1413 MICHIGAN AVENUE
SANTA MONICA, CALIFORNIA

HISTORIC RESOURCE ASSESSMENT

Prepared for: Harding Larmore Kutcher & Kozal, LLP
Prepared by: Kathryn McGee
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I. INTRODUCTION AND EXECUTIVE SUMMARY

This report describes historic significance and character-defining features of the property located at 1413 Michigan Avenue in the City of Santa Monica, California (Assessor Parcel Number 4283-013-024, hereinafter referred to as “subject property”). The subject property contains one building constructed in 1957 as a social hall and apartment dwelling for a Japanese American social organization known as Nikkei Jin Kai or Santa Monica Nikkei Hall. The building was expanded with an addition in 1969, used by the organization through the 2000s, and sold to the current owner in 2017. The subject property is not listed in the Los Angeles County Historic Property Data File (HPDF), nor is it included in the City of Santa Monica’s Historic Resources Inventory.\(^1\)

The current owner is proposing a project that involves redevelopment of the subject property and recently submitted a demolition permit application. In response, on February 12, 2018, the City of Santa Monica Landmarks Commission voted to consider landmark designation. A report subsequently prepared by the City’s consultant, Historic Resources Group (HRG), identified the property as eligible for local designation under the City of Santa Monica Landmarks and Historic Districts Ordinance, significant for its “long association with Santa Monica’s Japanese community.”\(^2\) The HRG report provides a period of significance beginning with construction in 1957 and ending with sale to the current owner in 2017.

This report provides a second comprehensive evaluation, confirming HRG’s finding of significance for association with the local Japanese community, and incorporating an in-depth analysis of the appropriate period of significance and corresponding character defining-features. This report specifically identifies significance for association with the Japanese community in Santa Monica during the post World War II resettlement period, with a period of significance ending in 1979, by which time use of the building had decreased substantially. Thus, a more limited period of significance is recommended.

Following the bombing of Pearl Harbor in 1941, people of Japanese ancestry (Nikkei) were forcibly removed from their homes across the United States and incarcerated in internment camps. After the war ended in 1945, the Nikkei faced the problem of finding housing and jobs, and reintegrating into society. The subject property was developed in 1957, during the resettlement period, providing a central gathering place and support services for local Nikkei in the Santa Monica area. Existing scholarship provides the resettlement period is generally considered to have come to a close by 1965, by which time the immediate problems of housing and employment had largely been solved, and younger generations of Japanese Americans had become increasingly Americanized. After this time, it appears the Nikkei no longer had a strong center in Santa Monica, as the community had become fluid with that of larger, more significant nearby areas, such as in the Sawtelle neighborhood of West Los Angeles. Nevertheless, the social hall was expanded in 1969, suggesting increased attendance immediately prior to that date and potentially continued importance of the organization in the local community. Based on information from a former member, the building was actively used into the 1970s, but attendance decreased steadily thereafter and the subject property stopped being as important to the Nikkei. There is little available information on how the building was used in its later years. The organization is no longer active. The Ireito monument at Santa Monica Woodlawn Cemetery, erected in 1959, has risen to prominence as a more important physical marker of the local Nikkei population, continuing to serve as an annual gathering place for Japanese Americans on Memorial Day. Thus, the subject property appears to have played its most significant role in the history of Japanese Americans in Santa Monica during and immediately following the resettlement period. A list of character-defining features from the period of significance is included.

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\(^1\) City of Santa Monica Historic Resources Inventory, https://www.smgov.net/Departments/PCD/Historic-Resources-Inventory/, accessed March 25, 2018.

\(^2\) Christine Lazzaretto and Molly Iker-Johnson, Historic Resources Group, Memo re: 1413 Michigan Avenue, Historic Resource Assessment, submitted to Steve Mizokami, Senior Planner, City of Santa Monica, January 30, 2018: 11.
This report is supported by exhibits, including current and historic maps and photographs, building permits, and other relevant documentation.
II. CONSULTANT QUALIFICATIONS

This report was prepared by Kathryn McGee and Jenna Snow, both of whom visited and photographed the site on March 15, 2018.

Kathryn McGee
Ms. McGee is an architectural historian and historic preservation planner based in Los Angeles. She has over nine years of experience in the field of historic preservation consulting and launched an independent practice in 2015. Her educational background includes a Bachelor of Arts degree in architectural history from the University of California, Santa Barbara and a Master of Urban and Regional Planning degree from the University of California, Irvine. She has also completed the Summer Program in Historic Preservation at the University of Southern California and is a LEED Accredited Professional with specialty in Neighborhood Development. Her consulting work entails writing reports for purposes of environmental and local project review; preparation of historic resource assessments and surveys; preparation of technical reports for General Plan Updates; evaluation of properties seeking or complying with Mills Act Contracts; and consultation on adaptive reuse and federal Investment Tax Credit projects.

Jenna Snow
In January 2015, Jenna Snow launched an independent historic preservation consulting practice with offices in Los Angeles. With over fifteen years of professional experience, Ms. Snow has a strong and broad understanding of best historic preservation practice, including federal, state, and local regulations. She has worked on a wide range of projects on both the east and west coasts, as well as internationally. Ms. Snow holds a M.S. in Historic Preservation from Columbia University and a B.A. in Fine Arts focusing on architectural history from Brandeis University. She meets the Secretary of the Interior’s Professional Qualifications Standards in Architectural History. Throughout her career, Ms. Snow has authored, co-authored, and/or served as project manager for nearly 100 historic preservation projects, including a wide variety of historic resource assessments, National Register nominations, and historic resources surveys. She regularly contributes to environmental impact reports, historic preservation certification applications, Section 106 reviews and other work associated with historic building rehabilitation and preservation planning. Ms. Snow has prepared multiple National Register nominations, including the Twohy Building in San José, CA; the Beverly Hills Women’s Club in Beverly Hills, CA; the Sam and Alfreda Maloof Compound in Rancho Cucamonga, CA; the Boyle Hotel/Cummings Block in Los Angeles, CA; the West Los Angeles Veterans Affairs Historic District in Los Angeles, CA, and Temple Ohave Israel in Brownsville, PA. She has completed historic resources surveys, including coauthoring historic context statements in Hollywood, Whittier, CA, and South Los Angeles. Prior to her consulting work, Ms. Snow worked for the New York City Department of Design and Construction in New York, NY, the Freedom Trail Foundation in Boston, MA, and the Neighborhood Preservation Center in New York, NY.
III. REGULATORY SETTING

National Register

The National Register of Historic Places is “an authoritative guide to be used by federal, state, and local governments, private groups, and citizens to identify the nation’s cultural resources and indicate what properties should be considered for protection from destruction or impairment.”

Administered by the National Park Service, the National Register is the nation’s official list of historic and cultural resources worthy of preservation. Properties listed in the National Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. Resources are eligible for the National Register if they meet one or more of the following criteria for significance:

   A) are associated with events that have made a significant contribution to the broad patterns of our history; or
   B) are associated with the lives of significant persons in our past; or
   C) embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
   D) have yielded or may be likely to yield, information important in history or prehistory.

Once a resource has been determined to satisfy one of the above criteria, then it must be assessed for “integrity.” Integrity refers to the ability of a property to convey its significance. Evaluation of integrity is based on “an understanding of a property’s physical features and how they relate to its significance.”

The National Register recognizes seven aspects or qualities of integrity: location, design, setting, materials, workmanship, feeling, and association. To retain integrity, a property must possess several, and usually most, of these aspects.

Relationship to this report: The subject property is not listed in the National Register.

California Register

Based substantially on the National Register, the California Register is “an authoritative guide… used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected.” For a property to be eligible for listing in the California Register, it must be found by the State Historical Resources Commission to be significant under at least one of the following four criteria:

1) is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage; or
2) is associated with the lives of persons important in our past; or
3) embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values; or
4) has yielded, or may be likely to yield, information important in prehistory or history.

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3 National Register Bulletin #16A: How to Complete the National Register Registration Form (National Park Service, 1997).
5 National Register Bulletin #15, How to Apply the National Register Criteria for Evaluation.
Also included in the California Register are properties which have been formally determined eligible for listing in, or are listed in the National Register; are registered State Historical Landmark Number 770, and all consecutively numbered landmarks above Number 770; and Points of Historical Interest, which have been reviewed and recommended to the State Historical Resources Commission for listing.

The primary difference between eligibility for listing in the National and California Registers is integrity. Properties eligible for listing in the National Register generally have a higher degree of integrity than those only eligible for listing in the California Register. There is, however, no difference with regard to significance.

Relationship to this report: The subject property is not listed in the California Register.

California Environmental Quality Act (CEQA)

The California Environmental Quality Act (CEQA) was enacted in 1970 and offers protection for identified historical resources. In general, for purposes of CEQA and environmental review, an “historical resource” is that which has been determined eligible for listing in the California Register, or one that is designated at the local level. The term “historical resource” includes the following:

1. A resource listed in, or determined to be eligible by the State Historical Resources Commission for listing in the California Register of Historical Resources (Pub Res Code SS5024.1, Title 14 CCR, Section 4850 et seq).
2. A resource included in a local register of historical resources, as defined in Section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements Section5024.1(g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
3. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to an historical resource, provided the lead agency’s determination is supported by substantial evidence in light of the whole record.

Generally, a resource shall be considered by the lead agency to be “historically significant” if the resource meets the criteria for listing on the California Register including the following (Pub Res Code SS5024.1, Title 14 CCR, Section 4852):

1. Is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage;
2. Is associated with the lives of persons important in the past;
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
4. Has yielded, or may be likely to yield, information important in prehistory or history.

The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historical Resources, not included in a local register of historical resources (pursuant to 5020.1 (k) of the Public Resources Code), or identified in an historical survey (meeting the criteria in Section 5024.1(g) of the Public Resources Code) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Public Resources Code Sections 5020.1(j) or 5024.1.
**Relationship to this report:** For the reasons stated in this report, the subject property appears eligible for listing as a City of Santa Monica Landmark, and therefore qualifies as an historical resource under CEQA.

**City of Santa Monica**

The City of Santa Monica Landmarks and Historic District Ordinance was adopted by City Council in 1974 and allows the Landmarks Commission to designate City Landmarks that meet one or more of the following criteria:

1. It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.
2. It has aesthetic or artistic interest or value, or other noteworthy interest or value.
3. It is identified with historic personages or with important events in local, state or national history.
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.
5. It is a significant or a representative example of the work or product of a notable builder, designer or architect.
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 Santa Monica Landmarks Commission does not have jurisdiction over the interior spaces of designated Landmarks, with the exception of interior spaces regularly open to the public.

In addition, an improvement may be designated a Structure of Merit if the Landmarks Commission determines that it merits official recognition because it has one of the following characteristics:

A. The structure has been identified in the City’s Historic Resources Inventory.
B. The structure is a minimum of 50 years of age and meets one of the following criteria:
   1. The structure is a unique or rare example of an architectural design, detail or historical type.
   2. The structure is representative of a style in the City that is no longer prevalent.
   3. The structure contributes to a potential Historic District. (Added by Ord. No. 2486CCS §§ 1, 2, adopted June 23, 2015)

**Relationship to this report:** The subject property is not currently designated as a City Landmark or Structure of Merit. For the reasons stated in this report, the subject property appears eligible for listing in as a City Landmark.

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7 City of Santa Monica Municipal Code, Section 9.56.100(A).
8 City of Santa Monica Municipal Code, Section 9.56.110.
9 City of Santa Monica Municipal Code, Section 9.56.080
IV. DESCRIPTION AND HISTORY

Physical Description

Current maps, aerials, and photographs are included in Attachments A and C, respectively.

Setting
The subject property is located at 1413 Michigan Avenue in the City of Santa Monica, California, and oriented southeast toward Michigan Avenue. For purposes of this report, the subject property is described as oriented south. Bounded by the 10-Freeway to the north, an alley and 15th Street to the east, Michigan Avenue to the south, and 14th Street to the west, the subject property is situated on a mixed-use street. There is an ambulance dispatch to the north, church and apartment building to the east, Woodlawn Cemetery to the south, and commercial-office buildings and an auto body shop to the west, on the opposite side of 14th Street. The parcel is rectangular and contains one building in its east half and a surface parking lot. A chain link fence borders the north perimeter and portions of the west and south perimeters, with driveway access off Michigan Avenue.

The building is one-story and L-shaped in plan, set back from the sidewalk by a small landscaped area that incorporates miniature trees, low shrubs, and rocks. A simple, flat concrete path leads from the sidewalk to the main entrance. Composed in two distinct parts, the building includes the original, 1957, portion, which contains a social hall in its south half and apartment dwelling in its north half, and the 1969 addition, which expands the social hall to the west. Exterior walls are simple and unadorned, and clad in stucco.

The original, 1957, portion incorporates elements of Mid-Century Modern style through use of unadorned surfaces and a flat roof. This portion of the building is rectangular in plan. The south façade is recessed slightly, with simple framing on its sides and along the parapet. Featuring a symmetrical composition, the south façade encompasses the main entrance in the center, flanked by wood sash windows that operate as awnings and are arranged in a grid of three-by-three. The main entrance consists of a pair of simple wood doors. A flat, rectangular canopy extends over the main entrance, with edges flaring slightly upward, and is supported by slender, circular columns. A low brick retaining wall extends south of the facade, stepping down toward the sidewalk.

East (side) and north (rear) elevations are utilitarian and have no decorative elements. The south half of the east elevation corresponds to the social hall, while the north half corresponds to the apartment dwelling. The south half contains (from south to north) two double-hung wood windows, a pair of horizontal-sliding aluminum sash windows, and a door accessed by three steps and a concrete stoop. The north half contains (from south to north), a wood garage door with a horizontal-sliding aluminum sash window set within the door panel, another wood garage door, and a pair of double-hung wood sash windows. The north façade is punctuated only by a small aluminum sash jalousie window. The west elevation contains (from north to south) a pair of double-hung wood windows, a trio of double-hung wood windows, a recessed door, and a pair of double-hung wood windows with security bars.

The 1969 addition, which extends to the west of the original portion of the building, is rectangular in plan, has no architectural style, and detracted from the 1957 building’s symmetry. It is roughly half the size of the original portion and a few feet taller. In contrast with the 1957 wood sash windows, the south elevation used a trio of basic horizontal-sliding aluminum sash windows. The west elevation is similarly composed, with a trio of horizontal-sliding aluminum sash windows, overlooking the parking lot. The north elevation of the addition contains (from east to west) a double door with canopy, a pair of double-hung wood sash windows, and a single door with canopy.
Primary access to the interior of the social hall is provided through a pair of double doors in the south elevation. Secondary access is provided through a door at the northwest corner of the building, from the north elevation of the addition, and in the northeast corner of the building, from the east elevation. The majority of the interior space consists of a large, open room with a rectangular floor plan. An accordion-style wall that can be stretched across the space, divides the space into east and west halves. A hallway runs along the north wall, providing access to a small office in the northwest corner, storage room, two bathrooms, and a kitchen, which is located in the northeast corner. A door in the north wall of the kitchen provides access into one of the garages, which has been repurposed as a storage room. Finishes and fixtures throughout the interior can generally be described as simple and utilitarian. The interior of the rear apartment dwelling was not accessible at the time of the site visit.

**History of Construction and Alterations**

Historic maps and photographs are included in Attachments B and D, respectively. A table of available building permits is included in Appendix A, Table 1.

In 1957, a permit was issued to owner *Nikkei Kai*, a Japanese American social organization, for construction of a one-story, 35x64-foot building to house a social hall and apartment dwelling. At the time of construction, there was already a one-story, single-family dwelling on the property. The 1957 permit describes the new building, to be located immediately east of the then-existing dwelling, with exterior walls of wood clad in stucco, a composition roof, and encompassing six interior rooms totaling 1,860 square feet, plus a garage. Valuation of the proposed work was $16,000.00. The architect was Y. Tom Makino (biography below). The owner and architect served as the contractor.

In 1969, a permit was issued to owner *Nikkei Hall* to expand the building with a one-story, 23x26-foot, 13-foot-high addition to the west elevation, to enlarge the social hall. The addition included exterior walls clad in stucco, a composition roof, and total floor area of 598 square feet. Valuation of proposed work was $7,800.00. No architect was listed on the permit. The contractor was Wamsley Construction Company. Other permits issued over the years were for plumbing, electrical, and heating work. The building was re-roofed in 2010. A permit was issued for demolition of the adjacent detached single-family dwelling in 1997.

**Alterations**

Primary alterations include the aforementioned side addition extending from the west elevation. Other alterations based on visual inspection include addition of a window in one of the original garage door openings on the east elevation and some fenestration.

*Y. Tom Makino - Architect*

Y. Tom Makino (1907-1993) was the architect of the original, 1957, portion of the building at the subject property. Makino was born in Berkeley, California in 1907; much of his biographical information

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10 “1413 Michigan Avenue,” Application for Building Permit, Building Department, City of Santa Monica, Permit No. B21996, June 24, 1957.
11 The single-family home had addresses 1401 Michigan Avenue and 1759 14th Street.
12 “1413 Michigan Avenue,” Application for Building Permit, Building Department, City of Santa Monica, Permit No. B41832, September 15, 1969.
and work history is detailed in his application for AIA membership (1947).\textsuperscript{16} Makino earned his Bachelor of Architecture from the University of Southern California in 1935. He was a member of Tau Sigma Delta in 1934 and received an American Institute of Architects (AIA) award upon graduation in 1935. He went on to work as a Junior and Senior Designer at Plummer, Wurdemen & Becket in Los Angeles in 1935-1938. He then served as a Senior Designer at Wurdeman & Becket in Hollywood in 1938-1940. He started his own architectural practice in California in 1940-1942 and then became an architect for the War Relocation Authority, Department of the Interior, in Arkansas in 1942-1945, during World War II. After the war, he worked as an Associate Architect at W.F. McCaughey & Associates from 1945-1951. In 1947, he became a member of the AIA, Chicago Chapter.\textsuperscript{17} By 1956 he lived in Los Angeles and had again opened his own practice, with an office at 3202 W. Jefferson Boulevard.\textsuperscript{18} He resided at 2120 Fifth Avenue at the time, and was married with three children. After retiring, he became an AIA Member Emeritus in 1979.\textsuperscript{19} Makino died in 1993.

Although Makino had a long architectural career, there is little available information about Makino’s architectural designs. In 1938, he won a prize for design of a new kitchen with modern appliances,\textsuperscript{20} in 1957 he designed the building at the subject property, and in 1969, he designed a Buddhist temple at 815 E. 1st Street in Los Angeles (extant), with Toshiki Miura.\textsuperscript{21} He also appears to have designed several alterations to Doris Duke’s Falcon Lair Residence in Bel Air.\textsuperscript{22} No other projects are described in historic issues of the \textit{Los Angeles Times} or in the 1962 or 1970 \textit{American Architects Directory}.

\section*{History of Owners and Tenants}

The \textit{Nikkei Jin Kai}, a Japanese American social organization, owned and operated the social hall at the subject property until the recent 2017 sale to the current owner. A history of the organization and its use of the building is included in the historic context of this report.

The rear apartment dwelling, located in the north portion of the building, was historically associated with address 1415 Michigan Avenue, and has had several long-term tenants.\textsuperscript{23} However, there are few available reverse directories that provide listings of tenants. Many postwar directories do not have reverse directory listings; those that do have reverse directory listings do not always have a listing for the subject property. The 1958-1959 Santa Monica City Directory provides a listing for Bill Suzuki, a gardener, and Sumiye Suzuki, at that address.\textsuperscript{24} However in the 1960-1961 Santa Monica City Directory, there is no listing for 1415 Michigan Avenue, nor is there a listing for Suzuki. Therefore, it is difficult to know if the unit was occupied at the time.\textsuperscript{25} In the 1976 Santa Monica City Directory, Bill Suzuki is listed as residing at 3012 Glenn Avenue; thus, he had moved away from the subject property.\textsuperscript{26} There is no reverse directory listing for 1976. The current tenant, Robert Lozano, has lived at the subject property for several decades.

\begin{thebibliography}{99}
\bibitem{19} Robert M. Lawrence, FAIA, letter to Y. Tom Makino, AIA, Member Emeritus, June 29, 1979.
\bibitem{20} “Southern California Homes Win Nationwide Contest Honors,” \textit{Los Angeles Times}, May 1, 1938: E2.
\end{thebibliography}
V. HISTORIC CONTEXT

Japanese Americans in Santa Monica

Summary
The subject property is significant for its association with the Japanese American community in Santa Monica during the years 1957-1979. Known as Nikkei Jin Kai or Santa Monica Nikkei Hall, the existing building was constructed in 1957 by Santa Monica Nikkei Hall, Inc., a Japanese American social organization formed in 1951. The organization played a key role in resettlement of Japanese Americans in Santa Monica following the end of the internment during World War II, offering a central meeting space for the community. The Santa Monica Nikkei Hall appears to be the only extant building in Santa Monica associated with the resettlement period. While the Japanese language school (Gauken), located at 1824 16th Street, was important in the local community before the war, it was essentially abandoned and sold to buy the subject property after the war (not extant). Development of the existing building provided an important link between past and present, as a place for the community to reconnect with its heritage and set a path forward for future generations.

Nikkei in Santa Monica Prior to World War II
Prior to World War II, most people of Japanese ancestry in the United States lived in West Coast states, including California, Washington and Oregon. Following the San Francisco Earthquake of 1906, the Los Angeles area became home to the largest population of Nisei (second generation immigrants), in the region. Important early industries for Issei (first generation immigrants) and Nisei included fishing, agriculture and gardening. Fishing careers in the region began in 1900 at the Port of Los Angeles and gradually spread to other Southern California communities, including Santa Monica. The first Japanese community in Santa Monica consisted of a fishing village in Santa Monica Canyon. Fishing was not, however, a long-lasting industry in the city. Agriculture became the mainstay industry for local Nikkei, as the majority, approximately 88 percent, of Issei had previously worked in agriculture before coming to the United States. It was also difficult for the population to expand into other areas of work, as non-citizenship status prohibited work in civil service and labor union-controlled jobs. In 1910, contract gardening flourished as an important local Nikkei industry. As the Los Angeles area population increased and development boomed, there was increasing need for gardeners to service the expanding number of houses in the area. By 1941, there were about 2,000 Japanese American contract gardeners, many of whom lived in the Sawtelle area of West Los Angeles. Nikkei also opened complementary businesses, such as wholesale and retail nurseries, described in greater detail below.

Early city directories for Santa Monica generally also encompassed neighboring communities of Ocean Park, Venice, West Los Angeles, Brentwood Heights, and Sawtelle. Listings prior to the war show that in the 1930s, the Japanese community in Santa Monica was most likely centered around the few buildings associated with that community: the Japanese Free Methodist Church, located at 1700 12th Street, and the

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28 Blakemore, 36.
29 Blakemore, 37.
30 Matsumoto, REgenerations, xxx.
Japanese Language School, located at 1824 16th Street, just a few blocks away from the subject property. The Japanese Language School “served as a Community Cultural and Social Center,” offering a range of activities such as Japanese flower arranging and kendo, and screenings of silent films. However, the Japanese community in Santa Monica was not necessarily distinct from neighboring communities. There was a stronger concentration of Nikkei in nearby areas, especially in Venice and Sawtelle, and there appears to have been a great deal of fluidity between the communities. Events were held at other Japanese Language Schools in Sawtelle and Ocean Park. It was not uncommon for a Japanese person to live in Santa Monica and work in the nurseries in Crenshaw. In the 1920s through the early 1940s, “…there were perhaps no more than six Nikkei establishments spread widely along Wilshire Boulevard and about twelve businesses dispersed on other streets in Ocean Park and Santa Monica.” By 1940, there were about 394 Nikkei in Santa Monica, with 133 Issei, 261 Nisei, and 93 “heads of family.”

Nursery and Gardening Businesses
Prior to World War II, nurseries were important businesses of the Nikkei community. City directories show that in 1940, the majority of the local nurseries in Santa Monica and surrounding communities of Venice, Sawtelle, Ocean Park, Brentwood Heights, and Beverly Hills were Nikkei-owned. In 1940, there were 22 nurseries and nurserymen listed in the city directory, 16 of which appear to have had Japanese ownership, based on Japanese business and surnames. A table of city directory listings is included in Appendix A. In 1940, Nikkei-owned nurseries in the Santa Monica/West Los Angeles area were located in three principal areas: in Santa Monica along Wilshire and Santa Monica Boulevards and Colorado Avenue, in the area bounded by 14th Street to the west and Bundy Drive to the east; in Sawtelle, West Los Angeles, on Federal Avenue, near the Veterans Affairs West Los Angeles campus; and slightly further south in Sawtelle, on Sawtelle Boulevard, Barry Avenue, Federal Avenue, and Pico Boulevard.

Resettlement After World War II, 1945-1965
Following the bombing of Pearl Harbor in 1941, people of Japanese ancestry were forcibly removed from their homes and incarcerated in internment camps. Authorized by President Franklin Delano Roosevelt’s Executive Order 9066, signed February 19, 1942, the internment was an event of major significance to the history of the Nikkei population, dramatically changing patterns of Japanese American settlement across the United States. The internment camps were located mostly in the west half of the United States, with the nearest camps to Santa Monica located at Manzanar and Tule Lake, California. As a result of the incarceration, many Nikkei families lost everything, including homes and personal property. While some Nikkei were allowed to return to specific schools or jobs during the war, most were forced to stay in

37 George Atsushi Matsumoto, ed., The Nikkei of Santa Monica and Sawtelle (West Los Angeles) In The Years From 1920 To 1942, 2001: 112.
38 The Ocean Park Japanese Language School was known as the Futaba Gauken and located at 1419 Marine Street, Ocean Park (Matsumoto, The Nikkei of Santa Monica and Sawtelle, 112; 115.)
40 Matsumoto, The Nikkei of Santa Monica and Sawtelle, 13.
41 The Santa Monica Evening Outlook, March 27, 1942, from Blakemore, 39.
43 The Nikkei of Santa Monica and Sawtelle (West Los Angeles) In The Years From 1920 To 1942, 2001: 112.
44 While the term “internment camp” appears to be the most commonly used nomenclature to describe such locations during World War II, there is a considerable amount of scholarship suggesting the term “concentration camp” is more accurate, and that “internment camp” is a euphemism intended to soften the reality of what occurred. Similarly, referring to this period in history as the “internment” of Japanese Americans may more accurately be described as “incarceration.”
45 Matsumoto, xxxi.
the internment camps through the close of the war in 1945, when they were faced with the difficult prospect of resettlement.

The period that followed, during which time the Nikkei worked hard to reestablish basic needs of housing and employment, and their place in society, is known as the resettlement period. The Japanese American Historical Society of Southern California defines the resettlement period as “The story of how a people left these [sic] concentration camps and slowly and painstakingly built or rebuilt their communities after losing everything.”46 In an introduction to the Japanese American National Museum’s relatively recent oral history project, REdeterminations: Rebuilding Japanese American Families, Communities, and Civil Rights in the Resettlement Era, Valerie Matsumoto refers to the resettlement period as a “key transition” and emphasizes, “How Japanese Americans rebuilt their lives and communities after World War II is a vastly unstudied subject.”47 Japanese Americans faced innumerable issues trying to get basic, everyday aspects of life into place, while also faced with what was, in many cases, substantial racism. Kashima notes, “Their attempt to normalize their everyday life was almost as difficult as the adjustment to their initial evacuation... Where the evacuation was a result of government fiat, completely planned, ordered and executed, the readjustment era placed primary decision-making responsibilities on those relocating.”48

Some Nikkei did not return to California after internment ended. At the time, Secretary of the Interior Ikies stated that Japanese Americans were “better off elsewhere than on the Pacific Coast where there may be trouble.”49 However, many in the community ultimately returned. There was a trend of families initially relocating further east, especially in Chicago, and ultimately returning to West Coast homes, such as in Santa Monica.50

Santa Monica
As previously noted, in 1940, there were at least 394 Nikkei living in Santa Monica, but by 1946, only about 161 had returned to the city.51 Nikkei also settled in nearby communities of Venice and Sawtelle, which had a particularly large

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47 Matsumoto, xxix.
49 Blakemore, 124.
50 Blakemore, 129.
51 Blakemore, 134.
Japantown. There was a massive postwar housing shortage in Santa Monica and many of the returning Nikkei found they had lost their homes during the war. Some government-funded projects were provided to returning Nikkei. Specifically, converted Army barracks located on Pico Boulevard, between 24th and 25th Streets, were made available, along with two hostels, including one temporary hostel at the former Japanese language school on 1824 16th Street (not extant). These housing options were temporary and most residents were evicted only months later. Only Japanese American veterans and their families were allowed to remain in the converted barracks on Pico for a longer period of time. All other families were moved to a temporary housing site in Burbank.

In the years immediately following this transition, the Nikkei population in the Santa Monica area settled primarily in two locations, on streets surrounding the subject property, on Michigan Avenue, Delaware Avenue, 12th Street, 18th Street, and 19th Street, in Santa Monica, and in the Sawtelle neighborhood of West Los Angeles, primarily on Yorkshire Avenue, Urban Avenue, Virginia Avenue, Kansas Avenue, and 22nd Street. In the next fifteen years, the hostel near the subject property closed and Nikkei began to leave the neighborhood and spread out more around Santa Monica. A concentration remained in the Sawtelle neighborhood of West Los Angeles, and continued to grow in this area, solidifying a Japantown known as Little Osaka.

Given the difficulties of resettlement and limited number of Nikkei living in Santa Monica in the postwar era, there were no new local buildings constructed to house churches or social organizations in the years immediately following the close of the war (see Appendix A, Table 2: Santa Monica City Directory Listings for Japanese American Businesses and Intuitions). The postwar Nikkei population in Santa Monica tended to use these types of buildings in surrounding communities, such as Sawtelle and Venice, or simply focused on integrating with American culture by putting their children in non-ethnic clubs and organizations like the Boy Scouts. After World War II, there remained a great deal of fluidity between local Nikkei communities, such as Santa Monica, Sawtelle, and Venice. For example, the Japanese Free Methodist Church, which had been located at 12th Street and Pennsylvania Avenue in Santa Monica prior to the war, closed during the war, and moved to Venice immediately after the war, reforming as the Venice-Santa Monica Free Methodist Church, and dedicating a new building in 1951. Large annual New Year’s celebrations took place in Sawtelle, a neighborhood that tended to be a central place for traditional Japanese celebrations and activities. Additionally, there was a community center on Sawtelle adjacent to the Japanese language school, which offered traditional judo classes, which were not offered at the Santa Monica Nikkei Jin Kai. There were also important social gatherings in the Venice neighborhood, and Braddock and Centinela are now prime locations for large annual New Year’s events. As previously noted, Santa Monica did not have a community center immediately after the war. In 1957 a social hall, known as Nikkei Jin Kai or Santa Monica Nikkei Hall, was constructed at the subject property.

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[52] Also of significance was an especially large community that grew in the City of Gardena, which had 8,412 Japanese Americans by 1870, known to be the largest Japanese American population on the U.S. mainland. (Lane Ryo Hirabayashi and George Tanaka, The Early Gardena Valley And The Issei, Gardena: Gardena Pioneer Project, 1986: 2.)
[54] Blakemore, 141; 145.
[55] Blakemore, 146.
[56] Blakemore, 190.
[57] Fujimoto, Location 48.
[58] Blakemore, 209.
[59] Fujimoto, Location 374, 413, and 626.
[60] The Japanese Free Methodist Church was closed during the war, from 1942-1946, and subsequently demolished when the 10-Freeway was constructed. After the war, the church moved to the Venice neighborhood of West Los Angeles. Services were initially resumed in a trailer located at the Venice Community Center Hostel, then moved into a new building at 4871 Centinela Avenue. The site for the new building was purchased with funds obtained from sale of the former Santa Monica church property. The new building was dedicated in 1951 and is extant, although the Los Angeles County Assessor Property Assessment Information System provides the date of construction was 1956. (Matsumoto, The Nikkei of Santa Monica and Sawtelle, 128-129.)
**Nikkei Jin Kai or Santa Monica Nikkei Hall**

In 1951, Santa Monica Issei and Nisei community members formed a new social organization, *Santa Monica Nikkei Hall, Incorporated*, and purchased the land at the subject property with the intention of constructing a community center.\(^{61}\) Because of alien land laws restricting Issei from ownership, the land was initially held by Nisei officers: Tetsu Ando, President; Kozuko Asao, Secretary; Masaru Matsumara, Treasurer; and Jimmy Fukuhara, Treasurer.\(^{62}\) Nevertheless, Issei were generally in charge of the organization; in formative years, “meetings were spoken in Japanese, and the only Nisei invited to attend were the four legal officers in addition to those who had driven their Issei fathers to the meetings. Otherwise, the Nisei were excluded from all proceedings.”\(^{63}\) Early meetings of the organization, held in members’ homes, were conducted in Japanese. While the Nisei had some knowledge of the Japanese language, it was a second language for most of them; the Nisei at the meetings tended to talk amongst themselves.\(^{64}\)

In 1957, a new building, known as the *Nikkei Jin Kai or Santa Monica Nikkei Hall*, was constructed at the subject property in order to house activities of the organization. While initial concepts for the building had included not only a social hall but also “a barbershop, a beauty shop, and a dry cleaner service,” this vision was simplified in favor of the existing, modest social hall.\(^{65}\) The rear portion of the building was designed to contain a residential apartment, the purpose of which was to provide an income stream to the organization. There was an existing single-family home already on the property, to the west of the hall, which was also rented in order to provide income.\(^{66}\) The existing landscaping was designed around 1957 by members of the organization and is generally in its original form.\(^{67}\) Many of the organization’s members owned and/or operated local nurseries and worked as gardeners. The landscaping is composed of materials donated by local nurserymen. Members of the community who owned and/or operated nurseries maintained the garden over the years.\(^{68}\)

When the *Santa Monica Nikkei Hall* opened, the organization had about 40-50 adult members.\(^{69}\) The building provided an important gathering place for local Nikkei families, and also served as space for a women’s club, holiday gatherings, and funerals. The organization often provided assistance for ill or elderly members. While the original intention was to limit membership to those who lived in Santa Monica, the organization quickly began to accommodate members who lived in immediately surrounding communities in West Los Angeles. Membership grew to about 100 members in the late 1960s, the social hall was expanded in 1969, and the building was actively used into the 1970s.\(^{70}\) However, the interest of the younger generations in the organization soon dwindled, and membership decreased substantially in ensuing years. There does not appear to have been a clear end date of the organization, but its use slowly lessened, until recent years, when it was mostly a place for senior citizens to gather. Blakemore writes that the *Nikkei Jin Kai* was especially important in the lives of the Issei and Nisei, but never quite as popular as the Santa Monica *Gauken* had been, and “failed to attract the younger, more Americanized generations: the Sansei and Yonsei.”\(^{71}\) Only three original members of the *Nikkei Jin Kai* are still alive.\(^{72}\)

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\(^{61}\) Blakemore, 206-207.  
\(^{62}\) Blakemore, 206-207.  
\(^{63}\) Blakemore, 206-207.  
\(^{64}\) Jimmy Fukuhara, interview, 2018.  
\(^{65}\) Blakemore, 206-207.  
\(^{67}\) Jimmy Fukuhara, interview, 2018.  
\(^{68}\) Jimmy Fukuhara, interview, 2018.  
\(^{69}\) Jimmy Fukuhara, interview, 2018.  
\(^{70}\) Blakemore, 206-207.  
\(^{71}\) Blakemore, 206-207.  
\(^{72}\) Jimmy Fukuhara, interview, 2018.
Nursery and Gardening Businesses
After World War II, nursery businesses remained an important industry of the local Nikkei population in Santa Monica and West Los Angeles (see Appendix A, Table 3: Santa Monica City Directory Listings for Nurseries, for a complete listing of nurseries in Santa Monica during postwar years). It is well documented that nurseries continued to flourish in the area and even “dominated Sawtelle.” However, the percentage of Nikkei-owned nurseries and nurserymen in the area decreased after the war. In 1947, there were 33 nurseries and nurserymen listed in the city directory covering Santa Monica and surrounding communities, and only 7 of those listings appear to have had Japanese ownership. The geographic distribution of nurseries also changed after the war. Whereas nurseries were previously located in three general areas, including in Santa Monica, after the war most had left Santa Monica, and become concentrated in the Sawtelle neighborhood of West Los Angeles. There was one outlying nursery, owned by F.K. Fukuhara, located on 1212 Marine Street in Santa Monica. Over the next decade, there were substantially fewer nurseries/nurserymen listed in the general area. 1954 and 1960 city directories cite only 13 and 6 total listings, respectively, suggesting the industry had shifted such that fewer nursery operations, as opposed to many smaller operations, had become more commonplace. It should also be noted that contract gardening continued to be an important local industry for Japanese Americans after the war and contract gardening was the main job of Nikkei men in Santa Monica and surrounding communities. Additionally, among the Nikkei, “Hobbies such as cultivating miniature trees (bonsai), [and] flower arranging (ikebana)...expanded.” Thus, horticulture and gardening were long-time mainstays of the Nikkei experience.

Ireito Monument in Woodlawn Cemetery
In 1959, a monument was erected in the Santa Monica Woodlawn Cemetery on land donated by the City of Santa Monica (current photographs included in Attachment C, figs 27 and 28). Known as the Ireito (memorial tower), the monument was erected “to honor the area’s Issei pioneers and Nisei soldiers who died in World War II and the Korean War.” Jack Fujimoto writes, “The monument represents sacrifices made by the many Issei pioneers since the 1890s when they established their first colony, a fishing village in Santa Monica Canyon.” An annual Memorial Day observance event is held at the monument. Fujimoto’s 2007 book, Images of America, Sawtelle, West Los Angeles’ Japantown, includes photos of a large crowd gathered at the monument for the gathering, including members of local Nikkei communities, including those from Santa Monica and Venice. In 1994, an earthquake destroyed the original monument; a new monument was constructed later the same year. The monument is approximately fifteen feet tall and made of granite. The 58th annual Memorial Day service was held at the monument on May 29, 2017. The monument was featured in a March 2018 Living History Tour of the Woodlawn

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73 Fujimoto, Location 195.
74 It should be noted the actual number of Nikkei-owned nurseries may have been slightly higher, as this data is based on business names that appear to be Japanese, and businesses may have been under more Americanized names.
80 Blakemore, 38.
81 Fujimoto, Location 194.
84 Fujimoto, Location 582-583.
85 Fujimoto, Location 583.
Cemetery.84 Fukuhara notes that the continuing existence of the memorial is important as a monument and place for future generations to gather.85 He states that when the subject property was recently sold by the Nikkei Jin Kai to the current owner, proceeds were donated to ongoing maintenance of the memorial.

End of Resettlement Period
While there is no definitive end date to the resettlement period, scholarship suggests resettlement largely ended by 1965. Author Tetsuden Kashima writes, “By the middle 1950s the immediate problems of readjustment, such as finding housing and employment, were no longer as acute. Life became a bit more settled and the appearance of normality set in.”86 Certain events marked an approximate end to the resettlement period: “In 1952, the Alien Land Law was declared unconstitutional, reentry of the Nisei into the Post Office and Civil Service was effected, and the Issei were allowed to become naturalized citizens under the Walter-McCarran Immigration and Naturalization Act...” and, “By 1959, 4,987 Japanese Americans had been able to regain citizenship rights after having had their citizenship renounced and in some cases been expatriated to Japan.”87 The Japanese American Historical Society of Southern California publication, Nanka Nikkei Voices: Resettlement Years 1945-1955, focuses on a resettlement period ending in 1955.88 Author Dana Lyn Blakemore writes that the Sansei, third-generation Japanese Americans, “were radically assimilated and Americanized, especially by the 1960s.”89 Marking the shift in the way Japanese Americans were viewed in the United States in the 1960s, the problematic stereotype of the Japanese American as the “Model Minority” emerged and was propagated, further showcasing how cultural attitudes had changed.90 In the postwar era, annual Memorial Day services started being held at the Ireito Monument Santa Monica Woodlawn Cemetery to honor sacrifices of Nikkei pioneers. Finally, in 1997, the Japanese American National Museum initiated an oral history project, REgenerations Oral History Project: Rebuilding Japanese American Families, Communities and Civil Rights in the Resettlement Era, aimed at documenting stories of Japanese American resettlement, focusing on the period 1942-1965.91 Thus, while impacts of the World War II Internment on the Nikkei community were undoubtedly long lasting, prevailing scholarship generally defines the resettlement period immediately following the war as having ended by 1965.

Japanese Gardens

Japanese gardens were popularized in the United States in the late 1800s, especially following the Chicago World’s Fair of 1893, when Japan exhibited large gardens at the fair,92 and in California at the California Mid-Winter International Exposition in 1894.93 Japanese gardens subsequently became fashionable, admired for their “elegance and simplicity...”94 Many of the Issei had previously worked in

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86 Kashima, 113.
87 Kashima, 112.
89 Blakemore, 196.
90 Author Tetsuden Kashima discusses how this stereotype is problematic, dismissing the trauma of the resettlement period as a “transition period from the terrible past to the triumphant present.”
agriculture and related trades before coming to the United States, and some were “formally educated nursery and landscape businessmen.” Landscape gardening work was an important business for the Nikkei, and also rooted in “traditional Japanese landscape aesthetics and a cultural and spiritual affinity for nurturing plant life.” Underscoring this fact, a series of articles appearing in *Eden: the Journal of the California Garden & Landscape History Society* emphasize the cultural and historical significance of Japanese gardens designed and built by Japanese internees during wartime incarceration. Of particular note was Kuichiro Nishi’s design of Merritt Park at the Manzanar internment camp, which incorporated “visually striking rock gardens, ponds, rustic bridge, gazebo, and diverse plantings.”

Notable Japanese gardens in the Los Angeles area include the Japanese Garden at the Huntington Library in San Marino (completed in 1912, opened to public in 1928); Storrier Stearns Garden in Pasadena (opened in 1935, listed in the National Register of Historic Places); and the James Irvine Garden at Japanese American Cultural and Community Center in Los Angeles (opened in 1975).

Commonly understood to be “aesthetically sophisticated landscapes,” Japanese gardens are often portrayed as “tranquil and serene places designed for strolling and meditation.” Their key elements include water, stones and plants. In his book, *The Art of the Japanese Garden*, author David Young describes the Japanese garden as “a work of art,” noting, “Though inspired by nature, it is an interpretation rather than a copy; it should appear to be natural but it is not wild.” Young provides greater detail about the basic elements of a Japanese garden, which include (1) structural features (rocks arranged into compositions, trees and shrubs to provide transition, soil, water, fences and walls that provide “frames,” and paths to bridges to guide the visitor; (2) decorative elements (lanterns, water basins, flowers, carp, boats); and, (3) in larger gardens, small buildings, pavilions, or shrines. Young further defines basic principles of the Japanese garden: miniaturization (representation of large-scale landscapes, use of altered perspective); hide-and-reveal (not everything can be seen at once); borrowed scenery (incorporation of natural features and/or buildings outside the garden into the design); and asymmetry (no single element is dominant). Finally, Young identifies basic themes of a Japanese Garden, which could, for example, include the concept of longevity, or reference to a legendary location and/or natural landmark. Thus, there is a strong emphasis on total design and the garden as potentially complex composition.

**Mid-Century Modern Architecture**

Mid-Century Modern architecture generally evolved as a post-World War II version of the International Style, which is often characterized by the following features: “Flat roof, usually without ledge (copying at roof line; windows set flush with outer walls; smooth, unornamented surfaces with no decorative detailing at doors or windows; façade composition commonly includes large window groupings, often linear, and

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97 Tamura, 6.
expanses of windowless wall surface; unified wall cladding, generally white stucco; commonly asymmetrical.”

Wartime innovations bred creation and use of new materials, such as plastics and aluminum, and enhanced the ability to manufacture equipment, vehicles, housing, and other items quickly though mass production. The resulting design aesthetic for architecture is one that experimented with new materials and was “stripped down and essential,” expressing materials and structural systems. In 1945, the influential Case Study House program, sponsored by Los Angeles-based *Arts+Architecture* magazine, was announced.

This program influenced a new aesthetic by sponsoring architects to design modern houses and allowing experimentation with concepts for modern residential architecture. Historian Alan Hess explains the result: “Exposing their spare structural frames of wood post and beam or steel, the lightness and openness of these designs emphasized with large walls of glass opening the house to nature gained popularity and became a hallmark style of the new era.” This aesthetic was subsequently applied to many property types, including commercial and office buildings, and evolved through about 1970.

Character-defining features of the Mid-Century Modern style include the following:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Expressed post-and-beam construction in wood or steel
- Flat roof or low-pitched gable roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster, brick or stone used as exterior wall panels or accent materials
- Flush mounted metal frame fixed windows and sliding doors, and clerestory windows
- Exterior staircases, decks, patios, and balconies
- Little or no exterior decorative detailing
- Expressionistic/organic subtype: sculptural forms and geometric shapes, including butterfly, A-frame, folded plate or barrel vault roofs

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VI. SIGNIFICANCE

City of Santa Monica

The City of Santa Monica Landmarks and Historic District Ordinance was adopted by City Council in 1974 and allows the Landmarks Commission to designate City Landmarks that meet one or more of the criteria for evaluation. As previously noted, the recent HRG report finds the subject property eligible under Criterion 1, significant for its “long association with Santa Monica’s Japanese community,” with the period of significance 1957-2017. This report confirms the subject property’s eligibility under Criterion 1, as described below, but finds the period of significance to be limited to 1957-1979.

Criterion 1: It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

The subject property appears significant for its association with the Japanese American community in Santa Monica during the resettlement period following the close of World War II. After internment ended, the Japanese American population had become badly fragmented, in many cases having lost homes and personal property, and was faced with finding housing, employment, and generally rebuilding lives. Community and social centers, such as social halls, schools, and churches played an important role in resettlement, providing space for people to meet and get critical support services. The building at the subject property was constructed as a social hall, known as Nikkei Jin Kai or Santa Monica Nikkei Hall, in 1957, in order to provide a place for Nikkei residents of Santa Monica to gather. There were no other such buildings in the city at the time, although local residents did tend to utilize such buildings in neighboring communities like Sawtelle and Venice. With an initial membership of 40 to 50 adults, the Nikkei Jin Kai was actively used for several decades. Thus, the subject property meets Criterion 1.

The period of significance for the subject property begins with construction of the building in 1957 and ends in 1979, when use of the building had decreased substantially. Existing scholarship provides the resettlement period is generally considered to have come to a close by 1965, by which time the immediate problems of housing and employment had largely been solved, and younger generations of Japanese Americans had become increasingly Americanized. After this time, it appears the Nikkei no longer had a strong center in Santa Monica, as the community had become fluid with that of larger, more significant nearby areas, such as in the Sawtelle neighborhood of West Los Angeles. Nevertheless, the social hall was expanded in 1969, suggesting increased attendance immediately prior to that date and potentially continued importance of the organization in the local community. Based on information from a former member, the building was actively used into the 1970s, but attendance decreased steadily thereafter and the subject property stopped being as important to the Nikkei. There is little available information on how the building was used in its later years. The organization is no longer active. The Ireito monument at Santa Monica Woodlawn Cemetery, erected in 1959, has risen to prominence as a more important physical marker of the local Nikkei population, continuing to serve as an annual gathering place for Japanese Americans on Memorial Day. Thus, the subject property appears to have played its most significant role in the history of Japanese Americans in Santa Monica during and immediately following the resettlement period.

The apartment unit located to the rear of the building behind the social hall does not contribute to this property’s cultural significance as it was simply an income-producing dwelling, as was the second detached dwelling that was demolished in 1997.

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109 City of Santa Monica Municipal Code, Section 9.56.100(A).
110 Christine Lazzaretto and Molly Iker-Johnson, Historic Resources Group, Memo re: 1413 Michigan Avenue, Historic Resource Assessment, submitted to Steve Mizokami, Senior Planner, City of Santa Monica, January 30, 2018: 11.
Criterion 2: It has aesthetic or artistic interest or value, or other noteworthy interest or value.
The subject property does not appear to have artistic interest or value, or other noteworthy interest or value. The building is relatively nondescript, without major visual prominence on the street or noteworthy architecture. Therefore, the subject property does not appear to meet Criterion 2.

Criterion 3: It is identified with historic personages or with important events in local, state or national history.
The subject property does not appear to be significant for association with the lives of persons important in our past. While it is strongly associated with a group of people, having served as a social hall for the Nikkei Jin Kai, it appears most significant for association with the population as a whole, as opposed to any specific person. The organization, formed in 1951, included a group of Issei and Nisei as group leaders. While these people were undoubtedly important persons in their community, there does not appear to be any evidence that any one these individuals did important work at the subject property, such that the subject property would be significant for association with them. Therefore, the subject property does not meet Criterion 3.

Criterion 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 subject property does not appear to be significant for its architectural style. Constructed in 1957 with an addition in 1969, the building expresses some elements of Mid-Century Modern style through its emphasis on horizontality; rectangular massing; flat roof; simple, horizontal entrance canopy; and unadorned, flat surfaces. However, the expression of the style is understated and does not appear to be an especially strong example. There is no sense of experimentation with specific materials, nor is there a clear expression of such materials and/or structural systems. Rather, the design presents as a simple stucco box embodying a few typical elements of the period, without fully expressing any style. Furthermore, the 1969 addition disrupts the intended symmetry of the original 1957 design and changed the window treatment through the use of horizontal-sliding aluminum sash windows on the addition. Additionally, the subject property does not appear to be significant for front yard landscaping. While the existing plantings may be from an early period, incorporating elements of a traditional Japanese garden through use of miniature trees, low shrubs and rocks, the design does not appear to be a strong example of a Japanese garden, as it lacks emphasis on overall composition incorporating water, stone, and plants in a meaningful way. There is no sense of an intentional layering of garden elements. Therefore, the subject property does not appear to meet Criterion 4.

Criterion 5: It is a significant or a representative example of the work or product of a notable builder, designer or architect.
The subject property does not appear to be significant for association with architect Y. Tom Makino. While Makino was a member of the American Institute of Architects and may have worked actively throughout his career, he is not associated with the design of many specific buildings, and does not appear to have made substantial contributions to the field. Therefore, the subject property does not appear to meet Criterion 5.

Criterion 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 does not appear to meet Criterion 6. While the building has been in its current location since construction in 1957, it is a small-scale building with unremarkable architecture, and does not appear to be visually prominent in the neighborhood. The location, south of the 10-Freeway, on a tree-lined street adjacent to the Santa Monica Woodlawn Cemetery, has the feeling of being tucked away. The segment of Michigan Avenue on which the subject property is located is not an especially high-traffic area. The relatively unremarkable nature of the architecture of the building coupled with the location
make it such that the subject property cannot be said to have a unique location or serve as an established and/or familiar visual feature of the neighborhood. There is no singular physical characteristic that is especially remarkable. Therefore, the subject property does not appear to meet Criterion 6.

**Integrity**

As previously noted, once a resource has been determined to satisfy at least one of the above criteria, then it must be assessed for integrity. Integrity refers to the ability of a property to convey its significance. Evaluation of integrity is based on “an understanding of a property’s physical features and how they relate to its significance.” The National Register recognizes seven aspects or qualities of integrity: *location, design, setting, materials, workmanship, feeling, and association*. To retain integrity, a property must possess several, and usually most, of these aspects.

- **Location**: The building at the subject property has not been moved; therefore, the subject property retains integrity of location.
- **Design**: The portions of the building as constructed in 1957 have elements of Mid-Century Modern style. A substantial addition was added to the west elevation in 1969, increasing the size of the social hall, and disrupting the original symmetrical design of the façade. The 1969 addition does not exhibit any identifiable architectural style. However, the property’s period of significance extends through 1979, encompassing the 1969 addition. The building has been relatively unaltered since 1979. Therefore, the subject property retains integrity of design as to the building and its form and massing for its period of significance. Also it should be noted that this report concludes that the limited landscaping on the site does not appear to contribute to the property’s significance.
- **Setting**: The subject property has always been located on a thoroughfare with a mix of uses, in relatively close proximity to residential and commercial properties, as well as the Santa Monica Woodlawn Cemetery. While the detached single-family home originally located on the property to the west of the existing building has been demolished, and the 10-Freeway was added just to the north, the relationship of the subject property to the neighborhood, oriented south on Michigan, generally appears unchanged. Therefore, the subject property retains integrity of setting.
- **Materials**: The original 1957 portion of the building at the subject property has lost a substantial amount of material at its west elevation, where the 1969 addition was added. The 1969 addition does not include the type of windows that had been installed in 1957. However, the period of significance extends through 1979. The building has been relatively unaltered since that date. Therefore, the subject property generally retains integrity of materials, although the materials used in the 1969 addition are of potentially lesser significance.
- **Workmanship**: The building at the subject property has been relatively unaltered since 1969. A substantial amount of original material is intact such that the general sense of workmanship is readable. Therefore, the subject property retains integrity of workmanship.
- **Feeling and Association**: Because the subject property generally retains integrity of location, setting, and workmanship, it is able to convey feeling and association as a social hall from the late 1950s, with an addition from 1969, for those familiar with its history of use.

The subject property appears to retain sufficient integrity for listing as a Santa Monica Landmark.

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Period of Significance

The period of significance is the time period in which the property is significant. The period of significance begins with construction of the original portion of the building in 1957 and ends when use of the building decreased substantially, in 1979, as described above.

Character-Defining Features

Character-defining features are those visual and tangible aspects of a historic building that identify a particular architectural style, property type, and/or period of construction. The goals of the Secretary’s Standards are twofold: preservation of historic materials and preservation of a property’s “distinguishing character.” The NPS publication Preservation Brief 17, Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character outlines a three-step process to identifying character-defining elements or features.\footnote{Lee H. Nelson, “Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character,” National Park Service, United States Department of the Interior, 1-2.}

1. \textit{Identify the Overall Visual Aspects}: Define general aspects of the building, including its setting, shape, roof, projections, recesses/voids, openings, and materials without focusing on details.
2. \textit{Identify the Visual Character at Close Range}: Focus analysis on quality of materials, color and texture of surfaces, etc.
3. \textit{Identify the Visual Character of the Interior Spaces, Features, and Finishes}: Note how the building configuration creates a pathway through the space and determine which room volumes and passageways feel important. Features and finishes contributing to interior decoration—or an absence of decoration—should also be noted.

Significant for its association with the Japanese American community in Santa Monica during 1957-1979, primary character-defining features are centered on the original 1957 social hall (the south half of the original building) and 1969 addition. The rear half of the building, an apartment dwelling, does not appear to be character-defining. The apartment was not originally intended for use by members of the Nikkei Jin Kai, nor did it ever serve a purpose related to the social or community functions of the organization, other than to provide a steady income stream. Additionally, landscaping between the south façade and sidewalk does not appear to be character-defining. As previously noted, while the existing plantings may be from an early period, the design does not appear to be significant.

Following is a list of contributing and non-contributing features:

Overall Visual Aspects

\begin{itemize}
\item \textbf{Contributing}
  \begin{itemize}
  \item Orientation of building south toward Michigan Avenue.
  \item Scale and mass of original, 1957, portion of building as one-story and rectangular, with flat roof.
  \item Front (south) half of the original, 1957, portion of building used as a social hall.
  \end{itemize}
\item \textbf{Non-contributing}
  \begin{itemize}
  \item Scale and mass of 1969 addition to social hall as one story and rectangular, with flat roof.
  \end{itemize}
\end{itemize}

Visual Character at Close Range

\begin{itemize}
\item \textbf{Contributing}
  \begin{itemize}
  \item Original, 1957, portion of building:
  \end{itemize}
\end{itemize}
1413 Michigan Avenue, Santa Monica, California

- Symmetrical composition of façade, with slightly recessed wall, simple framing on sides and near parapet, and main entrance centered in elevation.
- South façade windows, which operate as awnings and are arranged in a grid of three-by-three, flanking the main entrance.
- Flat, rectangular canopy extending over main entrance, with edges that flair slightly upward, supported by slender, circular columns.
  - 1969 addition:
    - Overall massing and form reflecting expansion of the social hall’s use during the 1970s.
  
Non-contributing
- Landscaping between the south façade and sidewalk.
- Design aesthetic of 1969 addition.

Visual Character of the Interior Spaces, Features, and Finishes

Contributing
- Open floor plan of social hall, composed as one big open space.

Non-contributing
- All fixtures and finishes.

---

113 Pursuant to Santa Monica Landmarks Ordinance Section 9.56.110, the building’s interior is not the subject of the Santa Monica Landmarks Commission’s jurisdiction.
VII. CONCLUSION

The subject property appears eligible for listing as a City of Santa Monica Landmark, significant for its association with the Japanese American community in Santa Monica during the post-World War II resettlement period. The period of significance begins with construction in 1957 and ends in 1979, by which time use of the building had decreased substantially. Character-defining features from the period of significance are outlined in this report. While the portion of the building historically used as a social hall is considered character-defining, the rear portion of the building, serving as an apartment dwelling, does not appear to be character-defining. Additionally, character-defining features of the 1969 addition are limited to overall scale and mass, which convey expanded use of the social hall at that time, and do not include architectural design or building materials. Given eligibility as a City of Santa Monica Landmark, the subject property should be treated as an historical resource under CEQA. It is recommended that any future proposed project be evaluated for conformance with the Secretary of the Interior’s Standards for the Treatment of Historic Properties (Secretary’s Standards) in order to ensure less than significant historical resources impacts under CEQA. Given the relatively nondescript nature of the existing building, it is recommended that any future proposed project incorporate thoughtful interpretation of the historic significance of the site.
VIII. BIBLIOGRAPHY

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Y. Tom Makino, The AIA Historical Directory of American Architects, 


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Books and Manuscripts


Matsumoto, George Atsushi, Ed., The Nikkei of Santa Monica and Sawtelle (West Los Angeles) In The Years From 1920 To 1942, 2001.


Building Permits

“1413 Michigan Avenue,” Application for Building Permit, Building Department, City of Santa Monica, Permit No. B21996, June 24, 1957.

“1413 Michigan Avenue,” Application for Building Permit, Building Department, City of Santa Monica, Permit No. B41832, September 15, 1969.


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Santa Monica, Ocean Park, Venice, Sawtelle, and Westgate, Los Angeles: Los Angeles Directory Company, 1915: 486


Historic Resource Surveys, Reports, Evaluations

Architectural Resources Group and Historic Resources Group, City of Santa Monica Historic Resources Inventory Update, Historic Context Statement, March 2018.


Lazzaretto, Christine and Molly Iker-Johnson, Historic Resources Group, Memo re: 1413 Michigan Avenue, Historic Resource Assessment, submitted to Steve Mizokami, Senior Planner, City of Santa Monica, January 30, 2018.

Los Angeles County Historic Property Data File, Office of Historic Preservation, State of California,
March 15, 2011.

**Interviews**


**National Park Service Guidance**


**Websites**


### Table 1: Table of Building Permits

<table>
<thead>
<tr>
<th>Permit No.</th>
<th>Date</th>
<th>Work</th>
<th>Owner</th>
<th>Architect</th>
<th>Contractor</th>
<th>Valuation</th>
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<tr>
<td>E32655</td>
<td>August 9, 1957</td>
<td>Plumbing permit for heating appliances and gas vent.</td>
<td>Tom Makino</td>
<td>N/A</td>
<td>Hammel Heating</td>
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<td>D19714</td>
<td>August 28, 1957</td>
<td>Electrical permit for unspecified work.</td>
<td>Tom Makino</td>
<td>N/A</td>
<td>Security Electric</td>
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<td>E32893</td>
<td>August 29, 1957</td>
<td>Plumbing permit for rough plumbing, gas, water (house), sewer (house), shower, ground work, water (yard), and sewer connection to alley.</td>
<td>Y. Tom Makino</td>
<td>N/A</td>
<td>A.K. Skinner Plumbing Co.</td>
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<td>D20092</td>
<td>November 8, 1957</td>
<td>Electrical permit for unspecified work.</td>
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<td>Makino</td>
<td>Security Electric</td>
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<td>D20574</td>
<td>March 4, 1958</td>
<td>Electrical permit for unspecified work.</td>
<td>Not given</td>
<td>Makino</td>
<td>Security Electric</td>
<td>Not given</td>
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<tr>
<td>B41832</td>
<td>September 15, 1969</td>
<td>New addition to enlarge meeting room. One-story, 23x26-foot, 13-foot-high. Exterior walls clad in stucco, composition roof.</td>
<td>Nikkei Hall</td>
<td>No architect</td>
<td>Wamsley Construction Co.</td>
<td>$7,800.00</td>
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<tr>
<td>D42877</td>
<td>October 6, 1969</td>
<td>Electrical permit for unspecified work.</td>
<td>N. Hall</td>
<td>No architect</td>
<td>T. Electric</td>
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<td>F1382</td>
<td>October 7, 1969</td>
<td>Permit for heating.</td>
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<td>N/A</td>
<td>K.B. Wamsley</td>
<td>Not given</td>
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<td>E79895</td>
<td>October 14, 1969</td>
<td>Electrical permit for dual plumbing.</td>
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<td>N/A</td>
<td>Wamsley Construction Co.</td>
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<td>P9251</td>
<td>March 14, 1985</td>
<td>Plumbing permit for water heaters.</td>
<td>Nikkei Kai Hall, Mr. Fukuhara</td>
<td>N/A</td>
<td>Yama the Plumber</td>
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<td>E26571</td>
<td>November 10, 1999</td>
<td>Electrical permit for temporary power pole.</td>
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<td>10STP1036</td>
<td>July 6, 2010</td>
<td>Re-roof flat built up cap sheet roof (with cool roof) Class A built up cap sheet, 30 sq tear off existing.</td>
<td>William Brandt, 1413 Michigan Ave</td>
<td>N/A</td>
<td>Mar Vista Roofing, Inc.</td>
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### Table 2: Santa Monica City Directory Listings for Japanese American Businesses and Institutions

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<td>114</td>
<td>Japanese Employment Agency</td>
<td>2815 Main St</td>
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<td>1921</td>
<td>115</td>
<td>Japanese Tea Room, South Hirano</td>
<td>33 Lorelai Ave</td>
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<td>1925</td>
<td>116</td>
<td>No listings under “Japanese”</td>
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<td>117</td>
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<td>1930</td>
<td>118</td>
<td>Japanese A B Day Work Company</td>
<td>2653 Main St</td>
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<td>Japanese Employment Agency</td>
<td>2653 Main St</td>
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<td>Japanese Reformed Church, Reverend Kichisuke Suzuki, Pastor</td>
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<td></td>
<td>Japanese School</td>
<td>2110 Corinth Ave</td>
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<td>1938</td>
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<td>Japanese Community Church</td>
<td>1913 Purdue Ave</td>
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<td></td>
<td></td>
<td>Japanese Free Methodist Episcopal Church, Reverend Junro Kobayashi, Pastor</td>
<td>1700 12th St</td>
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<td>Japanese Reformed Church, Reverend Kichisuke Suzuki, Pastor</td>
<td>11178 Massachusetts Ave</td>
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<td>Japanese School, Sadayo Ono</td>
<td>1824 16th St</td>
</tr>
<tr>
<td>1940</td>
<td>120</td>
<td>Japanese Church</td>
<td>1842 Beloit Ave</td>
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<td></td>
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<td>Japanese Community Church, Reverend Junichi Fujimori, Pastor</td>
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<tr>
<td>1952</td>
<td>121</td>
<td>No listings under “Japanese”</td>
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<tr>
<td>1954</td>
<td>122</td>
<td>Japanese Air Lines, H. Hirasaeva, resident rep eng dept</td>
<td>3000 Ocean Park Blvd</td>
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## Appendix A: Tables

### Table 3: Santa Monica City Directory Listings for Nurseries

<table>
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<th>Year</th>
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<tr>
<td>1911(^{125})</td>
<td>W L Armacost</td>
<td>Rose Ave, se corner of 6th St</td>
<td>Ocean Park</td>
</tr>
<tr>
<td></td>
<td>Golden State Plant and Floral Company</td>
<td>2029 Oregon Ave</td>
<td>Santa Monica</td>
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<tr>
<td>1915(^{126})</td>
<td>Armacost Nurseries</td>
<td>15th sw corner La Grange Ave</td>
<td>Sawtelle</td>
</tr>
<tr>
<td></td>
<td>Brentwood Park Nursery</td>
<td>2625 Main St</td>
<td>Ocean Park</td>
</tr>
<tr>
<td></td>
<td>Golden State Plant and Floral Co (largest nursery in this vicinity)</td>
<td>2029 Santa Monica Blvd</td>
<td>Santa Monica</td>
</tr>
<tr>
<td></td>
<td>Mountain View Nurseries</td>
<td>1044 2nd St, Santa Monica, and Venice AVE cor Trolleyway, Venice</td>
<td>Santa Monica and Venice</td>
</tr>
<tr>
<td></td>
<td>Santa Monica Nursery</td>
<td>Santa Monica Blvd, se corner 21st St</td>
<td>Santa Monica</td>
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<tr>
<td>1921(^{127})</td>
<td>Armacost Walter &amp; Co</td>
<td>Armacost Ave sw corner of La Grange Ave</td>
<td>Sawtelle</td>
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<tr>
<td></td>
<td>Golden State Plant and Floral Company</td>
<td>2029 Santa Monica Blvd</td>
<td>Santa Monica</td>
</tr>
<tr>
<td></td>
<td>Ocean Park Nurseries and Flower Shop</td>
<td>2627 Main St</td>
<td>Ocean Park</td>
</tr>
<tr>
<td></td>
<td>Santa Monica Nursery</td>
<td>21st St, southeast corner of Santa Monica Blvd</td>
<td>Santa Monica</td>
</tr>
<tr>
<td></td>
<td>Uehida and Company</td>
<td>Ballona Rd</td>
<td>Ocean Park Heights</td>
</tr>
<tr>
<td>1928(^{128})</td>
<td>EC Amling</td>
<td>1579 Bundy Drive</td>
<td>Sawtelle</td>
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<tr>
<td></td>
<td>HL Baake and Son</td>
<td>2717 Wilshire Blvd</td>
<td>Santa Monica</td>
</tr>
<tr>
<td></td>
<td>Baake &amp; Pitts Plant Co</td>
<td>2616 Sawtelle Blvd</td>
<td>Sawtelle</td>
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<tr>
<td></td>
<td>PG Campbell</td>
<td>2102 Broadway</td>
<td>Santa Monica</td>
</tr>
<tr>
<td></td>
<td>JS Esquivel</td>
<td>2351 Sawtelle Blvd</td>
<td>Sawtelle</td>
</tr>
<tr>
<td></td>
<td>CG Forsythe</td>
<td>649 Barrington</td>
<td>Beverly Hills</td>
</tr>
<tr>
<td></td>
<td>LW Gast Nursery Co</td>
<td>11375 Pico Blvd</td>
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<tr>
<td></td>
<td>Golden State Plant &amp; Floral Co</td>
<td>2029 Santa Monica Blvd</td>
<td>Santa Monica</td>
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### Appendix A: Tables

<table>
<thead>
<tr>
<th>Year</th>
<th>Listing</th>
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<tr>
<td></td>
<td>JD Hallam</td>
<td>1608 Montana Ave</td>
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<tr>
<td></td>
<td>Hart’s Flower Shop</td>
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<td>Santa Monica</td>
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<td></td>
<td>James Nursery</td>
<td>1107 Venice Blvd</td>
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<td>TY Kishi</td>
<td>2594 Wilshire Blvd</td>
<td>Santa Monica</td>
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<td>Machi Nishizawa</td>
<td>2238 Sawtelle Blvd</td>
<td>Sawtelle</td>
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<tr>
<td></td>
<td>OK Nursery Co</td>
<td>1947 Sawtelle Blvd</td>
<td>Sawtelle</td>
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<tr>
<td></td>
<td>Ocean Park Nursery &amp; Flower Shop</td>
<td>2627 Main St</td>
<td>Ocean Park</td>
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<td></td>
<td>Fred Raese</td>
<td>11285 Sardis Avenue</td>
<td>Sawtelle</td>
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<tr>
<td></td>
<td>Ernest Robert</td>
<td>646 Salt Air Ave</td>
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<td></td>
<td>Tillmanns &amp; Keeney</td>
<td>12104 Santa Monica Blvd</td>
<td>Sawtelle</td>
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<td></td>
<td>K Tsurumari</td>
<td>2357 Pontius Ave</td>
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<td></td>
<td>GO Van Hoesen</td>
<td>2254 28th St</td>
<td>Ocean Park</td>
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<td>Vatcher’s Nursery</td>
<td>11971 San Vicente</td>
<td>Brentwood Heights</td>
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<td>Jos Vaughan</td>
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<td>Westgate Nursery</td>
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<td>Naosaku Yamaski</td>
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#### 1936

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<td>PG Campbell</td>
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<td>Carl Hagenburger</td>
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<td>West LA</td>
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<td>George Harada</td>
<td>1900 Sawtelle Blvd</td>
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<td>Hart’s Flower Shop</td>
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<td>Mashiko Hashimoto</td>
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<td>Thomas Hume</td>
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<td>Ichisuke Tukuhara</td>
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<td>GO Van Hosen</td>
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<td>GT Yamada</td>
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#### 1940

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<td>HC Baake</td>
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<td>JF Bartlett</td>
<td>3333 Pico Blvd</td>
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<td>George Deguchi</td>
<td>2037 Barry Ave</td>
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### Appendix A: Tables

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<th>Listing</th>
<th>Location</th>
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<td></td>
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<td>3116 Pico Blvd</td>
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<td>Kakuji Harada</td>
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<td>Masahiko Hashimoto</td>
<td>1947 Sawtelle Blvd</td>
<td>West LA</td>
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<td></td>
<td>Paul J Howard’s California Flowerland</td>
<td>11700 National Blvd at Barrington</td>
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<td>Sadaichi Imada</td>
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<td>George Inagaki</td>
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<td>RF Kado</td>
<td>2914 Wilshire Blvd</td>
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<tr>
<td></td>
<td>Mrs. FK Kagayama</td>
<td>2020 Federal Ave</td>
<td>West LA</td>
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<td></td>
<td>Joe Kishi</td>
<td>2808 Wilshire Blvd</td>
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<td>K Komai</td>
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<td>Sasami Maeda</td>
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1947\(^{131}\)

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<td>Chester Baake</td>
<td>2616 Sawtelle Blvd</td>
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<td>Bay Cities Nursery</td>
<td>3116 Pico Blvd</td>
<td>Santa Monica</td>
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<td>EG Vatcher</td>
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Appendix A: Tables

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Attachment A: Maps

Map 1: Location map, subject property indicated at center (Source: Google Earth)

Map 2: Detail of location map, subject property outlined in red (Source: Google Earth)
Attachment A: Maps

Map 3: Location map, subject property in yellow (Source: Los Angeles County Assessor)

Map 4: Parcel map, subject property in red (Source: Los Angeles County Assessor)

1413 Michigan Avenue, Santa Monica, California
Attachment B: Historic Maps and Aerials

Sanborn Map 1: 1918, subject property outlined in red, shown prior to development with existing building (Source: Environmental Data Resources, Inc.)

1413 Michigan Avenue, Santa Monica, California
Sanborn Map 2: 1950, subject property outlined in red, shown prior to development with existing building (Source: Environmental Data Resources, Inc.)

1413 Michigan Avenue, Santa Monica, California
Sanborn Map 3: 1965, subject property outlined in red, shown after development with existing building (in yellow). Description of the building as a duplex on this map appears to be a mistake, as other records indicate the building was always used as a social hall and residence. (Source: Environmental Data Resources, Inc.)

1413 Michigan Avenue, Santa Monica, California
Sanborn Map 4: 1965, crop of previous, subject property outlined in red, shown after development with existing building (in yellow). Description of the building as a duplex on this map appears to be a mistake, as other records indicate the building was always used as a social hall and residence. (Source: Environmental Data Resources, Inc.)
Sanborn Map 5: 1986, subject property outlined in red, shown after development with existing building (in yellow) (Source: Environmental Data Resources, Inc.)

1413 Michigan Avenue, Santa Monica, California
Sanborn Map 6: 1986, crop of previous, subject property outlined in red, shown after development with existing building (in yellow) (Source: Environmental Data Resources, Inc.)
**Historic Aerial 1:** 1952, subject property outlined in red, prior to construction of existing building (Source: Environmental Data Resources, Inc.)
Historic Aerial 2: 1964, subject property outlined in red (Source: Environmental Data Resources, Inc.)
Historic Aerial 3: 1967, subject property outlined in red (Source: Environmental Data Resources, Inc.)
**Historic Aerial 4:** 1972, subject property outlined in red (Source: Environmental Data Resources, Inc.)
**Historic Aerial 5:** 1965, subject property outlined in red (Source: UCLA Air Photo Archive)
Attachment B: Historic Maps and Aerials

Historic Aerial 6: 1966, subject property outlined in red (Source: UCLA Air Photo Archive)
Historic Aerial 7: 1970, subject property outlined in red (Source: UCLA Air Photo Archive)
Attachment C: Contemporary Photographs

**Figure 1:** Subject property, parking lot and building, west elevation (center) and south elevation (far right), view northeast (McGee, 2018)

**Figure 2:** Subject property, south elevation, view north (McGee, 2018)
Attachment C: Contemporary Photographs

Figure 3: Subject property, south elevation (center) and east elevation (right), view northwest (McGee, 2018)

Figure 4: Subject property, south elevation, view northwest (McGee, 2018)
Attachment C: Contemporary Photographs

**Figure 5:** Subject property, west elevation (left) and south elevation (center), view northeast (McGee, 2018)

**Figure 6:** Subject property, south elevation, main entrance, view north (McGee, 2018)
Attachment C: Contemporary Photographs

**Figure 7:** Subject property, north elevation (left) and west elevation (center), view southeast (McGee, 2018)

**Figure 8:** Subject property, west elevation, view east (McGee, 2018)

1413 Michigan Avenue, Santa Monica, California
Attachment C: Contemporary Photographs

Figure 9: Subject property, north elevation, view southeast (McGee, 2018)

Figure 10: Subject property, north elevation, view south (McGee, 2018)
Attachment C: Contemporary Photographs

Figure 11: Subject property, north elevation (right) and east elevation (left), view southwest (McGee, 2018)

Figure 12: Subject property, east elevation, view northwest (McGee, 2018)
Attachment C: Contemporary Photographs

![Figure 13: Subject property, east elevation, view west (McGee, 2018)](image1)

![Figure 14: Subject property, east elevation, view southwest (McGee, 2018)](image2)

1413 Michigan Avenue, Santa Monica, California
Attachment C: Contemporary Photographs

**Figure 15:** Subject property, interior, social hall, view west (McGee, 2018)

**Figure 16:** Subject property, interior, social hall, view east (McGee, 2018)
Attachment C: Contemporary Photographs

Figure 17: Subject property, interior, social hall, view southwest (McGee, 2018)

Figure 18: Subject property, interior, social hall, view northwest (McGee, 2018)
Attachment C: Contemporary Photographs

Figure 19: Subject property, interior, kitchen, view northeast (McGee, 2018)

Figure 20: Subject property, interior, kitchen, view southwest (McGee, 2018)
Attachment C: Contemporary Photographs

Figure 21: Subject property, interior, storage room, view northwest (McGee, 2018)

Figure 22: Subject property, interior, hallway, view east (McGee, 2018)
Attachment C: Contemporary Photographs

**Figure 23:** Subject property, interior, east bathroom, view northwest (McGee, 2018)

**Figure 24:** Subject property, interior, west bathroom, view north (McGee, 2018)
Attachment C: Contemporary Photographs

**Figure 25:** Subject property, interior, hall closet in former shower stall, view north (McGee, 2018)

**Figure 26:** Subject property, interior, office, view northwest (McGee, 2018)
Attachment C: Contemporary Photographs

Figure 27: Ireito Monument in Woodlawn Cemetery, view south (McGee, 2018)

Figure 28: Ireito Monument in Woodlawn Cemetery, view south (McGee, 2018)
Attachment D: Historic Photographs

**Historic Photograph 1:** Subject property, view north, early 1960s (Source: Santa Monica History Museum)

**Historic Photograph 2:** Subject property, view north, undated (Source: Nikkei Jin Kai).

1413 Michigan Avenue, Santa Monica, California