

Commercial Building
312 Wilshire Boulevard
Santa Monica, California
City Landmark Assessment Report

Evaluation Report
Building Permit History
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Photographs
Tax Assessor Map
Sanborn Maps



Prepared for:
City of Santa Monica
Planning Division

Prepared by:
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Santa Monica, California

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Commercial Building

312 Wilshire Boulevard

City of Santa Monica

APN: 4291-003-021

City Landmark Assessment and Evaluation

BACKGROUND INFORMATION

Description of site or structure, note any major alterations and dates of alterations

The subject property is situated on the southeast corner of Wilshire Boulevard and a narrow alley known as Mall Court between 3rd Street (Santa Monica Mall) and 4th Street on Lot Z of Block 121 of the Town of Santa Monica tract in the City of Santa Monica. The rectangular-shaped lot size is approximately 50 feet by 100 feet. The property consists of a two-story commercial building with a rectangular footprint that occupies the entire parcel at the property line. A ground floor entrance and an entrance that leads to an interior staircase for second story access are both located along the primary (north) elevation. The subject property is bordered on the east by a narrow paved alley and on the south and west by a (wraparound) commercial building. The property is located within the City's Central Business District.

The property located at 312 Wilshire Boulevard was previously identified and evaluated in the City's Historic Resources Inventory (1983) and given a National Register 5D rating code indicating that it was a contributor to a potential historic district eligible at the local level of significance. The City's Historic Resources Inventory Update of historic structures affected by the Northridge Earthquake (1995) upgraded the subject property's status to 3S, indicating that the building appeared potentially eligible for individual listing in the National Register for its architectural quality. Most recently, the City's Historic Resources Inventory Update of the Central Business District and The Third Street Promenade (1998) reconfirmed the property's 3S status code.

Description. Erected in 1928 of reinforced concrete construction, the two-story commercial building located at 312 Wilshire Boulevard is Spanish Colonial Revival in architectural style with elaborate Plateresque detailing. Stucco sheathes exterior surfaces of the primary (north) elevation. The building is capped by a flat roof with parapet that is fronted on its primary elevation by a low-pitched shed roof. Roof elements include shallow boxed eaves with closely spaced carved brackets. Second story fenestration consists of three pairs of steel-framed, multi-pane casement windows and a fourth pair, located above the west entrance, which is narrower than the others. Flanking each pair of second story windows are Plateresque style panels each featuring a cartouche surrounded by stylized floral patterns and scrolls in relief. A wide belt course framed by a cornice above and a scalloped, wave-like molded edge below adorns the façade between stories.

The ground floor is characterized by a paneled and molded wood storefront topped by fixed transoms and centered by a recessed entry porch. A cantilevered vinyl awning shelters the front entry area. Of neoclassical inspiration, the storefront features tripartite arrangements of fixed glazing framed by squared pilasters and crowned by an entablature distinguished with small square dentils. Within the recessed entry area, a pair of glazed and paneled wood doors leads to a large restaurant interior.

West of the restaurant space on the primary elevation, a highly ornamented Plateresque frontispiece leads to a recessed entry area and a small lobby. The frontispiece is embellished with a Mudejar style arched opening, stylized floral patterns, cartouches, a pair of helmeted conquistador profiles in relief, and a decorative balconet. A metal-framed glazed entrance is located within the entry porch area.

The ivy-covered secondary (east) elevation is punctuated by steel-framed, multi-pane fixed windows on the ground floor and larger casement style fenestration on the second story. The sole exception to this arrangement is the large, fixed, ground floor window with neoclassical wood surrounds located near the north end of the east elevation that mirrors the storefront fenestration in design. The building's west and rear (south) elevations are attached to the adjacent commercial building that abuts the subject property at the parcel line.

Building Permits. While an original building permit apparently was utilized when the subject property was initially assessed as part of the Central Business District Historic Resources Inventory in 1983, the permit was not located during the current survey process. The initial survey indicated that the property located at 312 Wilshire Boulevard was erected in 1928, designed by architect Paul R. Williams, with H.W. Baum Company of Los Angeles serving as builder. Tax assessor records and Sanborn maps confirm the 1928 construction date. Additionally, current research utilizing the archives of the *Los Angeles Times* corroborates the remainder of the information. Specifically, a *Los Angeles Times* article dated April 29, 1928 announced the construction of a two-story store and office building on Wilshire Boulevard between Third and Fourth streets by architect Paul R. Williams for Lovell H. Turnbull. Another article appearing in the July 1, 1928 issue of the *Los Angeles Times* states that the H.W. Baum Company was retained to build a two-story reinforced concrete store and office building on Wilshire Boulevard near Third Street for L.H. Turnbull. It appears, therefore, that the building permit information regarding the subject property as documented in the 1983 survey is correct.

Visual inspection and a review of photo documentation, previous surveys, city directories, Sanborn maps, and building permits (summarized below) confirm that the ground floor area located east of the Plateresque style west entrance has been altered over the years. When originally constructed in 1928, the ground floor consisted of three

individual stores (312, 314, and 316 Wilshire Boulevard) and one large second story space (310 Wilshire Boulevard). Over time, the three ground floor units were combined into one space, which is the configuration seen today. City directories show that units 312 and 314 were combined between 1940 and 1947; unit 316 did not become part of the 312/314 space until much later, perhaps when the storefront was remodeled for the current restaurant in the 1990s. Additionally, the exterior design and materials of the storefronts have experienced numerous modifications over time. A building permit and associated diagram dated 1955 indicates that the exterior tile cladding under the storefront's plate glass windows was replaced with Flagcrete masonry (since removed) and an original entrance door was replaced with a new door. Additionally, a sign that obscured the row of storefront transoms was depicted (since removed). In 1982, a permit was issued for a storefront remodel, which apparently was not completed in August 1983, when a photograph depicted on-going storefront renovations occurring behind a plywood barricade. Further alterations to the subject property's storefront apparently occurred in the 1990s when the ground floor space was renovated for use as an upscale restaurant, although no permits for the alterations were located. Conversely, few exterior alterations appear to have been made to the Plateresque style frontispiece, belt course, second story fenestration and other Plateresque elements on the primary elevation. Similarly, the secondary east-facing elevation appears to be intact.

Despite the noted alterations to the building's storefront area, the key character-defining architectural elements associated with the subject property are the Plateresque details that define the primary elevation. These elements do not appear to have been modified over the years and continue to express a high level of integrity of design, materials, workmanship, and feeling. While the building has experienced many uses since its construction in 1928, its location and setting have not been compromised.

Available building permits note the following modifications to the building:

- 1941 Interior alterations (beauty shop showcases and fixtures). \$2,500.
- 1952 Interior alterations (partitions removed, new floors, for Arthur Murray Dance Studio). \$1,100.
- 1953 Alteration to storefront pilasters flanking entrance. \$200.
- 1955 Exterior alterations to beauty salon storefront: remove old plate glass, install new glass, remove tile under glass windows, install new Flagcrete, paint front of building. Interior alterations to beauty salon: new eggcrate ceiling, new asphalt tile floor, replace old light fixtures with new fixtures, new cabinets, new planter box, new upholstering of seating units. \$2,500.

1970 Interior alterations (install acoustic ceiling). \$195.

1973 Sign attached to north-facing rooftop. \$500.

1982 Storefront remodel (unspecified). Estimated valuation of improvements “included in previous permit” (not located).

Statement of Architectural Significance

The subject property located at 312 Wilshire Boulevard is an excellent example of the Plateresque variant of the Spanish Colonial Revival style as interpreted for a commercial building of the period. The beginnings of this style date to 1915, when it was introduced at the Panama-California Exposition in San Diego. The Spanish Colonial Revival style was widely used throughout Southern California for both commercial and residential properties, peaking in popularity by the late 1920s. Characteristic features that typify the style include stuccoed exterior walls; asymmetry; low-pitched tile-covered roofs; narrow casement windows; arched door openings; and wrought iron grillwork. A less common variant of the style, called Plateresque, is based on the richly decorative style of Spanish Renaissance architecture of the 16th century. Plateresque decorative elements are considered to resemble the delicate, intricate work of silversmiths that sometimes appear in Spanish Colonial Revival style buildings, particularly surrounding entrances and fenestration.

The subject property displays key signature features of the Spanish Colonial Revival style in its architectural design and composition, stucco exterior finish, red clay tile roof (since removed), arched entrance opening, and casement windows. However, the subject property is especially noteworthy for its elaborate Plateresque ornamentation applied to the west entrance frontispiece and second story façade, in addition to its scalloped belt course.

Statement of Historical Importance

Santa Monica. In 1875, the original townsite of Santa Monica was surveyed, including all the land extending from Colorado Street on the south to Montana on the north, and from 26th Street on the east to the Pacific Ocean on the west. Between 1893 and the 1920s, the community operated as a tourist attraction, visited by mostly wealthy patrons. Those areas just outside of the incorporated city limits were semi-rural in setting and were populated with scattered residences. After the advent of the automobile in the 1920s, Santa Monica experienced a significant building boom, with homes being constructed in the tracts north of Montana and east of Seventh Street for year-round residents. Commercial buildings, primarily one- or two-story in height, initially

concentrated along 2nd and 3rd Streets between Colorado Avenue and Wilshire Boulevard also began to expand eastward at this time.

Central Business District. The subject property is located on the south side of Wilshire Boulevard between 3rd and 4th streets within the boundaries of the City of Santa Monica's Central Business District. This commercial area is roughly bounded by Wilshire Boulevard to the north, 2nd Street to the west, Colorado Avenue/Santa Monica Freeway to the south, and 4th Street (south of Santa Monica Boulevard) and 7th Street (north of Santa Monica Boulevard) to the east. Most buildings are commercial in function, with a small scattering of residential properties and churches. The Central Business District developed early in the history of Santa Monica as the location of commercial businesses catering to both local residents and the City's many visitors. Second Street, the oldest commercial street in Santa Monica, was supplanted by 3rd Street as the City's principal commercial street in the early twentieth century. A three-block stretch of 3rd Street was eventually closed to vehicular traffic and became a pedestrian shopping mall in 1965. Fourth Street between Wilshire Boulevard and Colorado Avenue evolved from a primarily residential neighborhood at the turn-of-the-century to a predominantly commercial area by the early 1920s. The impetus for this change occurred as a result of the continuing resident and tourist population growth of the City overall and their demand for consumer goods.

Buildings of each period of development, from 1875 through to the present day, stand in the area, their styling and historic associations providing a physical document of the commercial history of the city.¹ The most prevalent styles are those associated with the 1920s and 1930s, which included Spanish Colonial Revival, Art Deco, Streamline Moderne, and Classically influenced vernacular structures. Buildings located within the Central Business District range from one to twelve stories in height and are clad in a variety of materials, including stucco, brick, terracotta, and concrete.

Sanborn maps dated 1918 indicate that the commercial building located at 312 Wilshire Boulevard (the subject property) was built on a parcel previously occupied by a single-family dwelling. At that time, single- and multi-family dwellings were located throughout the area from Ocean Avenue east along Wilshire Boulevard within the original Santa Monica townsite. Additionally, the blocks north and south of Wilshire Boulevard in the vicinity of the subject property were residential in character during this time period. With the widespread adoption of the automobile and the resultant building boom of the 1920s, many of the dwellings situated along Wilshire Boulevard in the City's expanding Central Business District were replaced with commercial properties.

The 1918 and the 1950 paste-up Sanborn maps document the evolution of development patterns from residential to commercial that occurred in the vicinity of the subject

¹ *Santa Monica Historic Resources Inventory, 1985-1986: Final Report, p.28.*

property, solidifying the commercial focus of 3rd Street and Wilshire Boulevard. Over the years, residential properties that once lined Wilshire Boulevard were replaced by department stores, automobile service stations, restaurants, stores, offices, baths, and a bowling alley. Conversely, single-family and multi-family residential properties continued to occupy many of the parcels along the numbered streets south of Wilshire Boulevard in the northeast quarter of the Central Business District up through the late 1940s. Today, most of the dwellings that were located within the Central Business District are gone, replaced by a variety of commercial buildings.

City Directories indicate that from 1928 through 1960-61 the subject property was occupied by a variety of businesses (see City Directory Research). The 1928 directory lists the Edwin Building for the address 312 Wilshire Boulevard, although this name does not appear in subsequent directories and no information was located indicating the origin or significance of the Edwin name. Starting in the 1930s, the building's ground floor tenants (identified in directories as 312, 314 and 316 Wilshire Boulevard) included a photographer, Roberts Public Market, Roberts Liquor Store, several beauty salons, an interior decorator, a women's furnishings store, a real estate office, a small restaurant, a chiropractor, and a toy shop. From the mid-1930s until approximately 1951, the building's second story contained furnished rooms available for rent. Subsequently, from 1952 until at least 1961, the upstairs space served as the Arthur Murray Dance Studio.

Among the building's tenants, Roberts Public Market/Liquor Store and the Arthur Murray Dance Studio are perhaps the most recognizable businesses associated with the property. Roberts Public Market was a Santa Monica-based grocer headquartered at 209 Colorado Avenue founded by Malibu resident Fred L. Roberts in the late 1920s. By 1936, the year that the grocer appears at the subject property address, Roberts Public Market already had Santa Monica branches located at 420 Broadway, 2716 Main Street, 1311 Montana Avenue, and 1505 Wilshire Boulevard. The company eventually operated 19 branch stores with locations in Santa Monica, Venice, West Los Angeles, and throughout the Los Angeles region. By 1947, Roberts Public Market had vacated its 312 Wilshire Boulevard space although a Roberts Liquor Store appeared at the 316 Wilshire Boulevard address in that year's directory. Following the sale of the company to Fitzsimmons Stores in 1949, Fred L. Roberts retired to his Malibu ranch. Given that Roberts Public Market already had four branch locations operating in Santa Monica in 1936, the year that the company opened a store in the subject property, and was a tenant there for approximately ten years prior to its sale to Fitzsimmons Stores, its association with the subject property is of limited significance. For similar reasons, the ubiquity of Arthur Murray Dance Studios across America in the post-World War II period makes its selection of the subject property for the location of its Santa Monica branch of minor historical importance.

Today, the subject property continues to operate as a commercial building that includes a variety of tenants, including a ground floor restaurant. It remains an excellent example of its period and style and is a vivid physical manifestation of the growth of the City's Central Business District during the booming 1920s.

Person(s) of Historical Importance

Current research did not uncover evidence suggesting that Lovell H. Turnbull, the subject property's original owner, was a prominent member of the local community. In researching Turnbull's occupation, an article in the January 7, 1925 edition of the *Los Angeles Times* noted the arrest of college student John Turnbull for burglary and states that his father, L.H. Turnbull, was "a produce man." The 1927 city directory lists Beverly Hills as Lovell H. Turnbull's residential address, but does not state his occupation. The following year, the directory notes that L.H. Turnbull and his wife Louise had relocated to 1243 Ocean Avenue in Santa Monica where they remained until 1931 (no occupation listed). They were not listed in subsequent directories. No additional information regarding Lovell H. Turnbull or the Turnbull family was located during the current research process.

The H.W. Baum Company, the subject property's builder, was apparently one of many Los Angeles-based contractors operating in Southern California during the 1920s and 1930s. While their work in Santa Monica area appears to have been limited, the firm was the builder of record for a large Italian Renaissance Revival style residence for owner Leon F. Kauffman designed by architect Kenneth MacDonald, Jr. costing \$225,000 that was constructed in the Castellemare Tract in 1926.

Paul R. Williams. The commercial building located at 312 Wilshire Boulevard was designed by Paul Revere Williams (1894-1980), a notable African American architect who is well recognized in the history of southern California architecture. Williams was born in Los Angeles in 1894, soon after his family arrived from Memphis, Tennessee, where his father had been a hotel waiter. Williams was raised by foster parents following the death of both of his parents before Williams' fifth birthday.

Williams first attended the Sentous Avenue School on Pico Boulevard. He later excelled at art at Polytechnic High School and became determined to pursue an architecture career after graduating in 1912. He later attended the Los Angeles-based workshop of New York's Beaux-Arts Institute of Design, eventually winning the Institute's Beaux-Arts Medal of Excellence. He won numerous awards, including first prize in a design contest for a neighborhood civic center in Pasadena in 1914. One year later, while attending the Chicago Emancipation Celebration, he was awarded First Honorable Mention in architecture. By 1916, he placed third for the Sperling Prize at a countrywide competition in New York. Shortly thereafter, Williams enrolled in an architectural

engineering course at the University of Southern California. Upon graduation he went on to study at three additional art schools. By 1919, he had won the Hollow Tile House Competition and had his drawings published in “Southwest Builder and Contractor” and “California Southland.”

Williams was employed during his early years in the offices of residential architect Reginald D. Johnson, and eventually with the commercially-oriented offices of John C. Austin. During this employment, Williams sharpened his skills, as more than 30 schools and commercial properties were designed. Williams also assisted in the preparation of drawings for the Los Angeles Chamber of Commerce, the Shrine Civic Auditorium, and the First Methodist Church of Los Angeles. In 1917, he married Della Mae Givens whom he met at the First African American Episcopal (AME) Church (the marriage produced two daughters). Williams became a licensed architect in 1921; a year later, at age 28, he started his own firm. Among the first homes designed by Williams was the Louis Cass home, in the hills of Flintridge. By this time Williams was a member of Los Angeles’s first City Planning Commission, one of many federal, state, and local boards and commissions he would serve on. Known as “PRW” to his friends, Williams became the first African American member of the American Institute of Architects (AIA) in 1923.

Most of Williams’ business came from well-to-do white clients building homes in Los Angeles, Beverly Hills, Hancock Park, Bel Air, Pacific Palisades, San Marino, Flintridge, Pasadena, and Ojai. By the end of the 1920s, Williams had established a reputation as “a skilled and sophisticated designer for the upper middle class and the wealthy,” wrote architectural historian David Gebhard in the foreword to *Paul Williams, Architect: A Legacy of Style*, a book by Karen E. Hudson, the architect’s granddaughter and director of his archives. It was during this time period that Williams designed the commercial building located at 312 Wilshire Boulevard in Santa Monica for client Lovell H. Turnbull (the subject property).

Despite the general slowdown in architectural commissions for many architects during the Great Depression, Williams’ business thrived during the 1930s. This was primarily due to Williams’ high-end client list who continued to commission residential and other projects during this time period. His residences were admired for their “play between the rational and picturesque,” wrote historian Gebhard. At the opposite extreme, Williams served as an architect for the US Navy, and the War Finance Program of the Treasury Department, designing defense housing projects in the United States during World War II. Immediately after the war, he wrote two books, *The Small Home of Tomorrow* and *New Homes for Today*, as home ownership guides for young families.

Over time, Williams’ firm designed department stores, schools, banks, auto dealerships, churches, public housing, and movie sets. There were also occasional commissions within the city’s African American community, including the Second Baptist Church, Connor-

Johnson Mortuary, and the 28th Street YMCA. Some of his best-known buildings include the Arrowhead Springs Hotel (in association with Gordon Kaufmann), the W. & J. Sloane department store, the Palm Springs Tennis Club (in association with A. Quincy Jones), and the Golden State Mutual Life Insurance building. His firm also re-designed the public rooms and bungalows of Los Angeles' Ambassador Hotel and the famed Polo Lounge of the Beverly Hills Hotel. He designed many homes for Hollywood celebrities, including Frank Sinatra, Cary Grant, Lucille Ball and Desi Arnaz, Lon Chaney; and private homes for Jack P. Atkin, John B. Greene, E.L. Cord, V. Mott Pierce, Fred A. Price, Jay Paley, the Banning Residences, and others. Design commissions also came from Hawaii, Canada, Mexico, and South America. Overall, Williams designed some 3,000 projects during his career, which ended with retirement in 1973. He died in Los Angeles on January 23, 1980 at age 85.

Over the course of Paul R. Williams' long career, the architect's output in Santa Monica appears to have been limited. In addition to the subject property, the only other Williams-designed Santa Monica buildings identified in Karen E. Hudson's book and other sources (with no addresses indicated) are the Fred Baruch Residence (1927), the Louis Browne Residence and Studio (1928), a drive-in market (1928), the Tucker Residence (1937), and the Charles Hess Residence (1939). Of these, the Hess Residence located at 2209 La Mesa Drive was identified in the City's Historic Resources Survey in 1983 as appearing eligible for local designation. [NOTE: I will reconfirm this information next week.]

Given Williams' notability as an architect, the high quality of design of the subject property, and his limited output in the City of Santa Monica, his association with the subject property is of high significance.

Statement of other significance

The property does appear to meet criteria for high aesthetic or artistic value as it is defined in the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*. The property articulates a particular concept of design, the Spanish Colonial Revival Style with Plateresque influences, in its overall form and architectural elements. Specifically, the elaborate ornamentation in relief, particularly the frontispiece portion of the primary façade, the decorative details of the second story panels, and the scalloped belt course, fully epitomizes the design principles of the Plateresque variant of the style.

Is the structure representative of a style in the City that is no longer prevalent?

While the Spanish Colonial Revival style is well represented throughout the City, particularly in single-family residences and smaller commercial buildings, there appear to

be few architectural examples of buildings strongly influenced by the Plateresque variant of the Spanish Colonial Revival style extant in the City of Santa Monica.

Does the structure contribute to a potential historic district?

The subject property is located within the boundaries of the Central Business District, a potential historic district. The district consists of approximately 100 contributing structures, including the subject property, with boundaries roughly defined by Wilshire Boulevard to the north, 2nd Street to the west, Colorado Avenue/Santa Monica Freeway to the south, and 4th Street (south of Santa Monica Boulevard) and 7th Street (north of Santa Monica Boulevard) to the east. The subject property is an important contributor to the Central Business District as a key example of a commercial building constructed on Wilshire Boulevard designed in an uncommon variant of a popular architectural style from the late 1920s.

CONCLUSION

In summary, based on current research and the above assessment, the property located at 312 Wilshire Boulevard appears to meet many of the City of Santa Monica's Landmark Criteria. The property was evaluated according to statutory criteria as follows:

Landmark Criteria:

9.36.100(a)(1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

The commercial building located at 312 Wilshire Boulevard was constructed in response to the economic prosperity of the 1920s and the expansion of commercial activity along Wilshire Boulevard east of 3rd Street at the time. Additionally, the building's superb level of architectural detail manifests the growing status of Santa Monica as an emerging commercial center away from downtown Los Angeles during this time period. As such, the property is an excellent example of the Plateresque variant of the Spanish Colonial Revival style as applied to a commercial building constructed in the City during the late 1920s. The property is historically important because the Plateresque style is a rare variant of the Spanish Colonial Revival style that peaked in popularity around this time. As a result, the subject property is an uncommon example of this historical period within the City. Despite the alteration of the storefront east of the building's Plateresque style frontispiece, the property located at 312 Wilshire Boulevard retains sufficient contextual, architectural, and overall physical integrity in its design, workmanship, materials, and feeling to manifest the architectural history of the City of Santa Monica. Therefore, the subject property appears to satisfy this criterion.

9.36.100(a)(2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

The subject property is aesthetically pleasing in its decorative details and form. Its balance of voids and intricately ornamented solids rendered upon an asymmetrical façade is highly satisfying, reflecting the work of a master designer who is entirely at ease with the architectural idiom. As previously described, the subject property so fully articulates the key design elements associated with the Plateresque variant of the Spanish Colonial Revival style that it expresses an aesthetic ideal of the style. Therefore, as an excellent local example of the style as applied to a commercial structure, the subject property possesses sufficient aesthetic and artistic value necessary for designation under this criterion.

9.36.100(a)(3) It is identified with historic personages or with important events in local, state or national history.

Current research did not reveal that the property at 312 Wilshire Boulevard is associated with any historic personages or with important events in local, state, or national history. Therefore, the subject property does not appear eligible for local landmark designation under this criterion.

9.36.100(a)(4) It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail or historical type valuable to such a study.

The property appears to satisfy this criterion. The property located at 312 Wilshire Boulevard is an excellent example of a commercial building influenced by the Plateresque variant of the Spanish Colonial Revival architectural style. The building embodies a number of distinguishing architectural characteristics of the Plateresque stylistic variant including intricate ornamentation in relief, such as the frontispiece/balconet and second story panels on the primary elevation, and the design of the scalloped belt course. Few examples of Spanish Colonial Revival style commercial buildings with Plateresque influences exist in the City of Santa Monica. Therefore, despite alterations to its storefront, the subject property is valuable to a study of the architectural history of the late 1920s and the Plateresque variant of the Spanish Colonial Revival idiom.

9.36.100(a)(5) It is a significant or a representative example of the work or product of a notable builder, designer or architect.

Paul R. Williams is widely recognized as one of the masters of revival style architecture working in southern California from the 1920s through the 1960s. In particular, his

revival style residential designs for wealthy clients in the Los Angeles region are greatly admired for their quality of construction, site planning, and superb attention to architectural detail. Given the limited amount of work attributed to Williams in Santa Monica, most of which was residential in nature, it is notable that the subject property appears to be one of the few commercial buildings that he designed in the City. Additionally, the subject property is an excellent, representative example of Williams' mastery of the Plateresque variant of the Spanish Colonial Revival style. Therefore, the subject property appears eligible for local landmark designation under this criterion.

9.36.100(a)(6) It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

The subject property is situated on the south side of Wilshire Boulevard between a tall one-story commercial building to the west and, opposite a narrow alley, a three-story commercial building to the east. Within this setting, the two-story subject property's massing and proportions does not make it a particularly distinctive or established visual feature of this portion of the Central Business District. As a result, the commercial building located at 312 Wilshire Boulevard tends to blend into the commercial block and is not especially prominent, particularly as viewed by motorists. Therefore, the subject property does not appear to meet this criterion.

CITY DIRECTORY RESEARCH

Commercial Building: 312 Wilshire Boulevard

Year	Entry
1928	310: No listing 312: Edwin Building 314: Vacant 316: No listing
1930-1931	310: Vacant 312: Vacant 314: Knell, Edward H., interior decorator 316: Drake Mineral Baths
1933	310: Vacant 312: Lind, Stanley B., photographer 314: Vacant 316: Currie, L. Alexander, chiropractor
1936	310: Miller, Gertie Mrs., furnished rooms 312: Roberts Public Market 314: Spellmire, Blanche Mrs., women's furnishings 316: Currie, L. Alexander, chiropractor
1938	310: Coats, Viola Mrs., furnished rooms 312: Roberts Public Markets, Inc., grocer 314: Gaffney, William J., real estate 316: Currie, L. Alexander, chiropractor
1940-1941	310: La Vico Apartments, Mrs. Viola Coats 312: Roberts Public Markets, Inc., grocer 314: Keller, Henry, restaurant 316: Currie, L. Alexander, chiropractor
1947-1948	310: La Vico Apartments 312: Weaver Jackson Beauty Salon, Mrs. Marjorie Foye, manager 314: No listing 316: Roberts Liquor Store
1952-1953	310: Arthur Murray Dance Studio 312: Beauty Guild Salon 314: No listing 316: The Play Shop (toys)
1954	310: Arthur Murray Dance Studio 312: Beauty Guild Salon 314: No listing 316: The Play Shop (toys)
1958-1959	310: Arthur Murray School of Dancing 312: Beauty Guild Salon 314: No listing 316: The Play Shop (toys)
1960-1961	310: Arthur Murray School of Dancing 312: Beauty Guild Salon Ashley Beauty Salon Henrietta Block electrolysis 314: No listing 316: The Play Shop (toys)

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PHOTOGRAPHS



Primary (north) elevation, looking south.



*Context view, looking southwest from Wilshire Boulevard.
312 Wilshire Boulevard (subject property) is near center of picture to the left.*



Context view, looking north from 7th Street. 312 Wilshire Boulevard (subject property) is at right.



Primary (west) elevation, looking east.



East and south elevations, looking northwest.



South and west elevations, looking northeast.



Exterior details, northwest corner, looking east.



West elevation storefronts, looking east.



North elevation storefronts, looking southeast.



Northwest corner store entrance, looking east.

MISCELLENIOUS MATERIAL

View Enlarged Map

View Printing Instructions

County of Los Angeles: Rick Auerbach, Assessor

4291	3 SHEET	P. A. 326-10	TRA 8603	REVISED 1994082402001001-28 2003101510				SEARCH NO		OFFICE OF THE ASSESSOR COUNTY OF LOS ANGELES COPYRIGHT © 2002
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2004

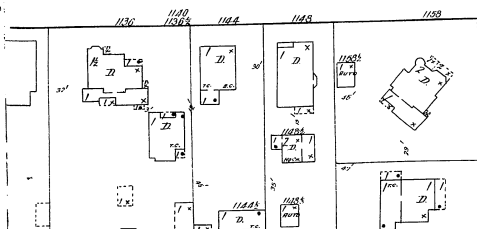


MAPPING AND GIS
SERVICES
SCALE 1" = 80'

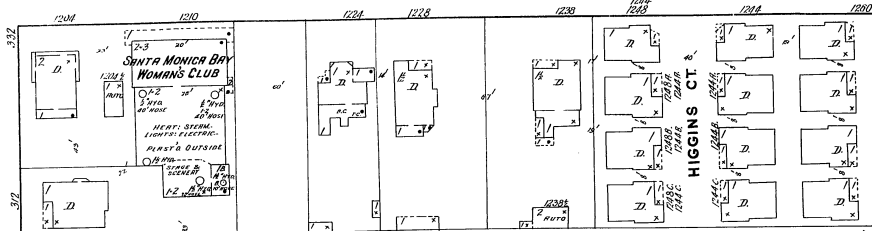


ALL 900 SERIES PARCELS ON THIS PAGE ARE
ASSESSED TO REDEVELOPMENT AGENCY OF THE
CITY OF SANTA MONICA, UNLESS OTHERWISE
NOTED

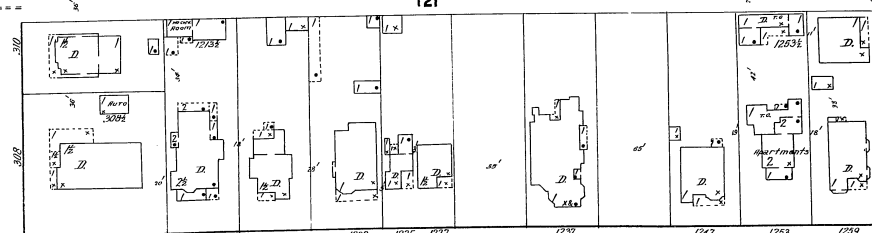
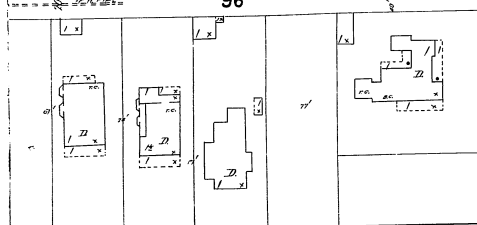
4TH 36 ST.



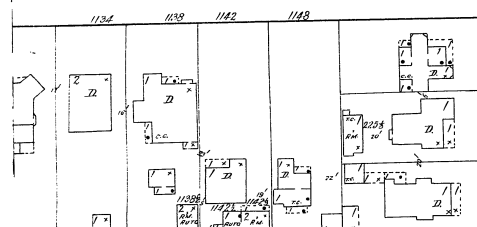
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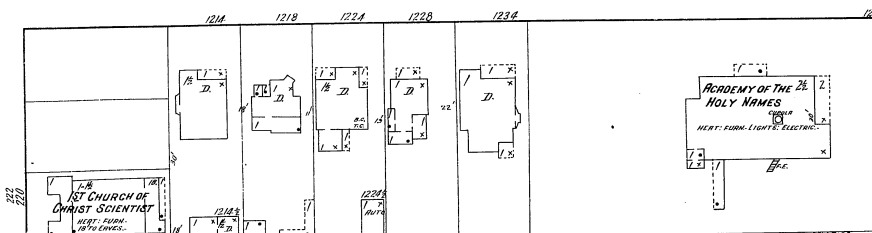
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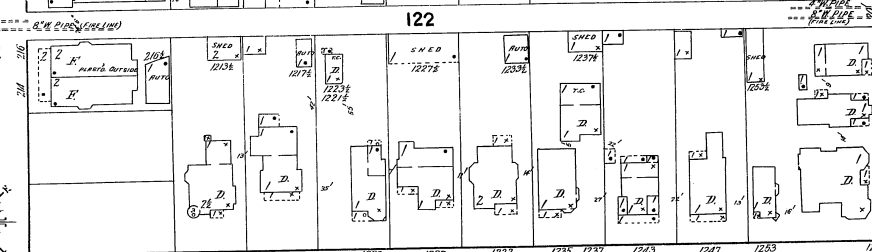
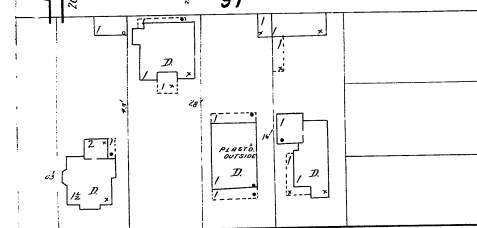
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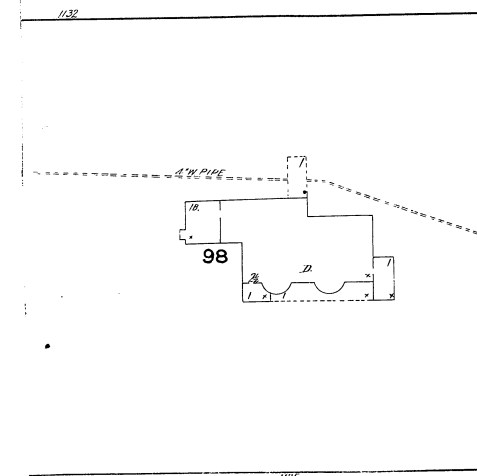
97



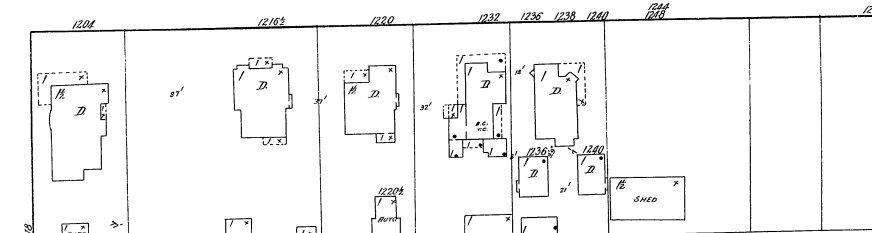
ACADEMY OF THE HOLY NAMES
HERT: FURN. LIGHTS: ELECTRIC.



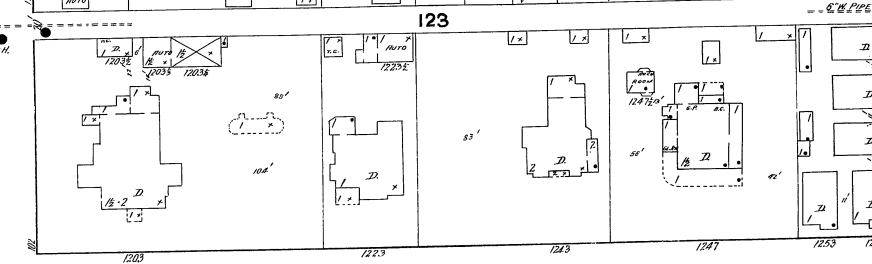
2ND ST.



1125
1127 Scale of Feet.



123

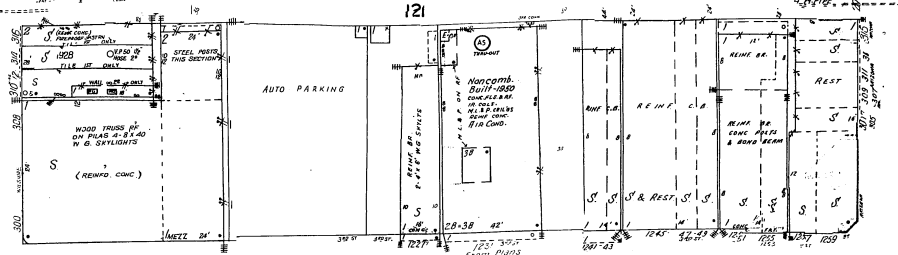
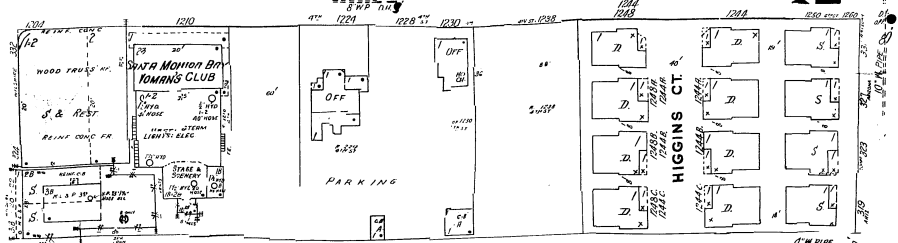
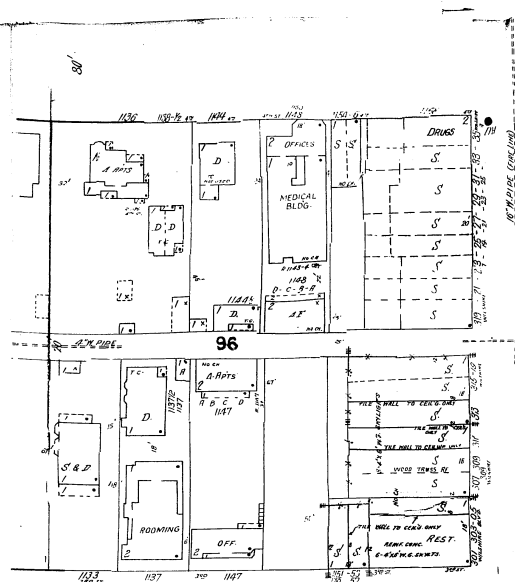


OCEAN

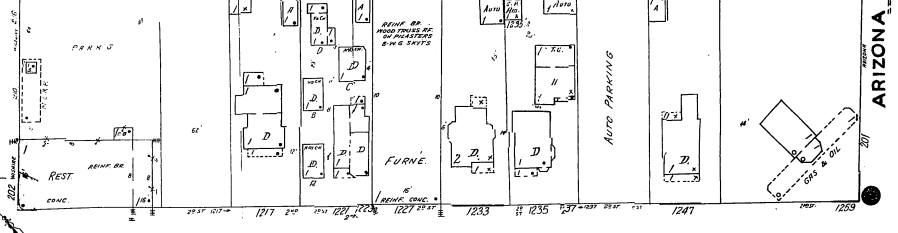
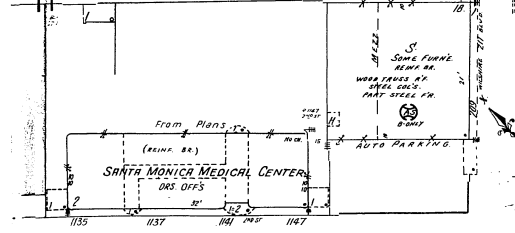
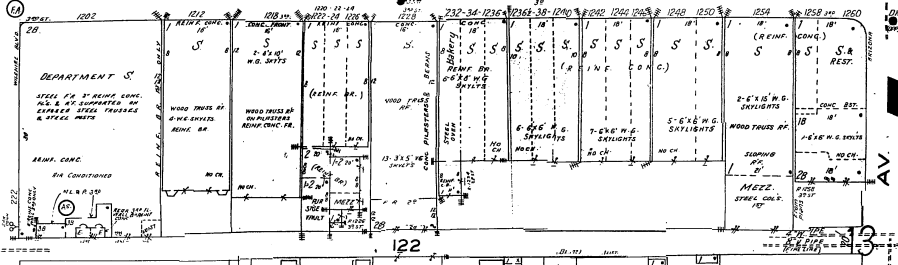
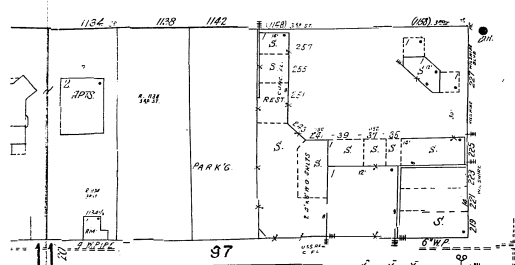
$$O_p(A)$$

90
L I N D A V I S H O P P O S I T E O C E A N O P A R K

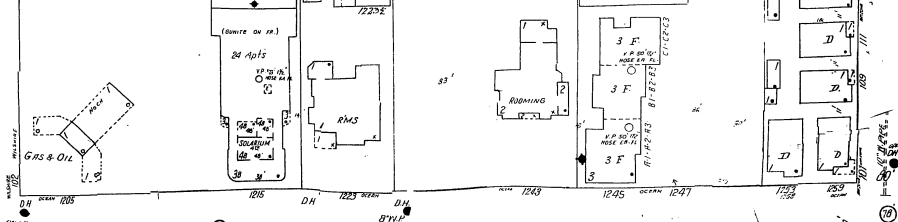
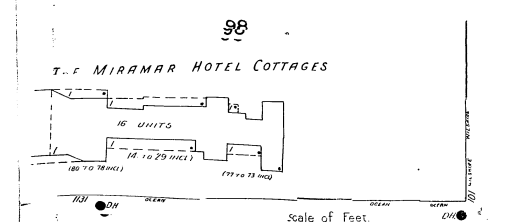
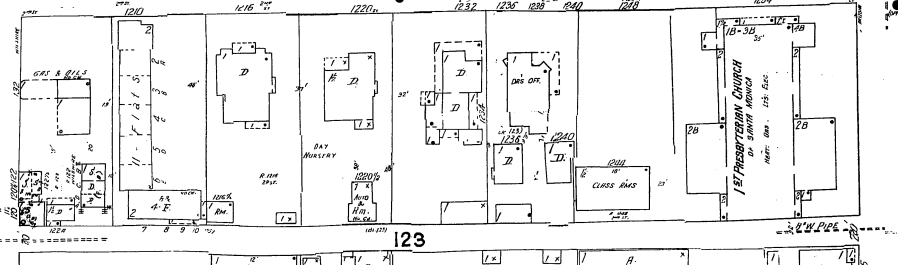
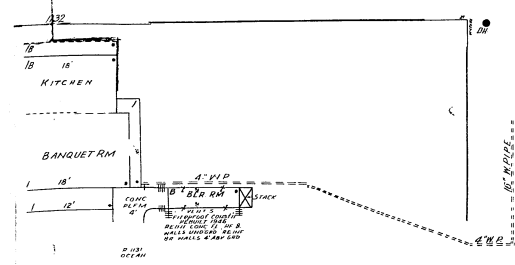
4TH 36 ST.



3RD ST.



2ND ST.



Scale of Feet.

OCEAN PARK AV. OPPOSITE