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The monumentality and high degree of integrity and workmanship of the architectural details sets the Board of Trade Building apart from even these notable buildings as the embodiment of Neoclassical elements applied to a Beaux Arts commercial building. While the building features a Beaux Arts style of façade division and symmetry, each portion of the façade (base, shaft and capital) also represents traditional Neoclassical forms. Columns symmetrically divide the ground floor and mezzanine; further, the space between the windows on the shaft of the building form columns that stretch from the third to ninth story. The upper stories of the building are slightly recessed from the colonnade around the building. Due to the recess and columns, it appears that a traditional Neoclassical temple has been perched atop the building. Moreover, while medallions and ornate statue elements are typical on Beaux Arts commercial buildings, the type of details accentuating the Board of Trade Building are Neoclassical in theme. The five-foot concrete statues on the corners of the upper story colonnades depict griffins, mythical creatures with the body of a lion and the head and wings of an eagle. Griffin iconography is found in Greek art and architecture, and is therefore naturally associated with Neoclassical architecture.

The Board of Trade building embodies the defining characteristics of a Beaux Arts building in its symmetry, and three-part vertical organization of the façade, and Neoclassical architectural details. Despite the alterations at the ground level, the building retains the integrity of its location, setting, Beaux Arts design, workmanship, feeling, and association. Moreover, the building still exhibits the Neoclassical details such as the columns, colonnades, medallions, griffin statues and terra cotta glazing that make the building so cohesive and unique.

The distinguished local architecture firm of Curlett and Beelman designed the Board of Trade building in 1926, and the building was completed in 1927. Although the firm was only in business for six years, it was one of the most successful in the history of architecture in Los Angeles. The firm was responsible for the design of a number of prominent buildings, and contributed greatly to the architectural complexity of Los Angeles.

Beelman was born in Bellefontaine, Ohio and received the Harvard Scholarship from the Architectural League of America in 1905. He practiced architecture in various Southern and Midwestern cities from 1911 through 1919. He arrived in Los Angeles in 1921 just as the commercial building boom downtown was gaining momentum. He obtained his California license and soon joined the firm of Alexander (Aleck) Curlett whose father William Curlett had already established a significant architectural practice in the city.

Curlett was born in San Francisco in 1881. Upon graduating from Columbia University, he joined his father's architectural practice to form William Curlett & Son, with offices in San Francisco and Los Angeles. Curlett moved to Los Angeles in 1913 to run the Los Angeles office. That year, he designed the Beaux Arts style Lloyds Bank Building at 548 South Spring Street. Although, his father died the following year, he continued to work under the name William Curlett & Son. Two of the buildings he designed during this period were the Hotel Congress (1919) and the Rialto Theater (1920) both in Tucson, Arizona.

Curlett already had contracts to design a number of buildings when Beelman joined him in 1921. Between 1922 and 1927, the firm of Curlett & Beelman designed major buildings in southern California including Los Angeles, Pasadena, Long Beach, and Culver City. Most of these buildings were Beaux Arts office building such as the Insurance Exchange Building (1923) at the 320 W. 9th Street, the Wm. M. Garland Building (1925) at 117 West 9th Street.

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Board of Trade Building

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N/A

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The design of the Board of Trade Building occurred during the most prolific time period of the architectural firm's career. While the firm's major buildings include a range of styles, the most popular styles of the era were Beaux Art and Neoclassical. The Board of Trade is a notable amalgamation of the two styles, as it is a Beaux Art building with Neoclassical details. As such, the building represents Curlett and Beelman's interpretation of the signature styles of the day at the height of the firm's success.

The firm was dissolved in 1928. The reason is unknown. Beelman went on to design the Eastern Columbia Buildings and the Sun Realty Company Building, both designed in 1930. He briefly worked with the firm Allison & Allison in the design of the Hollywood Post Office. His last major building was for the Superior Oil Building (1953) at 550 South Flower Street. He died in 1963. Curlett went on to design the Hollywood Equitable Building (1929), but spent the remainder of his career in public service. He was appointed the federal representative in charge of the P.W.A. projects in the Los Angeles area. Later he was put in charge of the local U.S. Housing Administration and Federal Housing Projects. He died in 1942.

Collectively and individually, Curlett and Beelman have a large and very distinguished body of work that is comparable to the best architects and architecture firms in the history of Los Angeles including Parkinson and Parkinson, Walker & Eisen, Morgan, Walls & Clements, and Albert C. Martin. Many of their buildings are considered architectural landmarks and are listed in the National Register. The Board of Trade Building is one of the firm's finest Beaux Art buildings with Neoclassical details. By comparison to some of the firm's other Beaux Art commercial buildings, such as the Pacific Southwest Building, the Board of Trade Building retains an unusual degree of Neoclassical architectural details.

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Board of Trade Building

Name of Property

Los Angeles County, CA

County and State

N/A

Name of multiple property listing (if applicable)

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- Gebhard, David, and Robert Winter, Los Angeles: An Architectural Guide. Salt Lake City: Gibbs-Smith Publisher, 1994.*
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- Who's Who in Los Angeles (1925-26), page 153. (Claud Beelman and Aleck Curlett)*
- Whitely, H.F. Biographical Dictionary of American Architect, page 153-154 (William Curlett).*
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- No Author, Board of Trade Structure Under Way, Los Angeles Times, January 31, 1926, page F1.*
- No Author, Announces New System in Elevator, Los Angeles Times, February 21, 1926, page E15.*
- No Author, New Mart Sets Date of Opening, Los Angeles Times, October 30, 1929, page 14.*
- No Author, A Building Without Griffins? Not at All!, Los Angeles Times, November 27, 1961, page B32.*
- No Author, Board of Trade Building, Architectural Digest, Volume 6, Number 2, 1926, page 30.*
- Starzak, Richard and Leslie Heuman, State Historic Resources Inventory Form, April, 1983*
- Who's Who in the Pacific Southwest, 1913. page 92. (W. Ross Campbell)*
- Who's Who in Los Angeles County, 1924. page 148. (W. Ross Campbell)*

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Section number 10 Page 1

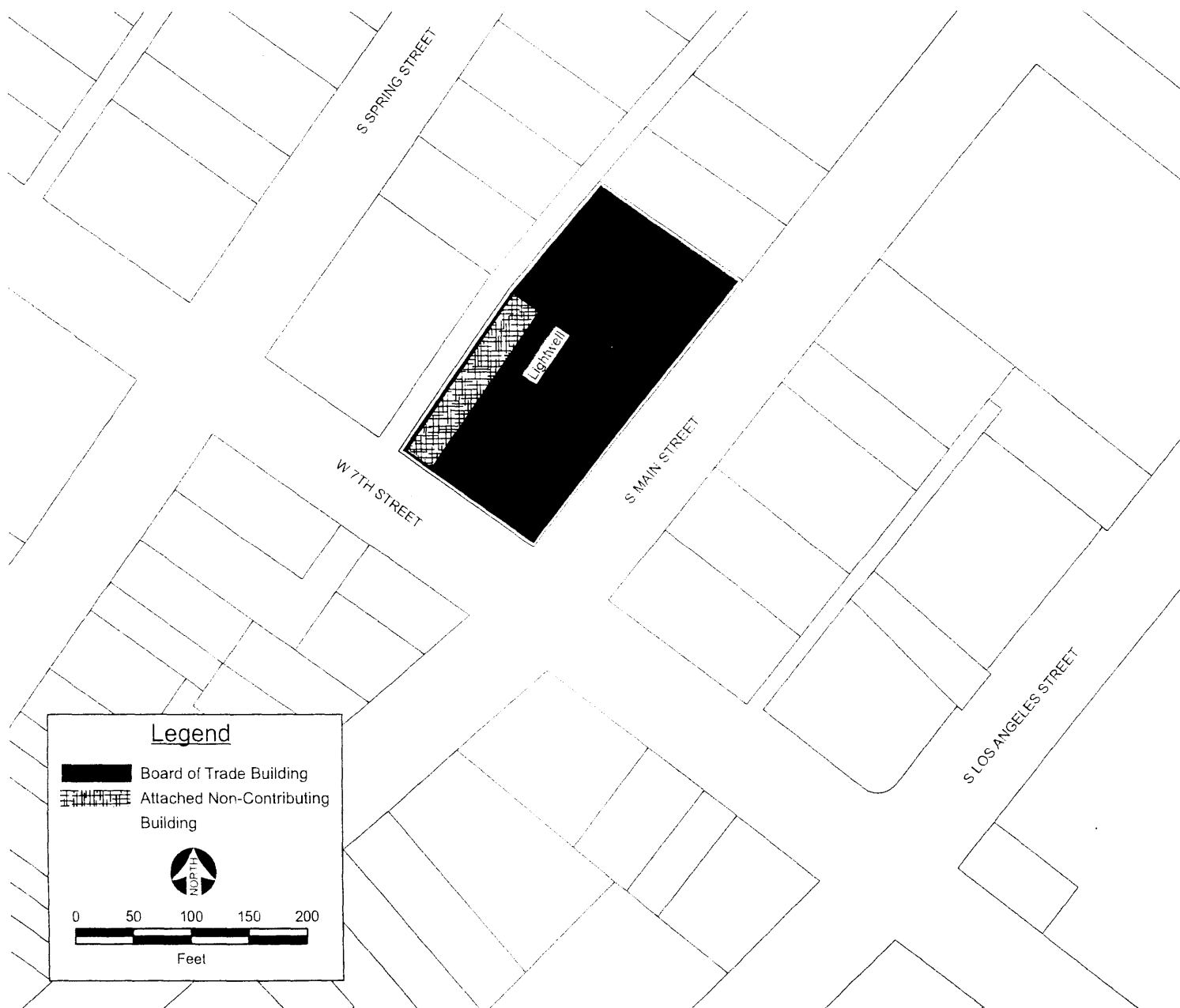
Board of Trade Building
Los Angeles County, CA

Verbal Boundary Description: Ord's Survey Tract Lot FR1 Assessor Parcel Number 5144-001-011

Boundary Justification: The boundary included the land or historically associated with the building.

Sketch Map: See below.

Geographical Map: See attached



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Board of Trade Building

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Los Angeles County, CA

County and State

N/A

Name of multiple property listing (if applicable)

ADDITIONAL INFORMATION

Section number _____ Page *1*

Photographs

The following information is common to Photographs 1-6, attached photographs:

Name of property: Board of Trade Building, 111 West 7th Street

County and State: Los Angeles County, California

Name of photographer: Jessica Mackenzie

Date of photograph: August 1, 2007

Original negative: N/A, Digital images attached on CD

Individual photograph numbers and descriptions of views:

- 1. CA_LosAngelesCounty_BoardofTrade1.tif: View looking northwest towards the southeast corner of the street elevation, at the intersection of West 7th Street and Main Street.*
- 2. CA_LosAngelesCounty_BoardofTrade2.tif: View looking west towards the upper portion of the east façade of the building, along Main Street.*
- 3. CA_LosAngelesCounty_BoardofTrade3.tif: View looking northwest towards the top of the southeast corner of the building, at the intersection of West 7th Street and Main Street.*
- 4. CA_LosAngelesCounty_BoardofTrade4.tif: View looking north towards the mid-section of the south elevation, along West 7th Street.*
- 5. CA_LosAngelesCounty_BoardofTrade5.tif: View looking northwest towards the south elevation of the building and the addition on the southwest corner of the building, along West 7th Street.*
- 6. CA_LosAngelesCounty_BoardofTrade6.tif: View looking north towards the south street elevation, along West 7th Street.*

The following information is common to Photographs 7-10, attached photographs:

Name of property: Board of Trade Building, 111 West 7th Street

County and State: Los Angeles County, California

Name of photographer: Jessica Mackenzie

Date of photograph: October 9, 2007

Original negative: N/A, Digital images attached on CD

Individual photograph numbers and descriptions of views:

- 7. CA_LosAngelesCounty_BoardofTrade7.tif: View looking south on Main Street towards the north and east elevation of the building.*
- 8. CA_LosAngelesCounty_BoardofTrade8.tif: View looking west on Main Street towards the east and south elevation of the building.*
- 9. CA_LosAngelesCounty_BoardofTrade9.tif: View looking north from the intersection of Main Street and Spring Street towards the south elevation of the building.*
- 10. CA_LosAngelesCounty_BoardofTrade10.tif: View looking north from Spring Street towards the west and south elevations of the building.*

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Board of Trade Building

*Los Angeles, California
Los Angeles County, CA*

California

N/A

(Check one) Available drawing (drawing if applicable)

ADDITIONAL INFORMATION

Section number: *Page 2*

Additional Information:

*Selected Historic Photographs of Curlett and Beelman Buildings
Los Angeles Public Library Photograph Collection*

Board of Trade Building, 1927



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Board of Trade Building

Name of Property
Los Angeles County, CA

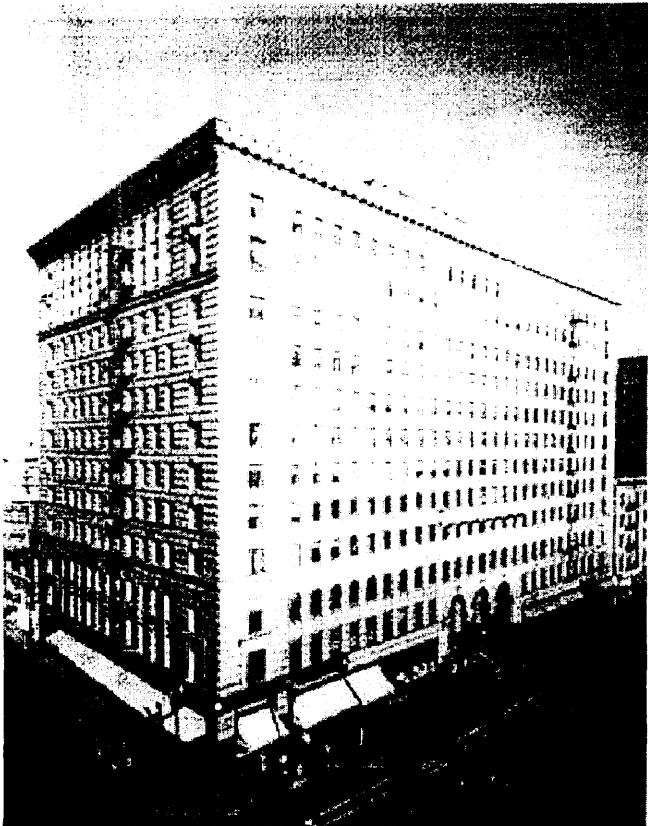
Date of Survey

N/A

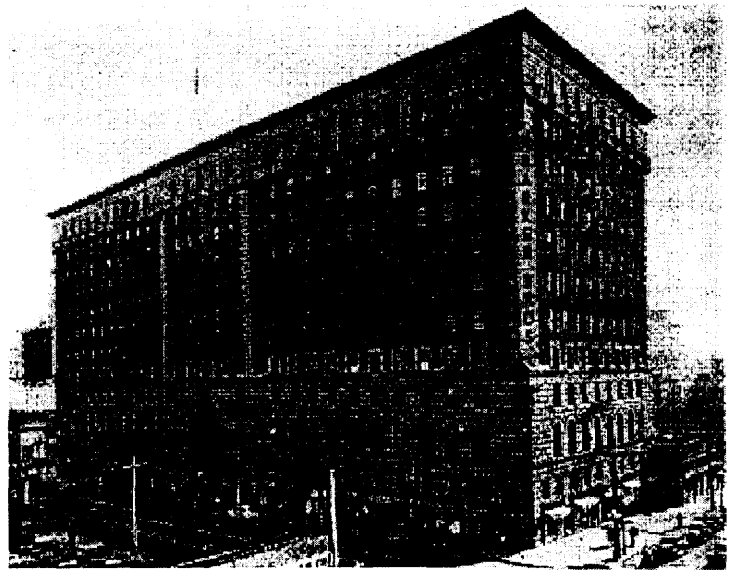
Name of the individual or organization that provided the photograph

ADDITIONAL INFORMATION

Page *3* of *3*



Roosevelt Building, 1926



Barker Brothers Building

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Board of Trade Building

Name of Property
Los Angeles County, CA

Number of Pages

N/A

Name of the submitter (agency or individual)

ADDITIONAL INFORMATION

Continuation of Form NR 100-108 Page 4



Harris Newmark Building, 1926



Foreman and Clark Building, 1927

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Board of Trade Building

County of Los Angeles
Los Angeles County, CA

City of Los Angeles

N/A

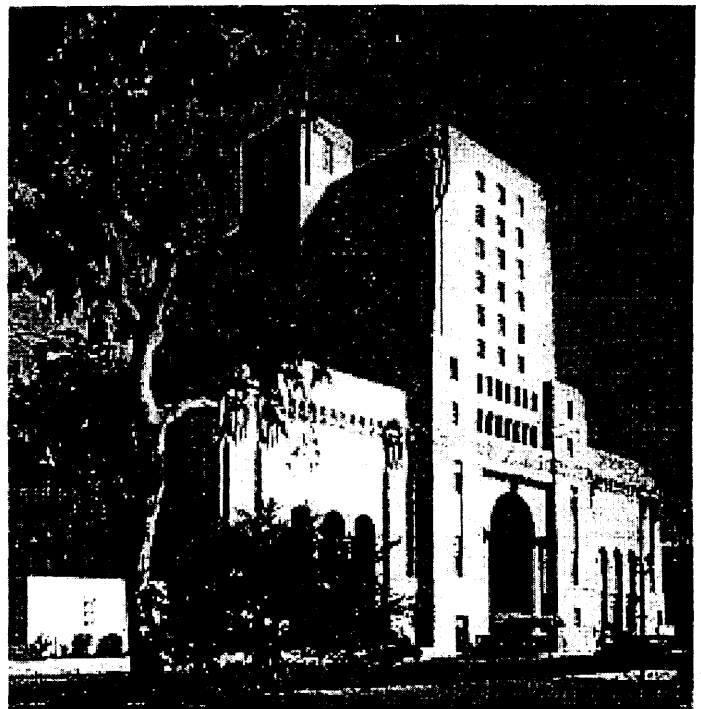
Name of multiple property owner, if applicable

ADDITIONAL INFORMATION

1. Other reference numbers for this property



Talmadge Apartments, 1924



The Elks Lodge, 1926

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Board of Trade Building

Name of Property

Los Angeles County, CA

County and State

N/A

Name of multiple property listing (if applicable)

ADDITIONAL INFORMATION

Section number _____ Page 6



A. B. Heinsberger Company Building, 1927

United States Department of the Interior
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Board of Trade Building

ADDITIONAL INFORMATION

Section number _____ Page 7

Name of Property
Los Angeles County, CA
County and State
N/A
Name of multiple property listing (if applicable)

THE DOCUMENTED BUILDINGS OF CURLETT & BEELMAN

- 1921 Union Bank and Trust Building 760 S. Hill Street
- 1922 Farmers and Merchants Bank Building Long Beach
- 1922 Ritz Hotel 813 S. Flower Street
- 1923 Union Oil Company Building 619 W. 7th Street
- 1923 California Bank Building 623-25 S. Spring Street
- 1923 Oil Exchange Building 3rd St & American Ave, Long Beach
- 1923 Cooper Arms Apartments Ocean Boulevard, Long Beach
- 1923 Great Western Savings Bank Building 700-06 S. Hill Street
- 1923 Sun Drug Company Building 728 S. Hill Street
- 1923 Insurance Exchange Building 320 W. 9th Street
- 1923 Hotel Culver Culver City
- 1924 Cooper Building 860 S. Los Angeles Street
- 1924 Pacific Coast Club (demolished) Long Beach
- 1924 Security Trust and Savings Bank Long Beach
- 1924 Talmadge Apartments 3278 Wilshire Boulevard
- 1924 Barker Brothers Building 818 W. 7th Street
- 1925 Wm. M. Garland Building 117 West 9th Street
- 1925 Harris and Frank Store 635 S. Hill Street
- 1925 Pacific Trust and Southwest Savings Bank Building 561 S. Spring Street
- 1925 Pacific Trust and Southwest Savings Bank Building Pasadena
- 1925 Pershing Square Building 448 S. Hill Street
- 1926 Commercial Club; Hotel Case 1100-06 S. Broadway
- 1926 Roosevelt Building 727 W. 7th Street
- 1926 Harris Newmark Building 841 S. Los Angeles Street
- 1926 Elks Lodge Building 607 S. Park View Street
- 1926 Chester Williams Building 452 S. Broadway
- 1927 Foreman and Clark Building 701 S. Hill Street
- 1927 Fifth Street Store 501-15 S. Broadway
- 1927 Board of Trade Building 111 West 7th Street
- 1927 A.B. Heinsbergen Decorating Company Building 7415 Beverly Boulevard