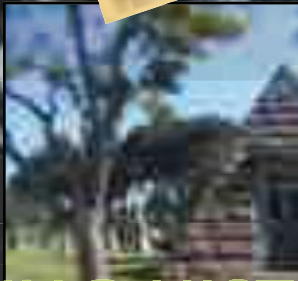


# WEST ADAMS MATTERS

August 2016 | ISSUE NUMBER 323



## LIVING HISTORY TOUR 2016



The Avenues



Volunteer Spotlight  
Paul and Paula Bryan



Living History Tour:  
Joe Ryan and How the Tour Began

The WAHA Matters newsletter is a publication of West Adams Heritage Association. Members and supporters of WAHA are invited to submit articles by contacting [news@westadamsheritage.org](mailto:news@westadamsheritage.org). Letters and articles will be subject to space restraints and may be cut for length. Articles will be published subject to the editors.

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- \* Discount on WAHA tours and advance notice of tours
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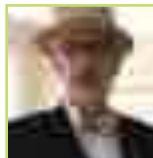
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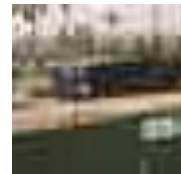
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# LIVING HISTORY TOUR 2016

## MAKING A DIFFERENCE:

### *The Bumpy Road toward Civil Rights, Social Justice and Equality*

Saturday morning, September 24

WAHA's annual Living History Tour takes place every autumn at the Angelus Rosedale Cemetery. Amid the elaborate headstones and monuments, costumed actors bring to life a group of fascinating residents from Los Angeles' earlier times. Visitors also learn the history of this cemetery, and the role it has played in the lives of generations of Angelenos.

This year's tour, slated for Saturday, September 24, has an especially timely theme, as we explore the tumultuous journey in this nation toward equal rights for all, regardless of race, gender, or religion. At this year's Living History Tour visitors will "meet" historic personages whose life stories reflect the fight for a variety of civil rights, including the right to live wherever one wishes, to vote, to equal treatment, and social freedom. Portrayals this year include a well-known suffragette who gave speeches across the state; an attorney who argued for equality in the armed services; a developer who established a resort town nicknamed the "Black Palm Springs;" a Japanese-American whose family was uprooted in 1942 and sent to a relocation camp, along with a lawyer who lobbied against these internments; one of the founders of First African Methodist Episcopal (FAME) Church; and one of the original owners of the Dunbar

Hotel on Central Avenue. Visitors will also meet Hattie McDaniel, who played a pivotal role in ending "racial covenants" that prevented people of color from living in some Los Angeles neighborhoods, including West Adams Heights. Angelus Rosedale Cemetery was founded in 1884, and is now home to many generations of Los Angeles's citizens, representing every race, faith, and creed. Each year, West Adams Heritage Association (WAHA) tells some of their life stories while touring the historic grounds and elaborately-carved monuments of L.A.'s first lawn cemetery. **Tickets go on sale in late July.** Early Bird prices (through September 12) are \$24 per ticket for WAHA members, \$30 for the general public. All tickets after September 12 are \$35. The tour usually sells out. Tours depart approximately every 25 minutes, beginning at 9:00 a.m.

Please note that this is a walking tour of the cemetery lasting approximately 2 1/2 hours, over uneven ground.

We invite your help. The tour is one of WAHA's signature events, and has become known as a compelling way to tell the diverse story of Los Angeles, from the 1850s to the present day. WAHA volunteers research and write scripts, cast actors, costume them, create graveside vignettes, and, on tour day, perform a myriad of tasks: bringing ice to stations throughout the cemetery, providing support to the actors, feeding volunteers, leading tours,



May 1942 by Dorothea Lang



March for Freedom (1963) from Newseum

## Transitioning from Paper to Digital

As you know, one of our major goals this calendar year is to transition the **WAHA Matters** Newsletter from the printed document you've received in the mail to one you are able to read online you receive a notice via email. By now, most if not all of you have had a chance to review the digital version of the newsletter and recognize that it contains all of the content of the printed version PLUS it includes FULL-COLOR photographs and many bonus features, such as:

- The ability to link directly to other online content such as photographs, articles and websites for more content, including the WAHA website.
- Click and enlarge FULL COLOR photographs for easy viewing or to see additional photographic content.
- Download the newsletter to any device and take it with you wherever you go.
- Allows printing of multiple copies of specific articles or the whole newsletter if you desire in FULL COLOR.
- An interactive document that will allow members to participate and share information, events and resources.
- All the old newsletters are now and will continue to be maintained on the WAHA website, so there will be no need for anyone to save all the old versions.
- This new digital format is much less expensive to produce and deliver to WAHA to members, both from a financial and manpower perspective. Every print copy of the newsletter costs roughly \$1.70 to produce and about \$1.50 to mail. Sending the newsletter in digital format saves the organization between \$1,000 to \$1,500 each month or approximately \$14,000 annually for 12 issues per year. In terms of the total budget for the organization, printing the newsletter consumes approximately 70% or more of most members' annual dues.
- In addition to the financial cost, a considerable amount of volunteer labor and time are required to prepare, label, seal, stamp and mail each newsletter to members. The financial and man-hour savings by not printing the newsletter can be reinvested in preservation efforts, additional web site improvements, tours or events.

The Communications Committee is now consistently producing and sending the newsletter electronically to every member with an email address. If for some reason you're not receiving the electronic format (Do we have your current correct email address?) or if you'd like to only receive the digital edition and opt out of receiving the paper edition, please contact me at [news@westadamsheritage.org](mailto:news@westadamsheritage.org).

Thanks,  
Reggie Jones

managing parking, and helping with the volunteer thank-you party. Not least: we need many helping hands to set up all of the props for the graveside vignettes early in the morning (starting at 7 a.m. or so...) AND striking the sets in the afternoon.

If you can help in any way, please e-mail us at [Volunteer@westadamsheritage.org](mailto:Volunteer@westadamsheritage.org). If you have questions about the tour itself, reach out to [tours@westadamsheritage.org](mailto:tours@westadamsheritage.org).



Cemetery photos on the cover: Michael Smith  
Above: Suzanne Cooper



# LIVING HISTORY TOUR: JOE RYAN

## Hey, Joe, What Do You Know?

*Editor's note: This story was first run in September 1999. It is reprinted here in its entirety.*

*This year at WAHA's Ice Cream Social on Donald Pemrick's beautiful property, I realized there are many interesting people in our association to write about. However, because of this month's Angelus Rosedale Cemetery Tour, let's focus on the man who started it, Mr. Joe Ryan. Joe Ryan was born in Seneca, Illinois, a town on the Illinois River 80 miles south of Chicago. He received his Bachelor of Science in Microbiology in 1969 at Northern Illinois University. He moved to San Francisco in 1974, where he met Chuck Roche a year later. Chuck decided to move to Los Angeles, and Joe followed. In 1984 the two gentlemen acquired their current residence, a wonderful, large house on South Manhattan Place, which is between Pico and Venice and Arlington and Western Avenues. This, I feel, is where our WAHA story begins.*

As WAHA member Martin Weil would say, Joe and Chuck's house is Mediterranean/Colonial Revival Style on the exterior with an Arts and Crafts interior. It was built in 1911 by the Althouse Brothers, Thomas and his younger brother, Daniel. The original owner was Thomas Bulter Henry.

As soon as Joe and Chuck walked into the front door of this house, they knew that they wanted it. At the time, the house was a board and care for 12 people, separated into different living sections. They bought it without even being able to go upstairs because people were still living there. As Joe said, it was a "filthy, horrible mess!!!" They had their work cut out for them. The large front porch had a roof with a top deck which had to be re-sloped to prevent water from seriously running towards the house and onto the living room ceiling and down the fireplace. There were major plumbing problems in the upstairs sinks and in the basement. The backyard was paved over for parking. On the first night the escrow closed, the two men immediately started sleeping in the house on the floor in sleeping bags to prevent theft of the house's precious built-in leaded glass and stained glass fixtures. Roughly, it took Joe and Chuck three years to bring the house up to its current showcase look.

Joe has always been interested in history. As an avocation, he spent many long hours studying historic



documents, with a special emphasis on Western U. S. history, particularly regarding Los Angeles from 1880 to 1920. He started the long process of researching their house, and he simply wondered if the original owner or the architects were buried in the nearby Rosedale Cemetery. He visited the cemetery and found out the original owner was not there; however, the Althouse Brothers were, with a sizable monument, surrounded by their relatives. Eventually Joe wondered what other historical figures were interred in the cemetery and set out to do more research.

Meanwhile, Joe had become the Vice President of the Los Angeles City Historical Society. The society was in need of an event and in the fall of 1989 Joe organized a tour for them at the then Rosedale Cemetery. He advertised it within the society with a single page flyer, and he also placed an ad for it in the WAHA Newsletter. Thus, his first Rosedale Cemetery Tour in '89 was merely Joe walking from grave to grave, pointing out final resting places of people like actress Hattie McDaniel, actress Anna May Wong, Harry 'Tim' Moore ("the Kingfish") and Alfred Eric Stuart Campbell, the "heavy" in many Charlie Chaplin films.

The following year Joe did the tour again, only this time it was a joint effort between the Los Angeles City Historical Society and WAHA. Therefore, 1990 was WAHA's first Rosedale Cemetery Tour, making 1999's tour (just for the official record), WAHA's 10th consecutive year.

After a couple more years ('91 and '92) with this format, Joe knew in his heart the tours weren't as entertaining as they could be. He wanted the history to come alive for the tour goers. So in 1993 steps were made to use actors to portray the deceased, to create the tour's current theatrical charm. Throughout the years, many of the "actors" have been familiar faces of WAHA, including (in alphabetical order - not order of importance) Fran Carraway, Rory Cunningham, Sarah Henderson, Steve Heywood, Peggy King, John Kurtz, Norma Latimer, Robert Leary, Don Lynch, Corinne Pleger, Dave Pleger, Noel Salisbury, and Alan Schoening, amongst others. In the beginning, the tour was advertised in the LA Weekly, the LA Independent and the Larchmont Chronicle. Nowadays, tour committees mainly work with a large mailing list of historical societies, preservation groups and interested individuals.

In 1993 Rosedale Cemetery was purchased by Angelus Funeral Homes and the official name of the Cemetery changed. As time marched on, Joe passed the "torch" of responsibilities for what is now named the "Angelus Rosedale Cemetery Tour" to Audrey Arlington, who organized the tour in 1997. This year the tour is co-chaired by Audrey Arlington, Don Lynch and Corinne Pleger.

On June 21, 1996 Joe and Chuck's grand house was declared Historic-Cultural Monument #625 by the City of Los Angeles. In case you are wondering, it is a long research process involving City Hall records, the Tax Assessor's Office for the

Chain of Title, the Los Angeles Public Library to research owners and builders, and many forms to fill out, which include written reports of historical findings and an architectural description. The forms are submitted to the Cultural Heritage Commission of the City Cultural Affairs Department which schedules hearings and reviews all information. Joe is proud to say he did this not only for his home but for 11 other structures as well!!! Yes, because of Joe's efforts, 12 houses here in West Adams have been declared Historic-Cultural Monuments. Four of them were old mansions on West Adams Boulevard, and most were

endangered. Joe was on the WAHA board for six years, along with six years on the board for the Los Angeles City Historical Society, and four years on the board of Windsor Square-Hancock Historical Society! Also, for five years ('92-'96), Joe organized the non-profit Los Angeles Community Reinvestment Group (LACRG). It was a coalition of five neighborhood organizations, including WAHA, to bring home loans into the West Adams area for low to moderate income individuals through Bank of America and Wells Fargo. These days Joe is a Microsoft Certified System Engineer, and he works on computer networks. He also keeps himself busy with his hobby of book binding. For the past four years he has enjoyed book

binding classes every Saturday morning at Collings Bindery on Larchmont Boulevard. His book bindings are a work of art and many grace his home. In fact, Joe has even taken the time to bind the WAHA Newsletters into impressive, handsome, hard-cover volumes. Maybe, some day in the new millennium, when we are all dead and buried at Angelus Rosedale, Joe's bound WAHA Newsletters will stand the test of time, protected by the Los Angeles Public Library, and will be used to research our very own WAHA stories for future portrayals on a future Cemetery Tour! MAYBE!

John Deaven



Photos Suzanne Cooper

# NEIGHBORHOOD SPOTLIGHT: THE AVENUES



The West Adams Avenues neighborhood was originally part of the larger Arlington Heights Township laid out in 1887 in the rural countryside west of Los Angeles's city limits. However, it was not

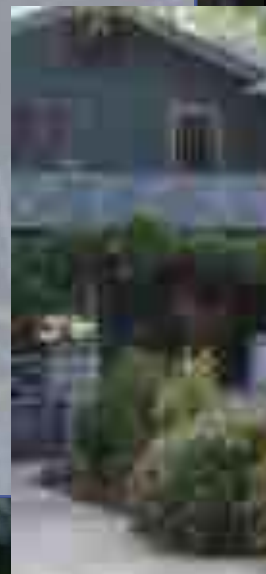
until the early 20th century that the neighborhood experienced its first development spurt, as an elite residential district north of Adams Boulevard, "West Adams Terrace."

Before WWI, famed architects like Charles Shattuck, Frank M. Tyler, Heineman & Heineman, and Hudson & Munsell designed many fine examples of Craftsman, Shingle, Colonial Revival, and Tudor Revival homes. In the 1920s, Norman, Mediterranean, and other eclectic revival architectural styles became popular, with builders erecting some duplexes and a few apartment buildings to house a growing population.

Construction of the Santa Monica Freeway created the northern border of what we call "West Adams Avenues" today. In the late 1990s, the West Adams Avenues neighborhood association was established to bring together several previously-existing block clubs and neighborhood watch groups under one umbrella. The organization has effectively worked to coordinate the many film productions in the neighborhood, and to improve the local park, renaming it the Benny H. Potter West Adams Avenues Memorial Park in honor of a longtime resident. It helped establish the West Adams Terrace HPOZ, which includes The Avenues, Kinney Heights and Gramercy Park.

Over the years the West Adams Avenues has been home to many notable Angelenos, including the Wilshire family (both Susan and her son Nathaniel built homes here), U.S. Congressman Gordon McDonough, architect Paul Williams' daughter and her family, and General Hilario Moncado and his Filipino Federation. The neighborhood has served as a location for many films and TV series including "Cheaper by the Dozen," the CBS TV series "Numb3rs," and HBO's "Six Feet Under." Indeed, the Filipino Federation mansion is now better known as "The Six Feet Under House"!

*by David Raposa*







*Photos: Reggie Jones*

# RESOURCES



I'm back! After a hiatus of some years I will again be writing the resources column that was quite popular with our members. Julien and Willie, who have been working on a major fixer on 28th, have sent me these recommendations. Although they used many workers, these are the only ones they would recommend. The rest were more of a headache or not reliable. Perhaps we can get their must miss list for a future newsletter. They recommend their builder, Effren Riviera at 818-482-0081.

Their handyman specializing in exterior painting is Guillermo Masia 323-214-6781.

Their new kitchen is gorgeous and they recommend Tres Hermanos for kitchen cabinetry. The contact is Freddy or Frank at 323-419-6902.

Their house had major foundation issues. After bids from several companies, they were pleased with the extensive work done by LC foundation at 818-564-5801 Nancy Senter recommends roofer Frank Lopez. She says his company has done tons of work in our neighborhood. They did her roof 25+ years ago, and again this year, at a good price. Nancy was pleased with a very clean job and that they did not leave a bunch of nails all over the ground. Contact Frank at 323-734-0441 or 800-443-2706, 2930 W. Florence Avenue, Los Angeles, 90043.

Louise Manfe has high praise for her roofers, Southeast Valley Roofing. They were the only company to come up with an effective way to insulate her roof and make her third floor usable all year round. Theirs was also the cheapest bid. She says they did a phenomenal job. Call Ignacio on 626-825-5798.

Your fellow Wahonians need to know who to trust with their beloved homes. Please contact me at westadamsgoddess@aol.com with your recommendations and stern warnings so they can be included in future newsletters.

Thank you.

Suzie Henderson



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*Suzie Henderson was a founding member of WAHA and is the current Events Chair.*

# LANDMARK GUTTED

## A West Adams Lost Landmark

Sometimes glorious historic jewels are wrapped in plain paper. Such is (was) the case with the former St. James Armenian Apostolic Church's Sanctuary, located at 3200 West Adams Boulevard. Built in 1957, the unadorned and blocky modern exterior of the church – designed to evoke in its shapes centuries-old cathedrals in Armenia – hides from clear view what was a splendid historical interior space. The St. James Sanctuary featured extensive murals on the walls and dome, gold leaf enhancements, copper niches, wood trim, wainscoting, and a mezzanine loft.

Unfortunately, despite city-imposed protections, the current owners of this historic building (the charter school organization Stem Prep Academy) gutted the Sanctuary's interior over the past few months. WAHA had successfully worked with the prior charter school's officials to create a plan whereby the Sanctuary would become the school's multipurpose assembly room to be preserved and ideally, restored. However, Stem Prep Academy decided instead to eliminate the Sanctuary in order to build a basketball court and gymnasium; this was done in spite of the advice of the Academy's own historic consultant's recommendation to retain and protect the historical character features. More importantly, this plan was concealed from the community, key city planners, the neighborhood council, and Council District 10 until it was too late to save anything.

The loss is doubly shameful due to the Sanctuary's association with Armenian heritage. Church architecture is always a symbol of the presence of the sacred in the everyday world. But for Armenians, the Church is also a sign of their survival and endurance in the world.

### What Can Be Done?

It is not clear if any of the interior is recoverable. Stem Prep officials admit they threw away the materials. UNNC's Planning & Zoning Committee voted to

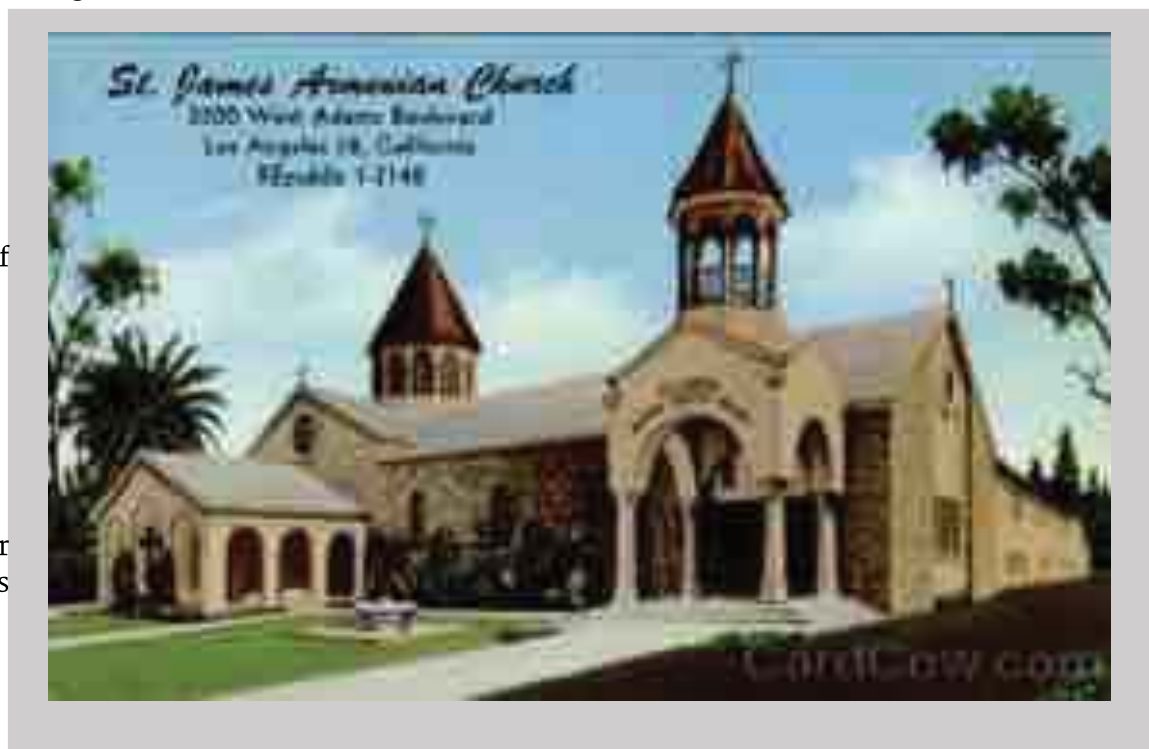
recommend to the neighborhood council's Governing Board that the school be censured. They also recommended that a nuisance revocation be initiated and that the Planning Department look into its own processes and procedures to determine how this happened and how to prevent such mistakes in the future. The Governing Board may take this up at its August 4th meeting or later in the year. UNNC has also asked the City to NOT issue a certificate of occupancy until the matter is resolved.

WAHA is also exploring options. It is clear that we have lost something significant. Between World War I and World War II especially, West Adams became home to thousands of refugees escaping oppressive regimes, prejudice, war, and even genocide. They found safe haven right here in West Adams, but now one piece of that history, cultural heritage and connection to the past has been erased.

The online version of this article provides a more detailed description and history of this West Adams cultural landmark as well as the details of the failures that led directly to the Sanctuary's destruction. You can find the online version at the WAHA website:

<http://westadamsheritage.org/landmark-lost> .

*Roland Souza is a current WAHA Board member.*



# PRESERVATION MATTERS

## What's In an Ordinance?

The first preservation ordinance in the United States was adopted by the City of Charleston, South Carolina in 1931. It gave the city the means to prevent the destruction of its historic housing stock. There are currently approximately 2300 ordinances throughout the United States. Here in Los Angeles there are two Preservation Ordinances that shape our ability to protect historic resources, the Cultural Heritage Ordinance (which designates individual properties and sites) and the HPOZ (Historic Preservation Overlay Zone) Ordinance found in the Los Angeles Municipal Code (which creates historic areas of historic properties or "zones"). The strength of a preservation ordinance can be found in its language that protects historic properties through a design review process and the ability to prevent demolitions. Strong local preservation ordinances require that City staff or special local commissions review requests for building permits to ensure that proposed alterations of designated structures conform to preservation standards. They also give the city the power to deny permits for inappropriate alterations or demolitions.

Los Angeles' first historic preservation Ordinance was adopted in 1962. It was the result of a small group of volunteers who began meeting in 1958, consisting of members of the Los Angeles chapter of the AIA (American Institute of Architects) historic buildings

committee. They were alarmed at the accelerated loss of historic buildings in the post war building boom. The AIA Committee and the City's Municipal Arts Commission began working on an Ordinance that would create a citizens' board to survey, identify and protect historic sites throughout the City. The Leonis Adobe, under immediate threat of demolition, was HCM #1 (Historical Cultural Monument), nominated at the Commissions first meeting. As a result of its being designated, it was ultimately saved from the wrecking ball. Originally the Board had the unilateral power to declare Historic Cultural Monuments but in 1980 a code amendment made designation subject to confirmation by City Council.

This Los Angeles Ordinance pre-dates New York's passage of its landmarks preservation law. New York's law was triggered by the public outcry when Pennsylvania Station, a Beaux Arts masterpiece, was demolished.

Similarly, the preservation movement in Los Angeles was given a wake up call upon the surprise holiday demolition of the Childs Mansion in 1979, which for years had been a home for orphans run by the Children's Home Society and then purchased by the LAUSD (Los Angeles Unified School District) which took no hesitation in demolition. A sympathetic owner was supposed to be sought for its sale. To this day, at the southwest corner of Arlington and Adams, trailers occupy the parcel where this stately mansion once



*Penn Station: Library of Congress*



*Leonis Adobe: City of L.A. Cultural Heritage*

stood. Los Angeles second preservation Ordinance, creating Historic Preservation Overlay Zones (HPOZs), was established in 1979 as section 12.20.03 of Los Angeles Municipal Code. It was amended significantly in 2004 after a series of meetings with sitting HPOZ Board members followed by public workshops. At that time, the concept of “conforming work” was introduced which created a simpler level of review for exterior changes that returned a property to its appropriate historic character defining features or for ordinary maintenance. Conforming work is the purview of the HPOZ Board who is the decision maker. The second level of review is a CCMP (Certificate of Compatibility) or COA (Certificate of Appropriateness) in which instance the Board recommends to the Director of Planning (or his designee) and the Director of Planning makes the decision, which may be appealed to the Area Planning Commission. Infill projects, accessory structures, or significant additions would come under this level of review. The HPOZ Ordinance is of great interest to West Adams, as we include nine HPOZs and a Specific Plan, which functions in many ways as an HPOZ, within our boundaries. The Planning Department is proposing changes to this Ordinance and met with representatives of WAHA to provide a heads up prior to the July 7 and July 9 open house/public hearings. Members of WAHA’s Preservation Committee attended the workshops and will be making comment (due August 11.) We urge you to take a look at what changes are being proposed. The Ordinance changes can be viewed at [www.preservation.lacity.org](http://www.preservation.lacity.org). Comments can be sent to [blair.smith@lacity.org](mailto:blair.smith@lacity.org). Please cc: [preservation@westadamsheritage.org](mailto:preservation@westadamsheritage.org).



Childs Mansion : WAHA Archives

The HPOZ rules are extremely important to West Adams in our mission to preserve and protect our architectural heritage. Many WAHA members live within HPOZs or would like to have an HPOZ established in their neighborhood. Numerous WAHA members serve on the HPOZ Boards. One proposed change would allow for a seven member Board to serve two or more Preservation zones, which may have separate Preservation Plans. Currently the Board known as “the Triplets” consists of seven members who administer three HPOZ areas: Windsor Square, Windsor Village and Wilshire Park. This Ordinance change would codify such a practice. The existing Ordinance calls for a five person Board, three of whom live in the neighborhood. If you increase the Board to seven and have multiple areas to administer, you have changed the relationship of the Board to the grass roots community. I question the wisdom of this change. One of the strengths of design review lies in the community-rooted nature of the five-person Board. This proposed change may dissipate local participation and community based knowledge in Board decision-making.

Another proposed change creates two levels of “conforming work” minor and major and introduces new fees for the major conforming work category. Minor conforming work (which triggers no fee) is proposed for normal maintenance, rehabilitation and restoration projects. We would hope that would include Move-on projects, the moving of historic structures (which cannot be feasibly restored on their original site) from the period of significance on to vacant lots within the Zone. Small additions, construction of small structures, modifications to accessory structures and the resolution of code enforcement orders would be classified as major conforming work and would have an accompanying fee. The proposed changes also improve regulations for the review of conforming work on non-contributing structures.

West Adams is very fortunate to have the protections that HPOZs (and HCM designations) afford. Our mission includes expanding those protections within WAHA’s boundaries working with area residents. We also are committed to sharing experiences within existing HPOZs to create better accountability and address consensus identified issues such as the consistent enforcement of existing ordinances.

*Jean Frost is the current Preservation Committee Chair. Contact her at [preservation@westadamsheritage.org](mailto:preservation@westadamsheritage.org).*



# VOLUNTEER SPOTLIGHT

## PAUL AND PAULA BRYNEN

Paula Brynen and Corinne Pleger were very close friends for quite a long time. When Corinne was President of WAHA, she asked Paula and Paul if they could assist with the Living History Tour and the subsequent Holiday Tour. The Brynens do not live in West Adams, but because of the life-long friendship they had with the Plegers, they readily accepted the invitation to participate in the WAHA community and have remained active participants ever since.

### *How did you get involved with West Adams?*

**Paul:** Corinne invited us to the Living History Tour as guests and then later she needed help so we started volunteering as a shepherd and sweep.

**Paula:** From there we were asked to be shepherds for the Holiday tour. We've been doing that now for about 20 years. I met Suzie Henderson through Corinne; Suzie was the events chair on the WAHA Board so Suzie started asking us to help, too. Paul's been barbecuing at the 4th of July picnics and I help at the table every year. We now volunteer at nearly all of the WAHA events.

**Paul:** And I've been dead twice...

**Paula:** And yes, he's twice been a character on the Living History tour at Angelus Rosedale Cemetery. It has been one friendship that blossomed into many friendships. And this year Suzie asked me to be on the WAHA Board so I joined and am now Board Secretary. WAHA kind of roped us in and now we can't escape but it's been a lot of fun.

### *So you do a lot of volunteering for WAHA...*

**Paula:** The three goals of WAHA are preservation, education and community and we fit really well into the community part. There are so many people we've become good friends with - Suzie and Don Henderson, John Patterson and Jeff Valdez, Audrey Arlington, Rory Cunningham and David Pacheco, Don Lynch, Suzanne and Frank Cooper, and more. WAHA is truly a part of our social network

**Paul:** It's an interesting community, very diverse, and very accepting.

**Paula:** We also do a lot of other volunteer work in the



community and I've recruited some WAHA members to help with those efforts.

### *What do you enjoy about being in WAHA?*

**Paula:** I love learning about the homes and seeing how people decorate, but what I really enjoy are the people and the social aspect. The people in West Adams are very warm and friendly. I've recruited a number of my friends who aren't in WAHA to help volunteer on tours and they've found the same thing.

**Paul:** One of the things I enjoy as a participant in the Living History tours, it's a team activity and it's relaxed. There's someone to help you with anything you need so that the event is successful. Also, to see the graciousness of the homeowners who open their homes for the Holiday tour makes it a lot of fun and a very pleasant experience. I also do volunteer work with other organizations and it can be a completely different experience. With WAHA, you're involved in a mission you can respect and your work is really appreciated. It's a very fun place to volunteer.

**Paula:** As a Board member, I've had the opportunity to learn a lot about WAHA's preservation activities. It is fascinating how active WAHA is and how much work goes into being effective with the preservation effort. It's quite impressive.

But the best part about being in WAHA is you get to know great people. We have even used some of the services from WAHA members, the most important being John

Patterson and Jeff Valdez (Inspired Living Interiors) who are brilliant. I spent 20 years with a small, ugly kitchen. Jeff and John knew how to remodel it while maintaining the integrity of a 1926 home. Now it is the first thing we want you to see because it's so beautiful. It adds to the value of the house without it looking like a modern kitchen in an older home. And as an added and significant benefit, we became close friends.

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**IN ESCROW**

Harrand Heights Four — David Raposa

View Park Character Home — Adam Jansiro

**SOLD**

Turned Late Victorian is the Charles Victor Hall/Unit — David Raposa (Seller), Adam Jansiro (Buyer)

Lafayette Square Spanish — Ed Mann (Buyer)

Hollywood Dell — Contemporary Mediterranean near Lake Hollywood Reservoir — Ed Mann and David Raposa (Sellers)

Jefferson Park Garden Compound — David Raposa (Buyer) — Debra, Krista, Vin Giller & Michael (Sellers)

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## PRESIDENT'S MESSAGE



In this issue of the WAHA Newsletter you'll notice an announcement for the 2016 Angelus Rosedale Cemetery Living History Tour. I thought it would be a good time to take a look back at the origin and history of the tour itself. Before I resided in West Adams, I attended one of the WAHA monthly pot luck gatherings at Joe Ryan and his partner Chuck Roche's home. I thought it was an extraordinary house and it made me believe I wanted to live in one of West Adams's historic architecturally significant houses. They lived in a spectacular 1911 house built for Thomas Butler Henry by the Althouse Brothers (Thomas and Daniel). Joe had always been interested in history and, in researching the house, he wondered if the original owner or the architects were buried in the nearby cemetery. After visiting the cemetery he didn't find the original owner, but did find the Althouse Brothers, their sizable monument and their relatives all in the family plot. Joe's curiosity and his interest in history drove him to also research what other LA historical figures were interred in the cemetery. In the fall of 1989, Joe was involved with the Los Angeles City Historical Society (LACHS) and he organized a tour at the then

Rosedale Cemetery. He advertised it with a flyer to the LACHS and he also placed an announcement in the WAHA Newsletter. This first tour was merely Joe walking from grave to grave, pointing out final resting places of people like pioneer Jessie Benton Fremont, actress Hattie McDaniel, actress Anna May Wong, the Rindge family who owned Rancho Malibu, Phineas Banning (developer of LA's harbor) along with his family plot, and Mary Andrews Clark & the Clark family plot. The following year Joe did the tour again, and this time it was a joint effort between WAHA and the LACHS, so 1990 actually counts as WAHA's first Cemetery Tour. This walking format lasted a few years but it was sort of dry and predictable with the same routes and the same grave sites and the same monuments. Joe realized these tours weren't as entertaining or as lively (pun intended) as they could be. He had read about a cemetery tour back east which used actors to make the historical figures come "alive" for tour goers and he liked this idea. In 1993 Rosedale Cemetery was purchased by Angelus Funeral Homes and the official name of the Cemetery changed. The same year reenactors from WAHA's membership were used to portray a selection of the deceased, thus creating the tour's current format and the new name of "Angelus Rosedale Cemetery Living History Tour." (Guess who played John Bradbury in the 1993 tour!)

Joe passed the "torch" for the responsibilities for the Living History Tour to Audrey Arlington, who chaired the organizing of the tour in 1997. At various times since then, besides Audrey Arlington, key players in organizing the tour have been Lisa Berns, Leslie Evans, Lyn Gillson, Don Lynch, Corinne Pleger, Cat Slater and Lindsay Wiggins.

Now in 2016 WAHA is lucky to have a very capable, committed and competent committee hard at work putting together what promises to be a great tour. The tour committee includes Elizabeth Fenner, Laura Meyers, Lisa Raymond, Rina Rubenstien, Michael Sonntag, Lana Soroko, Marius Stelly, Christie Webb, Carrie Yutzy and a variety of others. You may want to book tickets on this tour early since it's usually a sell-out. And if you have any questions on the tour, I am sure any of the committee folks will be happy to entertain you with stories about what's coming on this year's tour.

Now on to introduce Martin Weil to those of you who may not know him. Martin was a restoration architect and a long time West Adams resident. He was an expert in historic design, material and colors, and he specialized in restoration of landmark historic homes. He owned the only existent Greene & Greene house (the Lucy E. Wheeler House) in Los Angeles, which dates to 1905, a period when the Greene brothers were living here in West Adams prior to their move to Pasadena. Martin passed away in February 2009. For his complete obituary, see [www.westadamsheritage.org/read/866#sthash.qpKtkSBj.dpuf](http://www.westadamsheritage.org/read/866#sthash.qpKtkSBj.dpuf),



where you can read what was published in the WAHA Newsletter.

I first met Martin on a Sunday in the mid 80s when I was a docent at Hollyhock House. I came into the living room from the back of Hollyhock House. I immediately spotted a strange man digging a hole into the wall of the room with a pocket knife. I ran over confronting him in my loudest and sternest voice, “What in the hell do you think you are doing?” At that moment the LA City historic home curator, Ginny Kazor, stepped into the living room and introduced Martin, who had been digging into the wall to determine if there were any original finishes buried under the layers of newer paint. This was obviously during the planning for the restoration of the living room along with the recreation of the majority of the furniture all of which is still visible there today.

Martin wrote columns for local papers and graciously gave WAHA permission to publish a series of columns about historic architecture. In this edition of the newsletter we are reprinting one which may be of interest to our members, dating to May, 1997— a bonus feature in the digital version only. I suspect many of our members might not have seen the column back then. And even if you have, I think it’s a good review of what kinds of styles we see here in our neighborhoods.

With that I conclude my message for this month. Have a good summer and we will see you at the Ice Cream Social on Sunday August 14, 2016.

*John Kurtz can be reached at [president@westadamsheritage.org](mailto:president@westadamsheritage.org).*

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# WHERE'S AJ'S HAT?



***This month's answer:***

## ***The Packing House in Anaheim, California.***

This is the first and, after the vast volume of complaints we expect to receive, perhaps last edition of "WAHA Dudes Do Dinner": A monthly chronicle of West Adams guys gathering to eat, talk and howl at the moon. We usually meet locally, but are open to all Southland eateries that are architecturally relevant or have a storied history. The dudes in attendance this time are Adam, Joe, Dave, and yours truly, AJ. I'll be your server tonight. Tipping is verboten, which is a German word that means "very boating." No? Okay. We chose the *Packing House* in Anaheim, so named because it used to be an actual packing house. Clever, huh? It was built in 1919 for farmers to box and ship their citrus to frostbitten souls back east suffering from scurvy and goosebumps (A heartbreaking condition. Same for scurvy). How do you get there? Head to Disneyland, and turn left. We took a longcut down Broadway to Anaheim's Colony Historic District and spotted the Carnegie library, a Classical Revival building listed on the National Register of Historic Places. We also drove through the "tree streets" of Sycamore, Elm, and Pine to see several standout Craftsman homes. Adam (he's a real estate man) pointed out a 1913 Craftsman on Olive Street that was THE most intact Craftsman he's ever seen. It still had furnishings belonging to the original owner — from linens to furniture to dish ware.

After the house ogling we circled back to our destination. The *Packing House* is now a "food hall" featuring more

restaurants than a small town phone book, with every cuisine imaginable. The restored building still has several historical features; like wide plank wood flooring, sawtooth skylight windows, and an old-time safe with a vault so big it now houses the 4-seat Film Farm Silent Movie Theater. There's also plenty of entertainment, and by that I mean people watching.

We settled into the Sawleaf Vietnamese Café for big bowls of Shrimp and Beef Pho, and Banh Mi sandwiches. Afterwards, we visited Hans Homemade Ice Cream where Joe held up the line by ordering a malted, just like a little boy. He's so cute.

The best part about these meet ups are the stories. This group of dudes has been around the block, and in the case of Joe and Adam, around the world. Several times. Joe and his lovely lady Lara just returned from a drive to Puerto Vallarta to attend a wedding. Yes, they DROVE. "Just buy the insurance," he said. "No big deal." You see, Joe is a real life "MacGyver." Give him a paper clip, glue, and a day-old bagel and you'll have a liquid rocket booster. Those skills come in handy should the axle break in two on a dirt road in Sinaloa. To that Joe would say, "I got this." Fortunately, nothing did break down except his resistance to a locally produced spirit he called moonshine tequila.

I'm just getting to know Dave, but his backstory includes a hearty Midwestern upbringing sullied by years of working in the film business. If you perused the June issue of this fine newsletter you may have read about Dave, his wife Gisa, and their daughter Adele who were featured in the Volunteer Spotlight section.

Adam shared a story about his youthful infatuation with the Moscow Circus Bears. During his London college days he got a wild hair to visit their training facility, so he hopped the Trans Siberian Railway to the city of Vladivostok. Want to know the meaning of boring? Travel through nine time zones with nothing to see but snow, blinding snow, and "DEFCON-4 the world is ending" snow. At



# UPCOMING EVENTS

Don your summer whites and join your friends at the fabulous 2016

## **WAHA Ice Cream Social**

on Sunday, August 14 from 2-5 p.m. at 1815 Buckingham Road. Don't miss this opportunity to see the lovely garden at the home of Jeffrey and Patricia Baum.

Live Ragtime music will be provided by Randy Woltz and Sheila Murphy-Nelson. Step back in time and enjoy a summer afternoon of ice cream, sweets, libations and old fashioned games and cake walks.

Volunteers are needed to provide cookies and cakes for cake walks, as well as serve ice cream, set up or clean up. Please contact Suzie Henderson at [events@westadamsheritage.org](mailto:events@westadamsheritage.org) to help.



**Saturday, September 24, 2016**

## **Living History Tour**

Tours depart approximately every 25 minutes, beginning at 9:00 a.m.

Early Bird prices (through September 12)

\$24 for WAHA members, \$30 for the general public.

All tickets after September 12 are \$35. The tour usually sells out.

**Tickets go on sale in late July.**

**Sunday, September 11**

## **September Potluck**

4:00-7:00 p.m.

2103 W 28 in Jefferson Park.

Please join us at Julien and Willie's home at h. They have done a fabulous update of a previously neglected and remuddled Frank M. Tyler house. Many of the recommendations for workers in the resources column this month are from this house, so you will have a chance to see the work and talk to the owners about their experiences.

Bring a dish to share. WAHA provides the drinks and a warm welcome

## **Classified Ads**

To have your classified Ad placed in this newsletter, please send your proposed Ad to [news@westadamsheritage.org](mailto:news@westadamsheritage.org) no later than the first of the month prior to the month of publication of the Ad.

# 4TH OF JULY PICNIC



Photos: David Pacheco

# THINKING OUTSIDE PANDORA'S BOX

*Way back in the last century, December 16, 1992 to be exact, I purchased a beautiful house in North Jefferson Park. Back then we called that area "The Bungalows," which I still feel is a far more quaint name. Yet I digress, in truth the house was NOT beautiful when I bought it, it was a WRECK! A wreck with great bones and, if you continue reading, you will find out that those bones may have had Leukemia. The otherwise capable editors of the modern "West Adams Matters" have asked me if they could rerun some of the article that I had written back in the dark ages. So, if you can withstand my often snarky and usually irreverent sense of humor, I will continue to add to "Pandora's Box." Although I no longer live in the house, it is now a capable and primarily restored rental on a lovely block and is a contributing member of the city's 2nd largest HPOZ.*

*The following "Pandora's Box" was first published in the WAHA Newsletter in October 1995 and will explain far more than you may want to know. Enjoy.*

## Ready for that Close Up

Summer is the time of year when I shovel out more money than I possess and throw it into the cash registers of building centers throughout the Southland. This is done via middlemen commonly known as construction crews. I find the term "Embalmers" more apt when describing my house, henceforth known as Pandora's Box.

My first summer in Pandora's presence saw the removal of the roof, a minor contingency in the bank's loan to me. When stripped of legalese, the loan papers read something like this: "If you don't get a new roof in the next few months, we will cancel your loan, take your house, ruin your credit and



embarrass you in front of your friends and family." Not needing any additional help in embarrassing myself, I complied. So, off came the top of Pandora's Box and we all know the rest of THAT story. I'll spare you the grim details of all the horrors to follow. But suffice it to say that the new roof failed its first test in the very, very wet winter that followed.

Last summer I invited the embalmers to do some major reconstructive surgery on Pandora. "Out with the new, in with the old!" became my battle cry. Fourteen louver windows were removed and 17 salvaged windows went into the gaping holes. Alright, I put in more windows than I took out. But now I can see my way to the refrigerator at midday without the aid of artificial light. True to form, each time a wall was exposed, so was extensive termite damage, dry rot, and general decay. But the embalmers did a terrific job reconstructing the back of the house from the foundation (which they had to jack up) to the new roof.


This summer saw a complete exterior make-over. Mary Kay herself would have been proud. We started with the front porch, which had been completely enclosed sometime in Pandora's infancy — creating an effect somewhat like the practice of foot binding. The enclosure came off and a salvaged oak door and matching stained glass side lights were put into the long-forgotten front entryway.

Suddenly, there was an echo of the original facade. The embalmers were working their magic and once again my bank account was dwindling. Pandora's skin was scraped, sanded and peeled of the weathered scars of her long post-adolescence. Pockmarks which could not be abraded away were filled with Bando,

the homeowners' version of collagen. With a generous layer of pale base (AKA primer) Pandora was ready for some blush on her cheeks. Her rouge however would be in shades of green. OK, OK... I can come up with a more lyrical description for green makeup. How's this? Deep emerald-smoke wraps Pandora's top floor and dormers, which rest on a generous expanse of verdigris-moss, separated by a belt of butter-cream. Framed by the same butter-cream, the windows are kissed with bright brick red! Yes, it sounds a bit like a fashion model on her way to Miss Kitty's. Just for good measure, Pandora's new porch floor was stained and varnished to match the front door. I like to think of it as a pedicure. As the embalmers pack up the tools of their trade, I stand (with empty pockets) looking at Pandora's radiant new retro look, and realize how shabby my yard looks.




*Rory Cunningham first moved to West Adams during the real estate bubble of 1989 and has added to his land holdings in nearly all of the bubbles since.*



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# Craftsman and Craftsmanesque Houses

In Southern California the term “Craftsman” has been adapted to describe most residences built between 1900 & 1920. While most of these houses share some common distinctive features and materials, many of the structures incorporate architectural elements contrary to the aesthetic philosophy of the Arts & Crafts Movement. The degree to which a building embodies the Arts & Crafts philosophy and aesthetic determines whether a home should be described as a Craftsman or Craftsmanesque style house.



The architectural features shared by both types of houses include prominent roofs with wide overhanging eaves projecting 2' to 4' from the face of the building, and roof coverings of wood shingle or rolled roofing. The covering for the exterior walls is wood clapboard, wood shingles or a combination of the two. The popular colors of the stain or paint used on the exteriors are deep browns, reds, greens and ochre. The street façade is dominated by a large front porch. The roof on projecting porches, or the upper stories above recessed porches, are supported by large wood, brick or river rock columns. Masonry materials such as clinker brick, cast concrete, river rock or dressed stone were used extensively for foundations, chimneys and porches. Front doors were oversized and always finished with varnish or shellac rather than being painted.

Houses more representative of the pure form of the Craftsman style can be distinguished by the integration of the total design. The configuration and massing of the house are well defined and restrained. There is a reliance on subtle proportions, details and color to modulate the architectural composition. The materials used are natural with a minimal use of molding or other historic detailing. The color palette is

focused on rich earth tones used in monochromatic or complimentary color combinations. Stains were favored over paint to finish wood features. The result was a house possessing an organic quality and a strong relationship to the land. In contrast, Craftsmanesque residential design incorporates complex forms, relies more heavily on historical architectural details and emphasizes contrast over subtle relationships. The more flamboyant examples of Craftsmanesque design perpetuated many aspects of nineteenth century design, rejected by the Arts & Crafts Movement. Craftsmanesque was often ostentatious and less disciplined versus the simplicity which characterizes Arts & Crafts design.

## Roofs

The difference between the two is apparent in the design of the roof. Both styles featured roofs with extremely deep eaves supported by large wood brackets. The massing of the roof on a Craftsman house was more straight-forward and relied on only a few elements to achieve the design. The pitch of the roof was generally quite low, often providing no room for an attic. The barge boards, outriggers, brackets, beam ends and joist tails were left plain. The pleasing proportions of the members and the manner in which they were joined together were the main features of the design.

In contrast Craftsmanesque roofs were more angular and complex. The roofs often featured numerous gables and cross gables which create a lively profile. The excitement of the roof configuration was heightened by the use of framing members with ornate details. Barge boards, rafter tails, and beam ends were often embellished with decorative details or moldings having a historical reference. The gable ends on the low pitched roofs of Craftsman houses were embellished with louvers or a lattice screen providing ventilation for the attic. Craftsmanesque houses with higher pitched roofs had additional living area in the



attic. The use of the dormers not only added complexity to the roof line but provided additional gable ends for decoration. The composition of the gable ends often included the use of decorative windows and materials different from those used on the lower walls. The most popular motif for gable ends was half timbering reminiscent of English medieval architecture.

## Chimneys

Chimneys made of brick, river rock, dressed stone or cast concrete units were an important feature of the exterior. In most houses the flue for the kitchen stove and the flues for the fireplace in the dining room were in the same chimney. In larger houses there was a separate chimney for the kitchen stove and the living room fireplace. In most cases the fireplace would be located on an outside wall and the chimney would project from the face of the building. These chimneys provided an opportunity to use decorative masonry material. Clunker brick and river rock were two of the most novel substitutes for more traditional masonry. While one was natural and the other was manufactured, they both have an organic quality

that appealed to the Arts & Crafts perspective. The use of river rock provided an inexpensive local material to replace more costly stone which had to be imported to South California. Its use fit into the Arts & Crafts philosophy of using natural materials indigenous to the region. Clunker brick had traditionally been a waste product. They are bricks which had burned or distorted after being stacked too close to the fire in the kiln. The irregular shape created an exciting abstract composition when the clunker bricks were used by themselves or in combination with other types of masonry.

Cast stone made of concrete provided the opportunity to create a replica of any carved, dressed or undressed masonry the architect or homeowner desired. This material was primarily used in Craftsmanesque houses. Cast stone represented everything the Arts & Crafts Movement disliked in late nineteenth century technology and design. The manufacturers of a cast stone element required sophisticated technology and skill but created an object the Arts & Crafts Movement believed was inherently dishonest, because it imitated a natural material and it substituted machine technology for hand craftsmanship.



*Martin Weil's Greene and Greene house*

*Photo: Reggie Jones*

# Craftsman and Craftsmanesque Houses (Continued)

## Walls and Windows

The exterior walls on Craftsman houses were usually covered with wood shingles or clapboard without the use of wood moldings and trim pieces, thus creating a smooth uninterrupted skin which did not detract from the building configuration.

In contrast, the exterior walls of Craftsmanesque houses were treated in a manner that created a complex composition. The basement, first, second and attic floor walls were separated by moldings so each level was articulated. The effect was often heightened by using different wall covering materials on each floor. The basement or crawl space had masonry walls/foundation with cripple walls covered with wood siding or shingles, in most cases forming a flared skirt. The first and second floor walls were often covered with clapboard on one floor and shingles on the other. The attic gable walls were likely to be stucco. The different wall coverings were stained or painted contrasting colors. The wood trim would be painted another shade. Window sashes were often painted to contrast with the trim on the house. The use of a rich variety of materials and colors gave the exterior of a Craftsmanesque house a sense of complexity.

In contrast, Craftsman houses tended to be much more subtle. The walls were usually stained one color. The trim was stained or painted in a complimentary or similar color with little contrast against with the walls. Windows were painted or stained to match or contrast the trim. In some cases the entire

exterior was monochromatic. The total effect subordinated the individual elements to the overall composition.

Casement windows were used on a regular basis in Craftsman houses. The subordination of the mullions to the overall design of the windows is typical of the Arts & Crafts aesthetic.

In contrast, double hung sash windows were used more often on Craftsmanesque houses. There were a wide variety of shapes, sizes and mullion details which added to the animation of the exterior. Beveled, leaded and colored glass were regularly used to accent transom windows, sidelights and glazed front doors. Colored glass windows on the staircase were popular in more expensive homes.

While different types of ornate glass was generally not a component of Craftsman houses. A leaded stained glass window was often added to achieve a special effect. Greene & Greene favored designs influenced by Japanese art while Frank Lloyd Wright favored highly complex abstract designs.

By the time World War 1 had begun the Arts & Crafts style was losing favor. The movement which had been so influential for over fifty years was being eclipsed by both the modern and the traditionalist movements. By the beginning of the 1920's eclecticism and the return to historicism had captured the attention of Angelenos. The high minded ideals of the Arts & Crafts movement could no longer compete.

*Martin Weil was a restoration architect who restored Greene and Greene's Lucy E. Wheeler house. He died in 2009 and his obituary is available on the WAHA website: [www.westadamsheritage.org/read/866#sthash.qpKtkSBj.dpuf](http://www.westadamsheritage.org/read/866#sthash.qpKtkSBj.dpuf),*

# MURPHY OIL SITE UPDATE

The Zoning Administrator has ruled AGAINST Freeport McMoRan Oil and Gas's (FMOG's) proposal to install a CEB 800 natural gas burning flare to burn 400,000 cubic feet of gas per day at the Murphy Drill Site at 2126 W Adams Blvd. FMOG has filed an appeal to try to overturn the decision. In his ruling issued on June 30, 2016, Zoning Administrator (ZA) Charles Rausch of the Los Angeles Department of City Planning declared in strong language that installation of a flare for the first time ever at the Murphy Drill Site would constitute "an industrial use" that belongs in an "industrial zone not in an R4 residential zone." Mr Rausch also argued that an environmental review under the California Environmental Quality Act (CEQA) should have been performed.

FMOG filed their appeal of this decision on July 14, 2016; they wish to reverse it to allow installation of the flare and evade environmental review under CEQA. The appeal will be heard by the South Los Angeles Area Planning Commission (APC). The South Los Angeles APC must provide at least 24 days advance public notice before the hearing date. The earliest legally possible hearing date would be August 9, 2016. It is more likely to be heard in late August or September.

WAHA will provide updated information on the scheduling of the hearing by email and in the next WAHA Matters newsletter.

The UNNC Neighborhood Council is expected to have the case on the agenda of its **Planning and Zoning Committee on Wednesday, August 3, 7PM**, at the South Seas House, 2301 W 24th St (on the corner of Arlington and 24th St). It will also be on the agenda of its **Governing Board Meeting on Thursday, August 4, 6:30PM**, at the CD10 Field Office, 1819 S Western Ave (enter from Manhattan Pl).

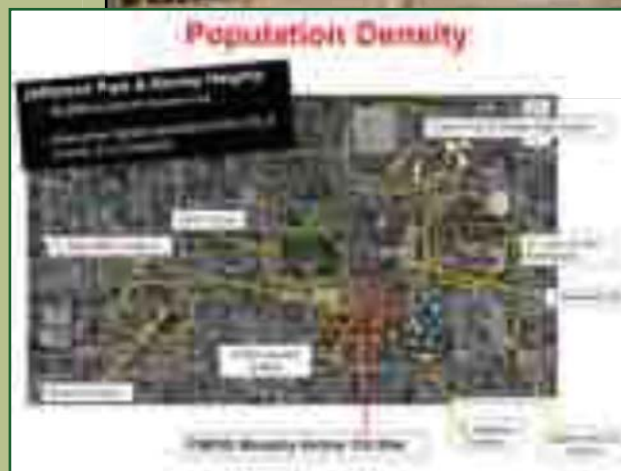
Meanwhile, now is the time to learn more and begin to take action to make sure the decision makers know that you are opposed to the flare, that you support the ZA's rejection of the flare and that you oppose FMOG's appeal to overturn the ZA's ruling. The online version of this article provides a more detailed description of the case and the links to find more information about the case. The online version also provides contact information and advice about sending written statements to the South LA Planning Commission, and to Council President Wesson whose continuing support is very important. You can find the online version at:

<http://westadamsheritage.org/murphy-oil-site-update>

Over the past three years, many residents and the UNNC Neighborhood Council have written letters to the ZA. Just as importantly, we also wrote, called, and discussed the case in person with City Council President Herb Wesson on a regular basis. We used evidence to prove our contentions about the inappropriateness and wastefulness of the flare, and also to demonstrate deficiencies and contradictions in FMOG's application. As a result, we persuaded Council President Wesson to oppose the project. We think this same use of calm rational argument and evidence swayed the ZA to oppose installation of the CEB 800. Convincing the ZA to reject a proposal from an oil company was an unprecedented achievement.

But we need to remember that in politics and other struggles it is almost never enough to make an argument just once. It is almost always necessary to be persistent. Oil companies are nothing if not persistent. That is their right, but it is ours, too, and we need to exercise it if we want to have an effective say in shaping and protecting our community.

*Michael Salman is a resident of The Avenues and a member of UNNC. Contact him at [salman@history.ucla.edu](mailto:salman@history.ucla.edu).*



Courtesy Jefferson Park United

# WEST ADAMS JAZZ AND MUSIC FESTIVAL

## A Labor Day Weekend Tradition: Music Under the Stars in West Adams!

*The West Adams Avenues Jazz & Music Festival*

*Friday, September 2 through Sunday, September 4*

*Begins at 7 p.m. each evening*

*7th Avenue between Adams and 25th*

Grab your picnic baskets, chairs, and blankets, and get ready to listen to FREE music (and maybe even dance in the street) over three nights at the annual West Adams Avenues Jazz & Music Festival.

This is the 15th year that the West Adams Avenues Neighborhood Association will be putting out a stage – smack dab in the middle of 7th Avenue – and sponsoring a fun array of singers, musical acts and other entertainment over Labor Day Weekend, free to the public. Everyone from near and far is invited (last year some 4,000 people attended).

Listen to R&B, Gospel and Jazz on Saturday night, Zydeco, Latin and Jazz again on Sunday night, and a showcase for new talent on Friday night where, perhaps, anything goes.

This year there's a new twist for Friday night: Festival sponsors are reserving a prime spot on the Opening Night schedule for the winner of a new contest. Simply post a two-minute video of your performance on the Festival's Facebook Page, <https://www.facebook.com/AvenuesJazzMusicFestival/>, by August 15. They'll choose the top 3 acts "liked" by fans, and will have a final run-off for the number one liked act.

Along with great music, there are also vendors, ranging from local artisans and shopkeepers selling their wares, to food (lots of great fare) from area restaurants and food trucks. (Do bring cash.) West Adams Heritage Association is an event partner, and we will have a table of our own. If you will be in town, please consider volunteering for a couple of hours at the WAHA table, where we'll listen to the great music and also promote membership, historic preservation and everything great that is Historic West Adams.

(Contact [Volunteer@westadamsheritage.org](mailto:Volunteer@westadamsheritage.org) for more details.)

This is one of my favorite West Adams events. But don't take my word on it! Natalie Mignon, who lives in the Angeles Vista neighborhood, posted this endorsement to Nextdoor:

*"I'm really excited about this event. I went last year for the first time...and my family and friends had a wonderful time. I love seeing all the diversity in our neighborhood coming together at an awesome event. Enjoyed food from vendors, picnics on front lawns, and front row seating for the wonderful and diverse musical performances."*



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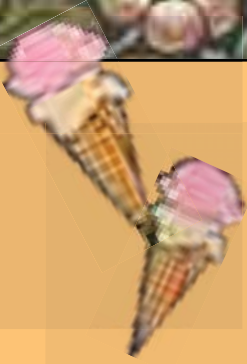
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## WAHA (and Friends) Calendar

**Sunday, August 14, 2016 2:00-5 :00 p.m.**

### *Ice Cream Social*

1815 Buckingham Road

**Sunday, August 21, 2016, 2:00-4:00 pm**

### *Citadel of Learning, Cathedral of Commerce*

The Society of Architectural Historians, So Cal Chapter, presents an exclusive afternoon salon with Stephen Gee and Arnold Schwartzman, creators of

### *"Los Angeles Central Library: A History of Its Art and Architecture"*

(Angel City Press, 2016)

Gee and Schwartzman will share anecdotes and images from the Library's long history, starting with its early temporary locations, through the design of the 1926 Bertram Goodhue building and the 1993 restoration and addition by Hardy Holzman Pfeiffer.

Southwestern Law School (Bullock's Wilshire)

Advance tickets required: SAH/SCC Members \$15; Non-members \$25

Info and tickets at [www.sahscc.org](http://www.sahscc.org)

**Sunday, September 11**

### *September Potluck*

4:00-7:00 p.m.

2103 W 28 in Jefferson Park.

**Friday, September 2 through Sunday, September 4, 2016**

*The West Adams Avenues Jazz & Music Festival*

*Begins at 7 p.m. each evening*

*7th Avenue between Adams and 25th*

**Saturday, September 24, 2016**

### *Living History Tour*

Tours depart approximately every 25 minutes, beginning at 9:00 a.m.

Early Bird prices (through September 12)

\$24 for WAHA members, \$30 for the general public.

All tickets after September 12 are \$35. .The tour usually sells out.

Tickets go on sale in late July.