

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

For NPS use only

**National Register of Historic Places  
Inventory—Nomination Form**

received SEP 20 1984  
date entered SEP 20 1984

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Heinsbergen Decorating Company Building  
and/or common A. T. Heinsbergen & Company Building

RECEIVED  
MAR 21 1984

**2. Location**

OHP

street & number 7415 Beverly <sup>Bldg.</sup> Boulevard N/A not for publication  
city, town Los Angeles N/A vicinity of  
state California code 06 county Los Angeles 90036 code 037

**3. Classification**

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	X N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> other: Decorating, planning and design studios and offices

**4. Owner of Property**

name Estate of A. B. Heinsbergen and Nedith C. Heinsbergen

street & number 7415 Beverly Boulevard

city, town Los Angeles N/A vicinity of state California 90036

**5. Location of Legal Description**

courthouse, registry of deeds, etc. County of Los Angeles Hall of Records

street & number 227 North Broadway

city, town Los Angeles state California 90012

**6. Representation in Existing Surveys**

title Los Angeles Historical- has this property been determined eligible?  yes  no  
Cultural Monument # 275  
date Declared January 17, 1984  federal  state  county  local

depository for survey records Cultural Heritage Board, Los Angeles City Hall, Room 1500

city, town Los Angeles state California 90012

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## 7. Description

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<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
XXX excellent	___ deteriorated	XXXunaltered	XXX original site	
___ good	___ ruins	___ altered	___ moved	date ___ N/A
___ fair	___ unexposed			

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### Describe the present and original (if known) physical appearance

The Heinsbergen Decorating Company Building, which rises two stories in the front and three in the rear, is constructed of salvaged brick and cast stone. Its Romanesque and Gothic-style motifs combine to successfully project a picturesque, medieval appearance. The antiquated narrow bricks, already 50 years old at the time of the construction of the building, were salvaged from buildings torn down to make way for Los Angeles' present City Hall. The cast stone, painstakingly packed and carefully trucked to the site, was intentionally chipped and battered, prior to inclusion in the structure, to simulate age. A simulated moat and drawbridge, fronting the forward facade, and a keep-like corner tower overlooking the moat, further the picturesque theme. The exterior of the building has remained virtually untouched since its construction and is in excellent condition.

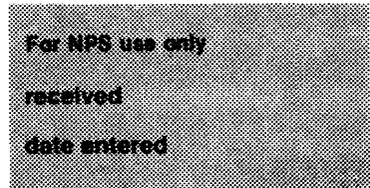
The north facing front facade is split into three divisions: an attached, rounded, projecting corner tower to the west or left; a rectangular, cast stone window enframingent at the center; and a wide, cast stone, Romanesque-style entrance arch to the east or right. Running from the eastern edge of the tower to the western edge of the entrance arch is a low, cast stone wall, with rough stones affixed to its base. A sunken pool or "moat" filled with water occupies the space between the wall and facade. A gently vaulted wood plank walkway, immediately to the right of the moat, leads to the entranceway, in imitation of a drawbridge. A cast stone lion, equipped to spout water into the moat, is affixed to the tower wall to the left of the moat.

The entranceway is enframed by a broad, Romanesque-style cast stone arch. Thin colonettes, two to a side, support an enriched, recessed archivolt of geometric and scrollwork patterns. Two of the figures which form the capitals of the colonettes hold easels, the other two architectonic "H"s. The portrayal of artists and artisans in the decoration of the building is a theme repeated at a number of places on the facade. A tarnished bronze statue of a king holding a model of a building stands to the left of the arch, supported by a cast stone pedestal of two birds with crossed necks. Though the king is not present in 1929 photographs of the building printed in The Architect magazine (see attached photocopies), Anthony T. Heinsbergen, Heinsbergen's son and successor to the business, remembers that the figure was placed there very soon after the construction of the building - the pedestal upon which the figure stands was designed to hold it.

Directly above the entrance arch is a foliated corbel featuring two squirrels; above that is a small empty niche formed by a grouping of tiny clustered colonettes. The quoined corner of the building to the right of the archway includes a narrow colonette capped by a crude dragon; a cast stone gargoyle leers out at passers-by above and to the left of the dragon. The door, sidelights  
(See Continuation Sheets attached)

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

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Description Item number 7 Page 1

and transom - all enframed by the arch - consist of lead comes and diamond-shaped lights, interspersed with stained glass designs in medieval motifs. The numbers of the address, once attached to the door, have since been removed.

Triple clustered colonettes, rising out of the dragon-like bases, support the frieze which is the decorative highlight of the center bay. Medieval artists and artisans, practicing their crafts, adorn the cast stone frieze. Above the colonettes and frieze stand two cast stone figures which continue the decorative theme - the figure to the left is that of an artist; to the right, that of a sculptor. Between the figures, letters are attached to the brick identifying the building as "A. T. Heinsbergen & Company." They are in the same scale, style and location as those which once identified the building as A. B. Heinsbergen's. (The sign visible in the 1929 photographs, attached at the king's pedestal, was removed, according to Anthony T. Heinsbergen, shortly after the building was completed. It was replaced by lettering attached directly to the wall.) The words "Decorating, Planning, Design" to the right also occupy the space where the company's original principal functions of decorating and painting were announced. The lead camed, diamond light and stained glass window, circumscribed by the cast stone enframement, is split into eight divisions; the lower four casements swing open, the upper four are fixed.

Protecting the building's western flank, a rounded, attached tower climbs out of the moat to the left. Its cast stone door enframement rises to an attenuated, Gothic-style ogee arch at the top; bent, grotesque figures form the corbels at the arch's base. The wooden door is topped by a window of lead comes and circular colored glass lights. The flat space between the door lintel and the peak of the arch is decorated with a painting of a painter. A legend was originally painted below the painting identifying the "Heinsbergen Studios." Its outline is presently barely discernable. Three small, round windows are cut into the tower above the cast stone stringcourse; the stringcourse continues along the entire front of the facade. The bricks which form the roof of the tower are roughly placed, not flush, and at their peak they are crowned with a tarnished bronze lantern with ogee arch details.

A plain cast stone cornice runs the length of the forward facade, behind which rises a multi-colored, steeply pitched, slate roof. Two dormers containing leaded glass casement windows break the roof line above the central and entrance bays. (The finials which once topped the dormers are now gone.) Cast stone, clustered, rounded chimneys top the side parapet walls at the ridge line.

(See Continuation Sheet attached)

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

**National Register of Historic Places  
Inventory—Nomination Form**

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Continuation sheet Description Item number 7 Page 2

The remainder of the exterior of the building is plainly articulated, the greatest visual interest provided by the use of the same brick and pattern as that employed on the front facade. The west facing facade is blank but for the three plain, rectangular windows set into a cast stone panel. Reliefs of two female figures are attached to the cast stone panel between the windows. A stairway leads up either side of the wall, connecting to the courtyard balcony of the building which immediately abuts the Heinsbergen Building. (This adjoining building, 7421 Beverly Boulevard, the oldest part of which was built in the 1930's, was constructed in a style similar to its neighbor. A number of small-scale, brick buildings were constructed on the block after 1928, apparently following the lead of the Heinsbergen Building.) One of the stairways leads to the one alteration of this facade, a door cut into the wall to provide access to an office. From the courtyard one other minor alteration of the building is visible - a small wooden overhang, also visible from the east facade, which projects forward out of the three-story back portion of the building. The change in wall surface at the third story, although giving the appearance of an addition, is contemporary to the structure. Both it and the overhang, though visible from the courtyard to the west and from a small parking lot to the east, have always been hidden from the street by the steep peak of the roof of the front facade. The hidden nature of the wall surface, and perhaps load requirements, may explain why this part of the third-story was not finished in matching brick.

From the rear one can perceive the true function of the building - that of a studio - which was only alluded to by the decorative, artisan motifs of the front. Its three-story height is broken by large expanses of glass, three bays across and three high. The east facade is much the same as its companion to the west, broad and plain. Painted on the wall, though faded by time, is the advertisement "Heinsbergen Decorating Co., Interior Decorating, Painting - Tapestries." (The same legend is still visible on the west facade too.) The wall is cut by one unadorned window at its center and, virtually hidden by the building to the east, a cast stone, double-arched window which faces the building's lobby.

The interior of the building was designed with flexibility in mind, as it always has been used for a variety of studio spaces, drafting rooms and a few offices. The front lobby, with its hand-painted, wood beamed ceiling, and Heinsbergen's office, connected to the west, which still retains its original walnut panelling and glass, zodiac wall figures, are basically unchanged. The remainder of the interior work spaces have been divided in a number of different ways over the years, depending on the projects, such as the painting of large murals, for example, which the company happened to be engaged in at the moment. The only significant change of function in the interior is the recent conversion of a drafting room, reached by the tower stairwell, into an apartment for Anthony T. Heinsbergen.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1928 **Builder/Architect** Curlett and Beelman

**Statement of Significance (in one paragraph)**

The Heinsbergen Decorating Company Building is significant because of its association with: its original owner, Anthony B. Heinsbergen, an interior designer and muralist of major note whose approximately 750 American, Canadian and Mexican commissions included, in Southern California, the Hollywood Pantages and Wiltern Theatres and the Los Angeles City Hall; the Los Angeles architects Curlett and Beelman, its designers; and the quality of its picturesque, medieval, castle-like design and fine cast stone ornament. Located on a block which features a number of brick structures of similar scale - particularly its neighbor at 7421 Beverly Boulevard, built in its first stage in imitative style - the building, which has remained unaltered since its completion in 1928, possesses the same integrity of location, setting, feeling and association that it did at its opening.

Anthony B. Heinsbergen, whose company has occupied the building since its construction, was a major interior designer and muralist in California who also worked on interiors throughout the United States, Mexico and Canada. His approximately 750 commissions included banks, hotels, churches, synagogues, clubs, residences, civic buildings and, most importantly, theaters. "As much as anyone," the catalog for a Smithsonian Traveling Exhibition Service show of his drawings states, "he is the creator of the Egyptian temples, Renaissance palaces and Cubist-Gothic fantasies that were the great movie palaces of the twenties and thirties." More than 40 of Heinsbergen's drawings were exhibited at Pomona College, the Pasadena Museum of Art and the University of California at Riverside in 1969 and 1970 and at the Oakland Museum as part of an exhibit circulated by the Smithsonian Traveling Exhibition Service from 1972 through 1974. The Smithsonian has retained some of the drawings for its collection.

Born in Holland in 1895, Heinsbergen was apprenticed at the age of ten to an artist and restorer. His talent was such, even at this early age, that he was paid 25 cents a week for his work, rather than having to pay his master 50 cents. He came to Los Angeles with his father in 1906 and began work immediately as an apprentice with the Parker Decorating Company. By the age of 15 he was a foreman; before he turned 18 he was principal job foreman.

His first major break come in 1920 when Alexander Pantages, operator of one of the largest vaudeville and theater chains in the country, commissioned him to design and paint the interiors of

(See Continuation Sheets attached)

# 9. Major Bibliographical References

See Continuation Sheet attached

# 10. Geographical Data

Acreeage of nominated property 0.1 acre

Quadrangle name Hollywood, California

Quadrangle scale 1:24000

### UTM References

A 

1	1	3	7	5	3	1	5	1	0	3	1	7	7	1	2	1	6	1	0
Zone			Easting						Northing										

B 

Zone			Easting						Northing										

C 

Zone			Easting						Northing										

D 

Zone			Easting						Northing										

E 

Zone			Easting						Northing										

F 

Zone			Easting						Northing										

G 

Zone			Easting						Northing										

H 

Zone			Easting						Northing										

### Verbal boundary description and justification

Building occupies its original 45' x 100' lot.

Tract #4924, Lot 190 of Assessor's map book 5526, page 38.

Boundaries are drawn upon the historic boundaries of the resource.

### List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state code county code

# 11. Form Prepared By

name/title Marvin A. Brown

organization N/A

date March 8, 1984

street & number 904 5th Street #2

telephone 213-395-4243

city or town Santa Monica

state California 90403

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

*Marion Mitchell Wilson*

title *Deputy State Historic Preservation Officer*

date *8/13/84*

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I hereby certify that this property is included in the National Register

Entered in the National Register

date *9-20-84*

Keeper of the National Register

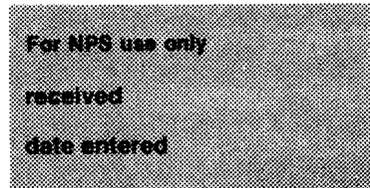
Attest:

date

Chief of Registration

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

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Significance

Item number 8

Page 1

22 of the theaters in his chain. Following this commission and that of the Los Angeles Elks Club, on which he drastically underbid in 1925 in a successful attempt to garner a highly visible commission, Heinsbergen did not have to solicit another job for 38 years.

Among the most prominent and important structures Heinsbergen designed the interiors of, and painted the murals for, were the Los Angeles City Hall, the Wiltern Theatre, the Hollywood Pantages Theatre and the Tower, Los Angeles and United Artist Theatres on Broadway in downtown Los Angeles; the Beverly Wilshire Hotel in Beverly Hills; the Sir Francis Drake Hotel in San Francisco; the Paramount Theatre in Oakland; the Orpheum Theatre in Vancouver, British Columbia; and the Agua Caliente Hotel and Casino in Baja California, Mexico. His many other commissions also included eleven other United Artists theaters on the West Coast, 37 other Pantages theaters nationwide, and the main office and 20 branches of the California Bank.

In his later years, Heinsbergen worked on interior restorations. His restoration work included the Elks Club in Los Angeles, the Paramount in Oakland and the Orpheum in Vancouver. For the Orpheum, at the age of 82, he painted the canvases for a mural applied to a 60-foot dome. Although the canvases were painted in the Beverly Boulevard studios, he applied the finishing strokes while standing on a 170-foot-high scaffold. Heinsbergen's long and fruitful career came to an end only with his death on June 14, 1981.

Heinsbergen did interior design work for many of the buildings designed by the firm of Curlett and Beelman. In turn, they designed his offices and studios in 1928. Alexander Curlett was born in 1881, the son of Bay Area architect William Curlett with whom he practiced for a time. He came to Los Angeles in 1913. Claude Beelman was born in Ohio in 1884 and, prior to his arrival in Los Angeles in 1921, where he went into practice with Curlett, he was an architect in New Orleans, Detroit, Cleveland, Toledo and Indianapolis. Their commissions together included the California Bank Building and Barker Brothers Building in downtown Los Angeles and the Los Angeles Elks Club. When their partnership broke up in the late 1920's, Beelman went on to design such major art deco and classical moderne structures as the Garfield Building and Eastern Columbia Buildings in downtown Los Angeles, the Hollywood Post Office with Allison and Allison and the MGM Studios in Culver City.

Historical associations aside, the Heinsbergen Company Building is significant because of the high caliber of its

(See Continuation Sheet attached)



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

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

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Continuation sheet Bibliographic References Item number 9 Page 1

Adams, Gerald, "Those Old Time Movie Palaces," San Francisco Examiner & Chronicle Sunday Magazine, March 14, 1976, pp. 32, 34, 37.

Conversations with Anthony T. Heinsbergen, February, 1984.

Gebhard, David and Robert Winter, A Guide to Architecture in Los Angeles & Southern California, Santa Barbara, 1977.

Los Angeles Application for the Erection of Buildings, Class C, issued March 9, 1928 (building permit).

Los Angeles Evening Express, Los Angeles Year Book, 1928, Los Angeles, 1928.

Los Angeles Times, December 23, 1928, part V, p. 4 (illustration of building).

Los Angeles Times, February 2, 1963, part II, p. 4 (Beelman obituary).

Los Angeles Times, June 22, 1981, part I, p. 14 (Heinsbergen obituary).

Men of California, Western Press Reporter, 1926.

"Orpheum Theatre, Vancouver," The Canadian Architect, November, 1977, pp. 24-26.

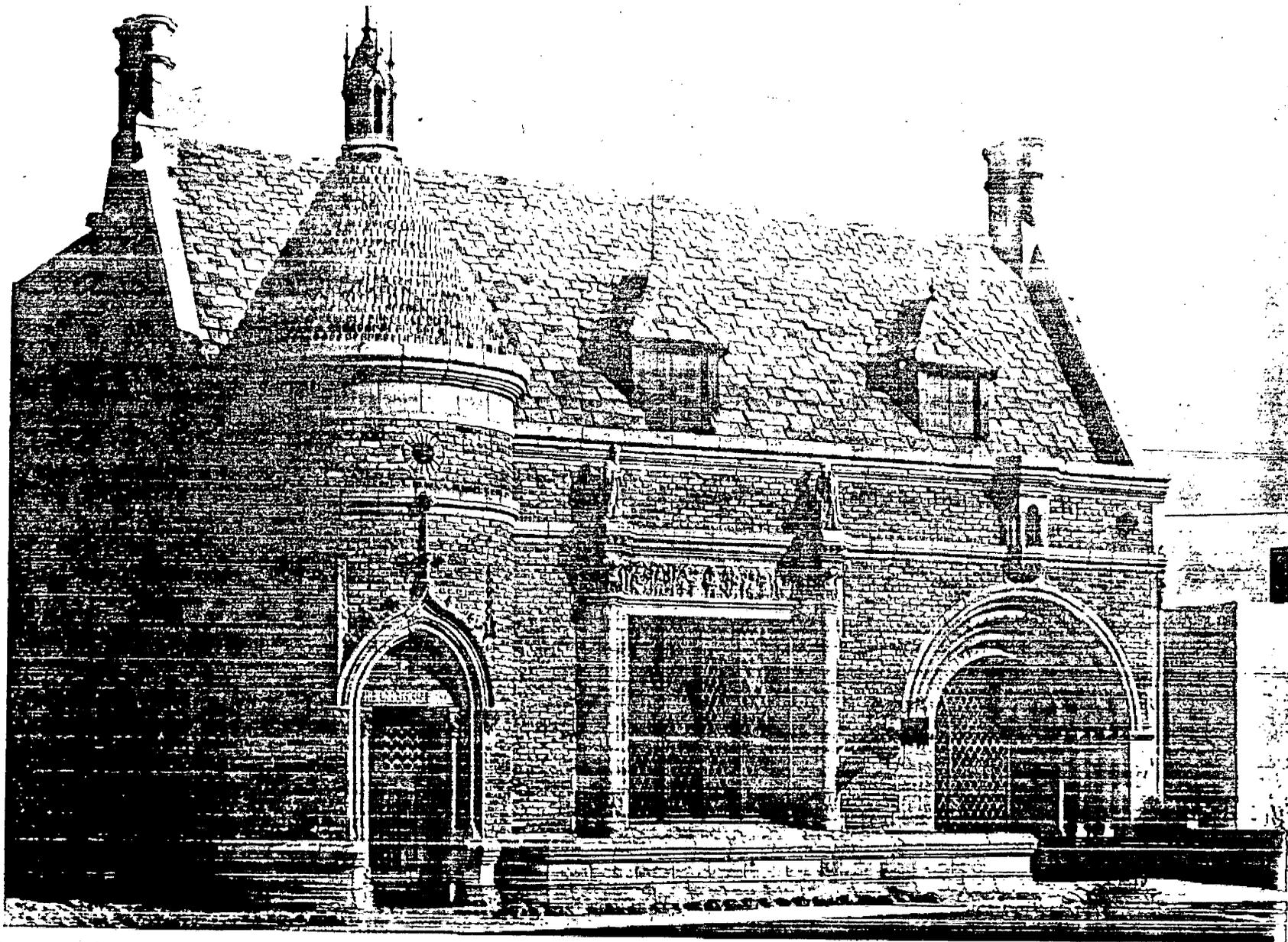
Smithsonian Institution, Movie Palace Modern, Drawings of A. B. Heinsbergen, 1972 (exhibition catalog).

The Architect, May, 1929, pp. 195, 197, 199, 201, 203, 205.

"The Glory of the Elks," Valley Sunday News Magazine, May 4, 1980, pp. 13-15, 21-22.

Who's Who in Los Angeles, 1924, Los Angeles, 1924.

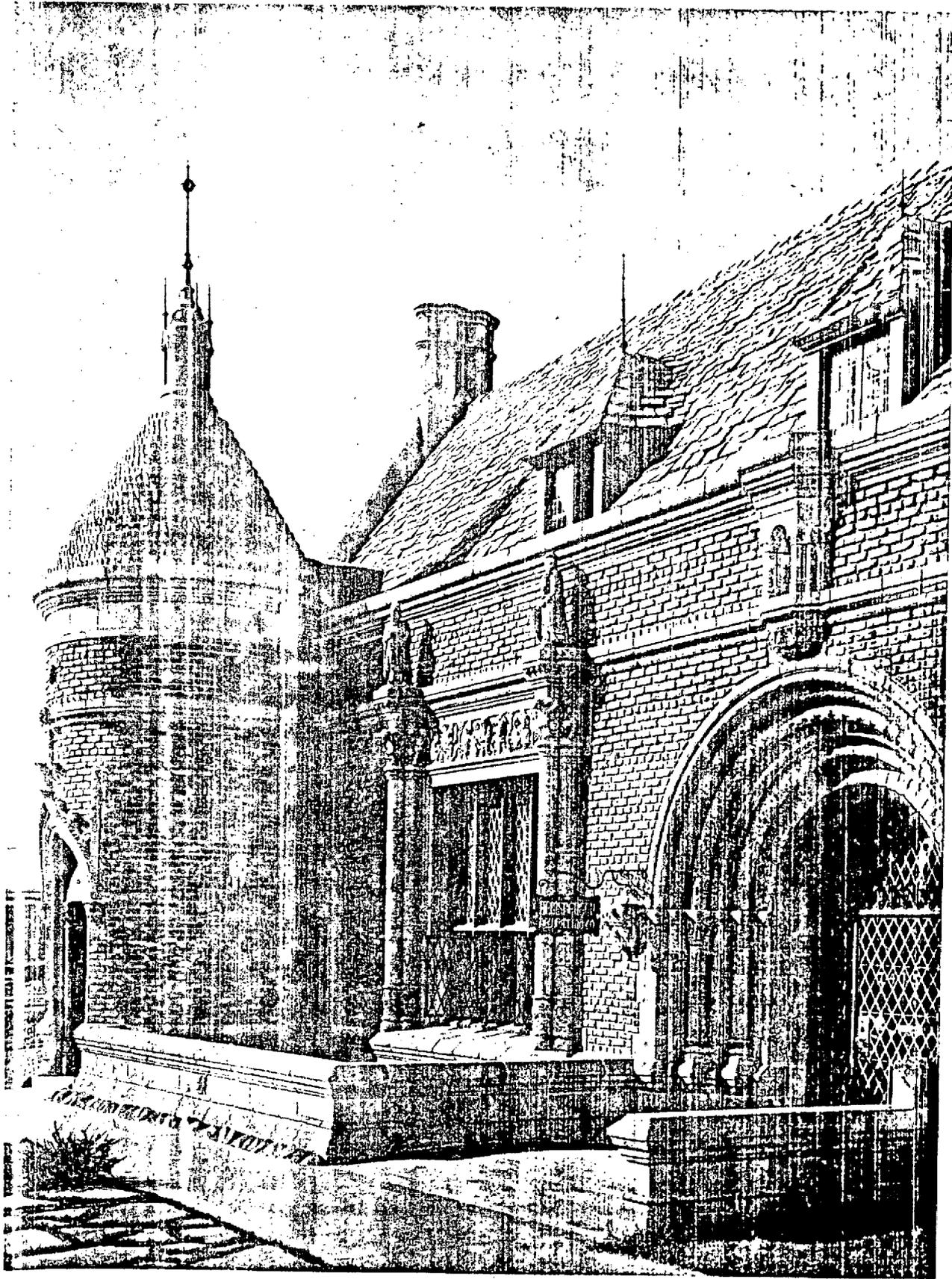




Photograph by Mott Studio

Curlett and Beelman, Architects, Los Angeles, Cal.

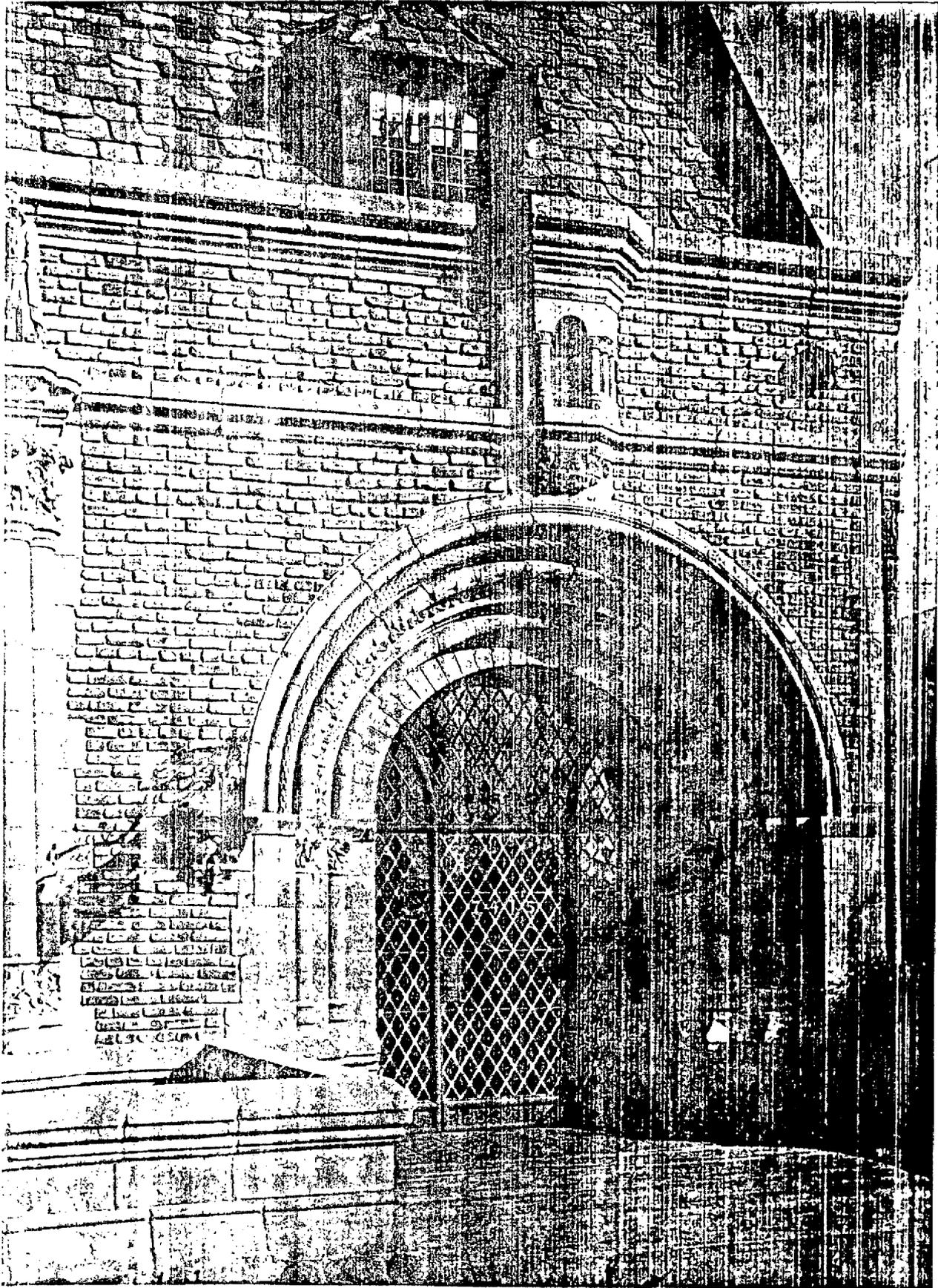
General View, Heinsberger Decorating Company, Los Angeles, Cal.



Photograph by Mott Studio

Curlett and Beelman, Architects, Los Angeles, Cal.

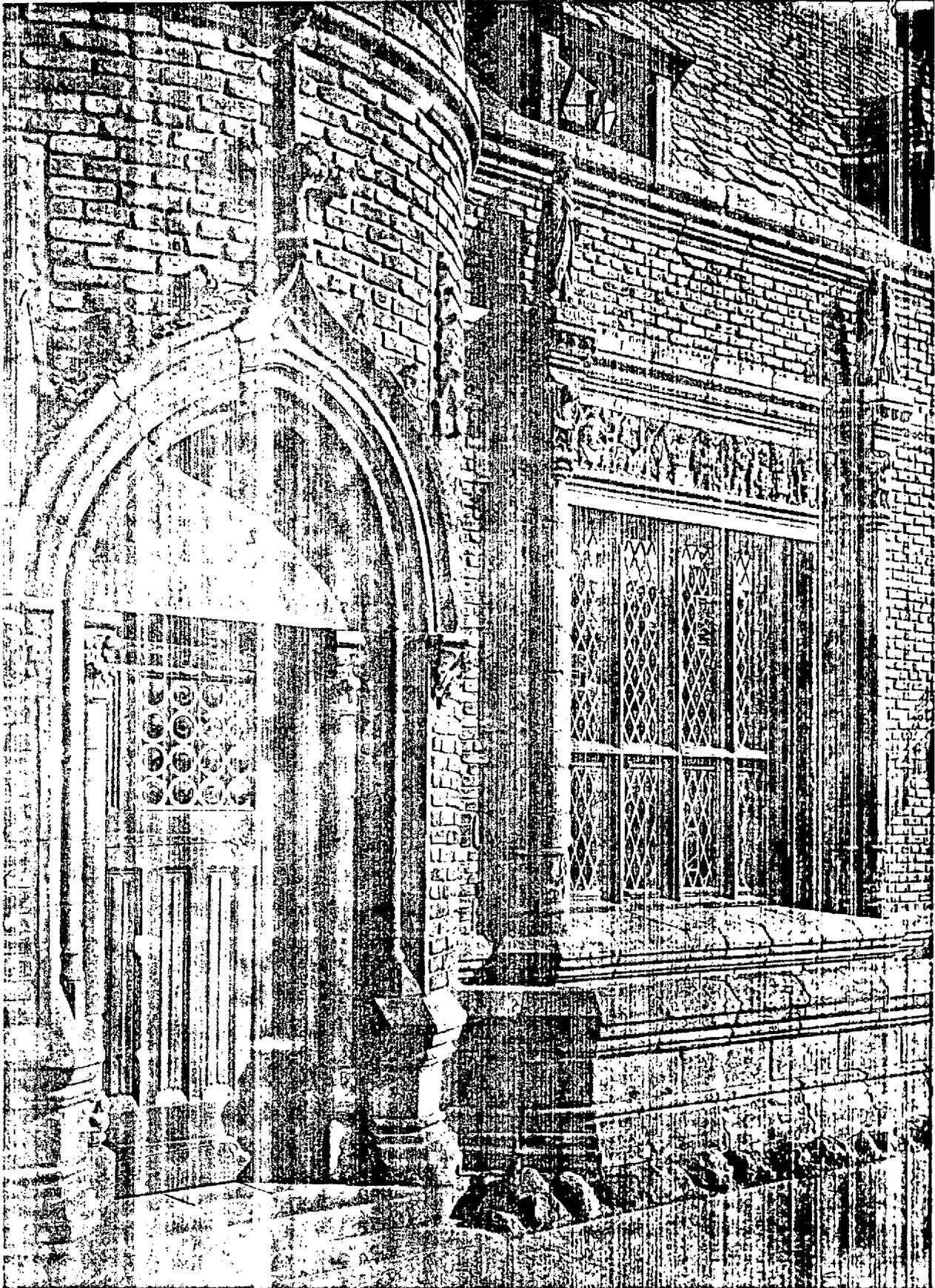
Exterior Detail, Heinsberger Decorating Company, Los Angeles, Cal.



Photograph by Mott Studio

Curllett and Beelman, Architects, Los Angeles, Cal.

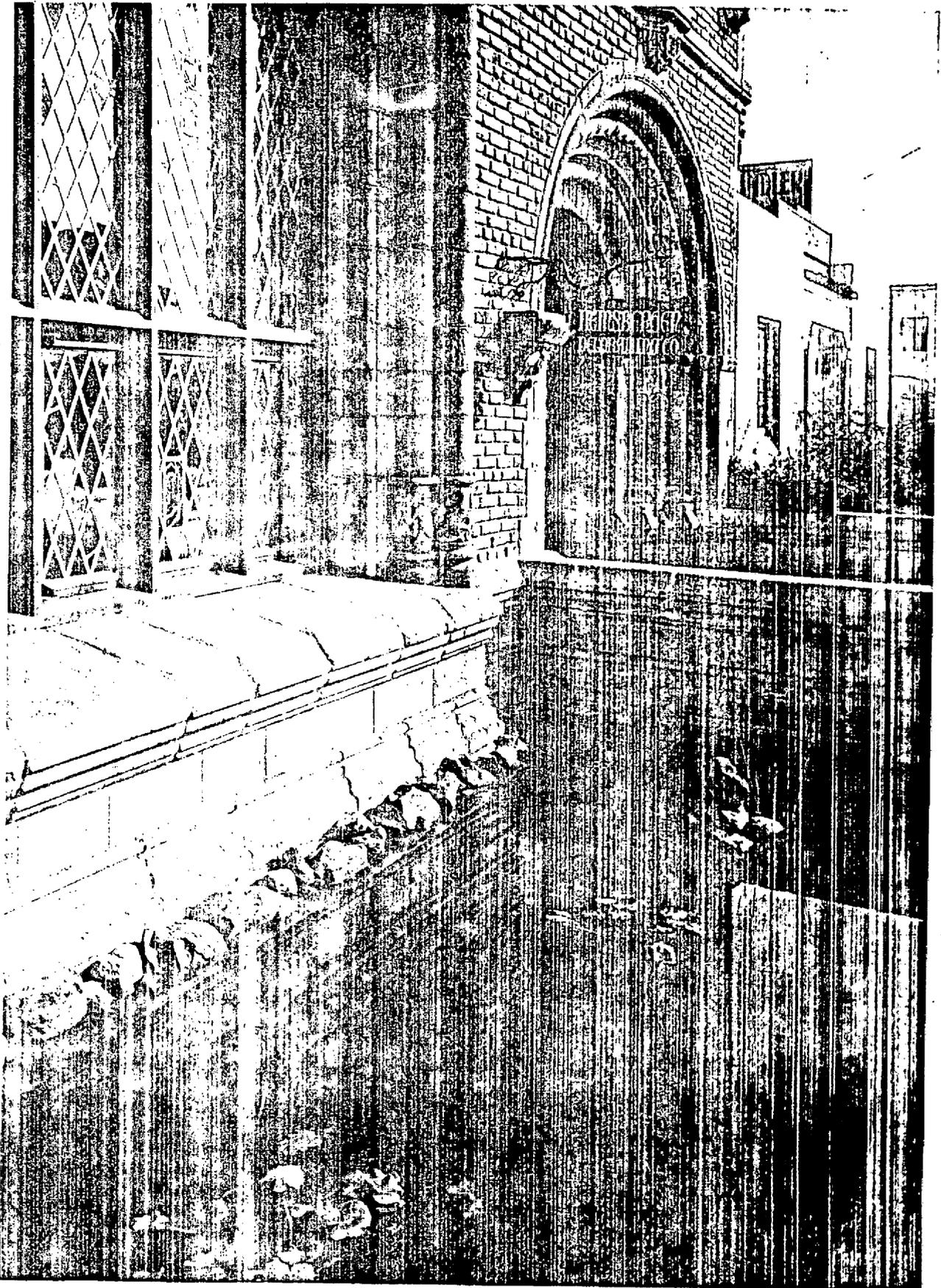
Main Entrance Detail, Heinsberger Decorating Company, Los Angeles, Cal.



Photograph by Mott Studio

Curlett and Beelman, Architects, Los Angeles, Cal.

Studio Entrance, Heinsberger Decorating Company, Los Angeles, Cal.



Photograph by Mott Studio

Curlett and Bechman, Architects, Los Angeles, Cal.

Exterior Detail, Heinsberger Decorating Company, Los Angeles, Cal.