

WEST ADAMS MATTERS

JULY 2016 | ISSUE NUMBER 322

Peacock brooch, Christies 1860



Exploring ARTS AND CRAFTS JEWELRY



Western Heights



Volunteer Spotlight
Ellen Farwell



Shopping West Adams

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Opting Out from Paper

As you know, our major goal this calendar year is to transition the WAHA Matters Newsletter from the printed document you've consistently received in the mail to one you are able to read online via email. By now, most if not all of you have had a chance to review the electronic version of the newsletter. It contains all of the content of the mailed version and includes full-color photographs and occasional bonus content. The greatest benefit is that this new format has proven much less expensive to produce and send to WAHA members. Every print copy of the newsletter costs roughly \$1.70 to produce and about \$1.40 to mail. If all members opted to receive the electronic version, we could save approximately \$1,000 per month.



We are now at the point where we can consistently produce and send the newsletter electronically to every member with an email address. If you are interested in receiving the electronic format only and opt out of receiving the paper copy, please send an email to me at news@westadamsheritage.org. As always, we really look forward to your continued feedback.

Thanks,
Reggie Jones

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WAHA
2263 S. Harvard Boulevard
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Los Angeles, CA 90018

4



EXPLORING ARTS AND CRAFTS JEWELRY

Identifying history

19



20



22



WHERE'S AJ'S HAT?

A new feature that encourages you to tell us where AJ's hat is this month.

UPCOMING EVENTS

WAHA's 4th of July Barbeque and more.

Please note corrected times:
The event will begin at 11:30 and end at 3:00

THE ACCIDENTAL PRESERVATIONIST

Art Curtis updates his article from 20 years ago in the first of an occasional series of reprints that are just as relevant today as when they were first published.

2



Save WAHA money by opting to receive the newsletter electronically

16



President's Message

12



Preservation Matters

18



Buster and Earl Eat Out

14



Volunteer Spotlight: Ellen Farwell

24



Demonstration Day

EXPLORING ARTS AND CRAFTS JEWELRY

As with architecture and furniture, the secret to understanding jewelry from the Arts & Crafts period is to look at the Victorians. As we all know, the Victorians gave us the Industrial Revolution, harnessing the power of steam, iron and coal to bring industrial manufacturing processes to the Western world. More broadly, they brought about rapid and almost incomprehensibly-vast changes: mass transit, the internal combustion engine, the electrical grid, elevators, and cloth woven on power looms are only the start of that list. The Victorian middle class, in the United Kingdom (U.K.) as well as in the United States, responded with enthusiasm to all of these inventions and more, driving demand for all manner of consumer products, and the industrialists of the day were happy to oblige. By the late 1800s an unending stream of goods, from houses to tableware to souvenirs for tourists, were pouring off factory floors and onto trains and steamships for transport to markets around the world.

Victorian design

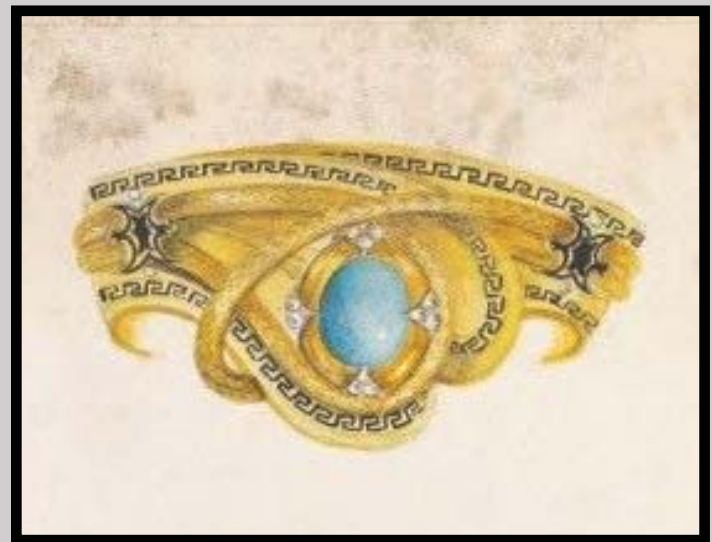
Many of these objects were designed in the styles most popular at the time: the sentimental and romantic, an outpouring of roses, cupids, bows, and gilding; and the classical/neo-classical, styles that owed their inspiration to the heroic past of Greece and Rome. Both are widely seen in architecture, interior design and design for public spaces – here in Los Angeles, Eastlake and Queen Anne houses, the early 20th century Huntington Library and even the much later Getty Villa are prime examples of these impulses. In jewelry, the classical revival was best exemplified by artists like Castellani and Giuliano, who paired antique themes with more modern Victorian elements and color schemes to produce jewels for fashionable women of the day.

Arts & Crafts in the UK

But the changes industrialization brought weren't everybody's idea of modern utopia, and the overblown styling popular in the Victorian era was seen by some as tawdry and excessively sentimental. In the U.K., William Morris and his compatriots in the Guild of Handicraft, Charles Rennie Mackintosh's Glasgow School and Arthur Liberty's industrial designers were forging a new aesthetic,



Late Victorian necklace, Castellani. An example of the popularity of incorporating archaeological themes and elements from diverse periods – in this case, ancient Egyptian carnelian scarabs and Etruscan-style granulation – into contemporary work. Victoria and Albert Museum)



Sketch for a gold and turquoise bracelet, Brogden & Sons, 1865. The use of the Greek key motif invoked Classical antiquity, while both the snake, a symbol of eternity, and the forget-me-not blue of the turquoise appealed to the Victorian fondness for the sentimental. (V&A)



Design for a high Victorian pearl, gold and enamel parure. Typical of Corinthian columns, the acanthus is another Classical reference, while matching sets like this were popular throughout the 1800s. (V&A)

inspired by Japanese minimalism and the stylized lines of Art Nouveau. “Arts & Crafts,” as it became known, fused an appreciation for natural materials like wood, mica, silver and copper with an emphasis on clean lines and functionality. If it looked back to a past era, it was the agrarian past of England’s villages and the Celtic knots of Ireland and Scotland. In contrast to the “soulless” nature of modern manufacturing, Morris was determined to bring the notion of art through craft back into prominence, and craftsmen and craftswomen were at the heart of the movement. Value resided in the fact of the work itself, an idea that resisted both the notion of salvation through progress and, somewhat ironically, the idea of equity between the classes, at least as measured by access to reasonably-priced consumer goods. (Somewhat more ironic is the fact that Liberty products, which are nearly synonymous with English Arts and Crafts, were in fact designed to be made available to a broad clientele and thus were made in factories in Birmingham, not pounded out by hand on individual workbenches. But I digress.)



Silver Cymric cigarette box, Archibald Knox for Liberty & Co. The elements – the classic Art Nouveau “whiplash” curve shaped into a Celtic knot and the opal on top of the box – give this piece a dynamic, thoroughly modern feel. The raised designs on items like these would have been die-stamped, not hand-raised, making them more affordable. (V&A)



Enamel and gold necklace, Archibald Knox for Liberty & Co. The Celtic knot and a modified whiplash curve reappear, this time accented by an impressionistic spill of multicolored enamel. (V&A)



Opal and gold necklace, Archibald Knox for Liberty & Co. (V&A)

The pieces above illustrate the basic motifs of Arts & Crafts jewelry: strong, stylized lines, beautiful but inexpensive gems like matrix turquoise, opal, freshwater pearls and moonstones, and metals like sterling silver and gold, polished and shaped but often free of purely ornamental surface texture. What all these elements have in common is the designer’s eye: an emphasis on materials chosen for their ability to serve the design, not the owner’s status. As such, these pieces appealed to the late 19th century version of the millennial consumer – artists and the avant-garde, the rebellious and the modern, those who believed that design could change the world and who rejected the notion that jewelry’s main purpose was to showcase wealth or social class.

Arts & Crafts in the U.S.

Of course, here in the U.S., Arts & Crafts caught on for some, but not all, of the same reasons. In architecture and in furniture design, the Arts & Crafts aesthetic, with its emphasis on simple lines and natural materials, was modern in the best sense of the word: clean, healthful, and capable of being adapted for a wide variety of consumers. The Greene brothers could build the Gamble and Blacker houses for wealthy industrialists, but Sears Roebuck & Co. could also ship bungalows by the thousands into towns across the country.

Interestingly, while businesses making all manner of décor in the Arts & Crafts style thrived at the turn of the last century, neither Art Nouveau nor Arts & Crafts jewelry were as popular in the U.S. as they were in Europe and the U.K. Raw materials we had in abundance: silver and gold from Western mines, and gems from deposits stretching from California to Maine, yet by and large the styles of the day borrowed more from the Old World's landed gentry than they did from its artists. Jewelers like Tiffany & Co., Marcus & Co., and Philadelphia's Bailey Banks & Biddle are known for the diamond-set jewels worn by wealthy society ladies of the day, not for simple silver pendants set with odd-shaped cabochons. A notable exception, though, is the silver work done by Clara Barck Welles and the Kalo Shop outside Chicago. Founded in 1900 as a school and cooperative studio space for women, the Kalo Shop produced silver holloware and jewelry well into the 20th century, taking as its motto the words of its founder, "Beautiful, useful, enduring" – words that William Morris himself would have approved of.

Other artists worked in silver, glass, and enamel, such as these pieces from the Potter Studios and from Edgar Simpson. Like Art Nouveau, Arts & Crafts as a trend didn't really survive the early 20th century. The pace of change was increasing, the machine age was upon us, and, in Europe, the wholesale destruction of World War I, all combined to propel architects, designers and consumers headlong into the future. But in its solid construction, its forceful sense of purpose, and its straightforward homage to craft and nature, Arts & Crafts design has never lost its appeal, perhaps echoing William Morris's timeless advice: "Have nothing in your homes that you do not know to be useful or believe to be beautiful."



Kalo Shop pendant & earrings (Skinner)



Kalo Shop Tree of Life vase (Collector's Weekly)



Enamel pendant, Edgar Simpson. Note the stylized floral motif over polychrome enamel, similar to the Knox pendant on the previous page. (Skinner)



Green glass and sterling silver ring, Potter Studios (Skinner)

Lisa Schoening is a gemologist and jewelry historian, and lives in a 1909 apartment building in North University Park with two cats and far too many books on jewelry.





Turquoise bracelet 1862 (V&A)

Image credits and links for further information

Victoria & Albert Museum: <http://collections.vam.ac.uk/>

Skinner, Inc: <https://www.skinnerinc.com/>

Collector's Weekly: <http://www.collectorsweekly.com>

Scarab necklace Castellani, V&A item # M.34-2001 <http://collections.vam.ac.uk/item/O63858/necklace-castellani/>

Design for parure, John Brogden. Item E.2:5-1986 <http://collections.vam.ac.uk/item/O1157494/design-firm-of-john/>

Design for Turquoise bracelet, Brogden V&A, Item E.2:675-1986 <http://collections.vam.ac.uk/item/O1189337/design-unknown/>

Knox gold pendant V&A. Item M.30-1964 <http://collections.vam.ac.uk/item/O127333/pendant-knox-archibald/>

Cigarette box Knox, V&A. Item M.15-1970 <http://collections.vam.ac.uk/item/O78452/cymric-cigarette-box-knox-archibald/>

Simpson enamel pendant, Skinner <https://www.skinnerinc.com/auctions/2711B/lots/171>

Earrings/brooch, Kalo Shop: Skinner, Inc. <https://www.skinnerinc.com/auctions/2471/lots/3>

Kalo vase: Collectors Weekly, from Keane, M. (Aug 1, 2008) The Kalo Shop, a Mecca for Arts and Crafts Sterling Silver <http://www.collectorsweekly.com/articles/guest-column-an-interview-with-arts-and-crafts-silver-collector-paul-somerson/>



Giuliano Helen of Troy necklace (V&A)

NEIGHBORHOOD SPOTLIGHT: WESTERN HEIGHTS



Western Heights is today two streets, each three blocks long. It sits between Washington to the North and the Santa Monica freeway to the South, extending from Western to Arlington. Originally it was a number of different real estate tracts, but primarily those of Western Heights and Belvedere Heights. The latter first appeared in the newspapers in May of 1903 when it was announced that a series of lots south of Washington, between Hermosa (now Gramercy) and Western were to be placed on the market. By October a number of buyers had purchased.

In May of 1904 it was announced that more lots in that area were now known as the Western Heights tract. That August City Ordinance number 9778 established a walkway that stretched from Washington to 21st Street through Western Heights, portions of which are discernible to this day.

Lots in the area were purchased quickly, and the newspapers featured a number of homes as they were being built, among them the Asher residence at 2101 South Gramercy, and the Hill residence at 2308 West 20th. The different tracts eventually merged into one neighborhood known as Western Heights. The southern boundary which had once been Berkeley Square was replaced by the freeway.

Western Heights has the unusual and unfortunate distinction of having been the location of two separate shootings, each having made the national news. Just before Christmas in 1913 Daniel deVilliers was shot to death in the entryway of 2219 West 20th which he had entered in an attempt to see his ex-wife. Mrs. deVilliers' husband previous to deVilliers had been Vivian Lewis of New Jersey, who had run against Woodrow Wilson for the position of governor of that State, and it was this connection to President Wilson that made newspapers across the United States pick up the story.

The second shooting happened in 1984 at the Asher residence when singer, songwriter and musician Marvin Gaye was shot to death by his own father. To this day fans seek out Western Heights to see where this tragedy occurred.

Today Western Heights is one of the smallest and most intact of Historic Preservation Overlay Zones in the City of Los Angeles. Many of its homes have been on West Adams Heritage Association tours over the years and like so many neighborhoods in West Adams it is well worth a visit.



Photos: Reggie Jones and Don Lynch

SHOPPING



Vintage clothing stores are finding homes at the western end of Adams Boulevard. In addition to Rocket Vintage in the Adams Gateway complex, Zoe's Vintique at 5359 West Adams Boulevard has been specializing in women's clothing and accessories for the last five years and Rare Revival Vintage just opened at 5569 West Adams Boulevard.

Rare Revival Vintage owner Christina Coffey is known in the vintage clothing community for both her discerning eye and her fair pricing. She carries clothing for men and women, with a few choice items for children. She chose West Adams because, "It's a stellar area already but I can't wait to see how the neighborhood grows and I'm hopeful I can be a part of it." She has deep roots here. Her mother lives on 1st Street and her grandmother designed and built her house on 10th Avenue—the only single story house in the immediate area.

If you know of unique shopping opportunities in the West Adams area, please contact news@westadamsheritage.org for possible inclusion in a future newsletter. We'd like to bring attention to some of the small businesses in our community.



Ashley Stewart-Smith congratulates owner Christina Coffey (right) at the grand opening of Rare Revival Vintage.



Photos: Suzanne Cooper
West Adams bracelet by Just Tantau



PRESERVATION MATTERS

Recently WAHA has had to address impacts of the Small Lot Ordinance in historic districts and specific plan areas. The Small Lot Ordinance was intended to make lots that were not developable due to their size, viable for building to encourage home ownership opportunities. However it has been seized upon to take developable, standard lots and chop them up into mini-lots. WAHA neighborhoods that are R-1 (single family) are exempt from the Ordinance. We have asked that the City, in its Ordinance revision process which is under way, to also exempt specific plan and HPOZ areas. WAHA Preservation Committee member Mitzi March Mogul was prescient when she first sounded an alarm several years ago that this ordinance could have negative impacts in Historic West Adams. We thought the protections afforded us by HPOZs and specific plans would protect us from the detrimental effects of the Small Lot Ordinance. We were wrong. The current 1227 West 27th Street small lot proposal from Charles Kim and Henry Fan has created the battleground for whether our historic neighborhoods can be protected by our HPOZs and specific plans. You may remember these developers from the fraudulent demolition of a historic Victorian cottage at 1208 West 25th Street.

This particular small lot subdivision application has

ramifications beyond the North University Park Specific Plan area as it sets a negative precedent for development in historic zones, national register districts and other specific plan areas. Since West Adams is home to seven HPOZs and two specific plans, this action is of particular concern.

The proposal at 1227 West 27th Street replaces a one-story 2,195 square foot, post-World War II Ranch Style duplex, with four houses of a combined 8,238 square feet, separating the parcel into four individual lots, with an 80% lot coverage. We submit to you a rendering of the proposed replacement housing. It is four stories with tuck-under surface parking, a roof deck, and a design that the developer creatively calls a “contemporary interpretation of the Mediterranean Revival style” as supported by the Planning Department’s own Urban Design Studio.

The visuals tell it all. The rendering which illustrates the mass, is worth “a thousand words.” Please take a moment and post on WAHA’s Facebook page or email me at preservation@westadamsheritage.org your reaction to this design. WAHA and others have invested decades of effort in creating design controls that would protect our environment. The North University Park Specific Plan Ordinance (the Plan) was adopted in 1983 to “Develop and maintain the

appropriate setting and environment to preserve the aforementioned structures, sites and areas” and “to designate qualitative and quantitative standards to regulate floor area ratios, the use of land and



buildings, height and bulk, architectural and landscape treatment, signs and vehicular and pedestrian circulation." The creators of the Specific Plan wanted to have defined criteria to insure that infill projects would have compatibility with the existing historic built environment, including massing, scale, setback and the historic pattern of development. We are confronted with a project proposal that meets none of the required standards yet is being pursued by the developer. The Plan was created with the articulated understanding that the standard requirements of the Los Angeles Municipal Code (LAMC) were inadequate to protect the University Park historic neighborhood. The Plan supersedes the LAMC: **"wherever this Specific Plan contains provisions which differ from, or conflict with, provisions contained elsewhere in Chapter I of the LAMC, the Specific Plan shall prevail and supersede the other applicable provisions."**

The Plan makers took great pains to be as explicit as possible to determine compatibility and to avoid conjecture, requiring certain architectural styles that are expressly defined in the Plan: **"Italianate, Gothic Revival, Eastlake, Queen Anne, French Second Empire, Colonial Revival, Chateausque, Mission Revival, Craftsman, Tudor Revival."**

This developer is pursuing acceptance of a *"contemporary interpretation of the Mediterranean Revival style."* The developer attempts to justify a design that cannot be justified. The Design Review Board has already weighed in at consultation meetings that the current design is incompatible with the character defining features of the area. Unfortunately, at this time, the Design Review Board is reduced to two members, therefore lacking the required quorum of at least three. This creates a procedural mess which deviates from the Plan's core value of giving local residents, with expertise, who live in the neighborhood, the ability to weigh in on compatibility issues. WAHA has repeatedly urged Councilmember Price to make the necessary appointments so that the Design Review Board can meet the requirements of quorum and be able to interpret the Specific Plan Ordinance as it was intended. The City finds that dividing the existing lot into multiple smaller lots is not consistent with the historic development pattern, but contends that the proposed project is designed to look like two structures instead of four individual structures so magically the problem disappears. The City makes an accurate assessment that it is not consistent, but then engages in a self-gratifying flight of fancy that it will look like two structures. To whom? The

applicant perhaps, but not to an impartial member of the community. A simple review of the drawing tells us otherwise. The City states a fact, then turns it sideways.

The City also recognizes that this project is out of scale with the prevailing neighborhood but then makes the unsupported conclusion that it will *"substantially conform"* to the *"standards ...of massing, scale, height, lot coverage."* It simply does not. It will be two stories taller than most of the properties. We have a powerful Specific Plan that was enacted: *"to protect, preserve and enhance the historic character of the neighborhood by establishing coordinated and comprehensive [design] standards."* In spite of the deviation of this project from all reasonable, character-defining design standards, the City has ineffably concluded that the project will not have any significant negative impacts. The record does not support this arbitrary conclusion. It amazes us that twenty four years after the Specific Plan was created to guide development we are now confronted with a development that demonstrably does not meet the Plan's Standards and therefore has severe and negative impacts to a historic neighborhood.

Jean Frost is the current Preservation Committee Chair. Contact her at preservation@westadamsheritage.org.



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VOLUNTEER SPOTLIGHT

ELLEN FARWELL

If you talk with Ellen Farwell, be prepared to learn some of the history of West Adams. She and her family have been in the community since 1956 and she's lived many of the legendary stories that many of us have only heard secondhand. We began the conversation on her tête-à-tête sofa at the beginning of her journey through West Adams.

How did you get to West Adams?

My husband Ron and I moved here from St Louis where we're originally from in 1956. We lived at 2333 Virginia Road which is right in the middle of where the freeway is now. And then after Kennedy was elected and they confirmed the freeway was going to be built, the government purchased homes for everyone living in the path of the freeway to move into. So we purchased a duplex on 4th Ave and that's where my all 7 of my kids were raised. My mother in law was with us and she lived downstairs. We went to Holman Methodist church and my kids all walked to school in the local area.

Ok, so how did you get to Lafayette Square?

Well, we'd all take a lot of walks down Washington Blvd a lot and we'd walk through the Square just like folks still do now. It was a nice place to walk and homes here were amazing, so when we were ready to move from our duplex this was one of the first places we looked. This was in 1981. I took 3 steps into this house and told my realtor that I wanted to get Ron and bring him to the house. We bought it from Mr Hepner who was the original owner of the home. He'd lived here for 60 years. The house was a wedding gift from his Father in Law who built it for Mr Hepner and his new wife, and



the house was in very good shape. I just had to pull the sanitex off and there was shellac on the fireplace that needed to be removed but not much else.

So you were here when WAHA was started...

Yea, when WAHA and the L.A. Conservancy were started. We were one of the first ones to pay over \$200K for a home. I have a great appreciation for older homes and I began taking classes at UCLA in interior and environmental design to further my knowledge. There were other students in my classes who were also doing rehabilitation of homes and we were all of a similar mindset. Realtors came trying to get you to sell your house so they could do board and care and I was outraged. The neighborhood association then was trying to make it into a viable community and Barbara Boudreaux and Barbara Roseboro were very involved in trying to make that happen. I did a lot of research with some of my classmates to find out how I could help with this effort. So I joined the L.A. Conservancy and they told me about WAHA. And that's when I decided to use my energy towards making this neighborhood an HPOZ. The Conservancy, WAHA and the neighborhood gave me a lot of support to make that happen. The Conservancy had a lot of workshops that I attended which helped teach me how to get people to come on board with the idea of an HPOZ. It can be very frightening to just confront people with the idea of an HPOZ. There is a process to use to bring them along with you. People have to feel empowered to help push things along; I wasn't going to be able to push it through myself. We actually had our first home tour

here in 1983 through the Conservancy about the same time that WAHA started. It was a great time and my house was on the tour. It's been on 6 tours since then through WAHA and the neighborhood.

So you do a lot of volunteering for WAHA events...

I did for years, and I always have. I had a dry spell for a while when my husband was very ill and I dropped out of most things, but I still always worked the Christmas Tour. And as time goes by, I can't do as much as I used to and be as busybody as I was but I hang in there. I love being a shepherd on the Christmas tour although physically it's very difficult for me to do it anymore, so my forte is being at the check in counter. That's what I'll do, I can see everybody there and I just did it last Saturday for the home tour in Victoria Park. I do it at the cemetery as well. I don't do docent work too much, I just like being a greeter. And volunteering is very important and integral to everything we do in the community. Even of all you do is show up and pay up. My husband Ron, before he was ill, played the role of the first black dentist to graduate from USC during one of the cemetery tours. That was his way of participating.

What do you think is important to pass on to people about this neighborhood?

I like the convenience of the neighborhood to everything imaginable in L.A. If you're going to be a city girl, then be a city girl. Raising kids was different then but the schools were convenient; Alta Loma Elementary was close. And Mt. Vernon Junior High, which is now Johnny Cochran and you can walk to the local high school which has a long history. And then when they were older, they had very easy access to get to the jobs they had as teens. I didn't have to take them anywhere—they could catch public transportation. So, I never saw living in Mid City as a disadvantage and I treasure having this neighborhood here as it is. This neighborhood and community is a treasure worth keeping and protecting. The community will not survive and continue without any support from the people inside it. It's one of the obligations we have as stewards of the homes we live in. Mr Hepner understood this when he lived in the home and sold it to us. After the sale closed, his children brought all of the receipts in a lockbox from the sale of the house and the furniture we bought from them. He would stop by occasionally afterwards to see if there was any information I needed or wanted about the house to make sure that history wasn't lost. And in this regard, you see the same hard work that WAHA does as stewards of educating everyone about the history of this area .



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AVAILABLE

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Adams-Normandie HPOZ — Grand entrance hall, refinished woodwork, 4 BR, 3 BA, 3,184-sq-ft. Asking \$830,000 — Jane Harrington, 818-943-5650

Coming Soon: Adams-Normandie HPOZ American Foursquare, Architects Hunt & Eisen, c. 1899. 5+3, has Mills Act contract! Asking low \$800s — David Raposa

IN ESCROW

Turreted Late Victorian in the Charles Victor Hall Tract — David Raposa (Sellers), Adam Janeiro (Buyer)

View Park Character Home — Adam Janeiro

Hollywood Dell — Contemporary Mediterranean near Lake Hollywood Reservoir — Ed Moore, 310-628-5717

Jefferson Park Garden Compound — David Raposa

SOLD

1903 Edwardian/Craftsman in the W.G. Nevins Tract, St. Andrews Place, sold to a preservation-minded buyer! — David Raposa

Cotswold Cottage in Western Heights, c. 1923 — Adam Janeiro, 323-401-3952

Turn-of-the-Century Transitional/Victorian in the Charles Victor Hall Tract — David Raposa. *Welcome, Connie Ciarleglio and Dru Ellsberry!*

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PRESIDENT'S MESSAGE



STATE OF THE UNION

According to the Bylaws of our Corporation, the annual report is given to the WAHA Board of Directors and the active membership within 120 days after the end of our fiscal year (April 30). During the past year, we as members of WAHA can celebrate some key

accomplishments. The Board of Directors identified 12 highlights during our first meeting of the year.

- Achieved support for the Bishop Mansion/Roger Williams Baptist Church adaptive reuse, covering all 5 parcels on the site, with appropriate environmental review, integrating the church, house and other buildings into the historic setting and retaining the key character defining features of the structures.
- Produced a successful spring home tour on Sugar Hill with a much larger than anticipated ticket sales and attendance.
- Produced a unique Holiday Tour featuring a Moroccan dinner tent and North African food, showcasing the "Halldale" neighborhood of West Adams.
- Produced another fun and lively Living History tour in September featuring a whole new cadre of actors and eccentric characters.
- Formed a coalition with other stakeholders including the National Trust for Historic Preservation, the California Preservation Foundation, St. John's Episcopal Cathedral, the Los Angeles Conservancy, the North Area Neighborhood Empowerment Council and others to oppose Caltrans environmentally damaging I-110 Flyover over to Figueroa Way.
- Encouraged and incentivized the move and restoration of two endangered historic houses from Royal Street near the USC campus to Portland Street in the university Park HPOZ with USC, Southland Development and the HPOZ Board

- Assisted the State of California and UCLA in the Clark Library restoration, specifically in donations to stabilize and restore key decorative elements in the outdoor reading room.
- Supported the Loren Miller Park initiative with a donation to start up activity programs.
- Achieved more national prominence as a source for information, i.e. NBC's Black History Month coverage.
- Helped West Adams win Curbed LA's competition as the best neighborhood in Los Angeles.
- Conducted a successful Paul Revere Williams in West Adams tour for the annual conference of the Society of Architectural Historians.
- Produced a dynamic, more visible, and useful Facebook page.

So in summary WAHA has done well in the last year. There have been some incredible preservation successes. Membership is up a bit from previous years to roughly 300. WAHA is on firm financial footing (see article in this month's newsletter). All our tour activities are vital and well attended. Our regular events continue to happen (i.e. 4th of July Picnic, Ice Cream Social, etc.) in interesting and new places. The Board of Directors has a full slate of active and involved Board members. This fiscal year started out with a wonderful Walk in the Park tour of fabulous Victoria Park homes organized by the Preservation Committee with tour receipts earmarked for preservation efforts. Those organizers worked non-stop to get this tour together and present a successful first tour of the year. Special thanks go out especially to Laura Meyers, Mitzi March Mogul and Roland Souza for their heroic efforts.

The tour was held on one of those delightful LA June day with a cool morning and warm but not overly hot afternoon, in short, a perfect day. Houses were all located with a short walk of each other and the neighborhood was a unique venue to view with a walk around the circle. Each house was interesting and awe-inspiring, each in their own way and all the houses were appreciated by the tour attendees. Our thanks go out to the homeowners who made the tour possible.

I look forward to seeing you all over at the 4th of July picnic on 23rd Street. I'll be the one wearing the red, white and blue!

John Kurtz can be reached at president@westadamsheritage.org.

WAHA's Annual Financial Report is included in the printed newsletter sent to all members.

DEMONSTRATION DAY



Demonstration Day at the Wellington Square Farmer's Market on Sunday, June 26, 2016 was a success. Why? The weather cooperated. The demonstrators gave great advice. The membership table was active with many agreeing to renew or start a membership.

John Patterson, our historic paint expert, brought handouts from Dunn Edwards Paint Company to give away. But it was John's personal advice that was really appreciated by the 30 or so attendees. He was joined by Roland Souza who displayed some old hardware and goods from his architectural salvage collection. Many took his contact information to seek help with current or future projects. Joe McManus, the hardware restoration expert, brought his supply of magic potions to restore old hardware by dissolving rust and paint while keeping or bringing back the patina. He showed the results which were astonishing for those who had not previously seen the before and after of Joe's efforts. The hardware, often called the jewelry of historic homes, needs the care to glow (not shine) again. Finally, Kevin Kuzma of Restoration Arts set up his booth of how to restore double hung windows. Kevin had to leave for a family event but Pat, a very experienced hands-on expert, remained to consult. A small, almost a miniature, double hung window was brought, to show how they worked.

The membership table did a brisk business, selling six books titled *West Adams*, *Street of Dreams*, while encouraging new and previously expired members to join. Jean Cade, SeElcy Caldwell, Regina Berry and Lore Hilburg had a good time enjoying the delicious croissant sandwiches sold at the market and stocking up on the fresh eggs, fruits and vegetables, along with fresh cut flowers and breads. If you are not going to the Wellington Square Farmer's Market, you are obviously not someone who eats. Come and meet friends and neighbors enjoying the musical stylings of several musicians who play at the market. This week the band aptly named the Wellington Square Jazz Quartet, includes local resident of Wellington Square and WAHA member, Steve Davis on guitar, along with Paul Ahern on Piano, Amos Przekaza on drums and Russell Walters on Bass. I wish you were there. But since you were not, please enjoy the photos. No wait! I forgot to take some. But now that you have the names of these helpful WAHA members, feel free to call, text or email them to learn more or better yet, hire them to do what they do.

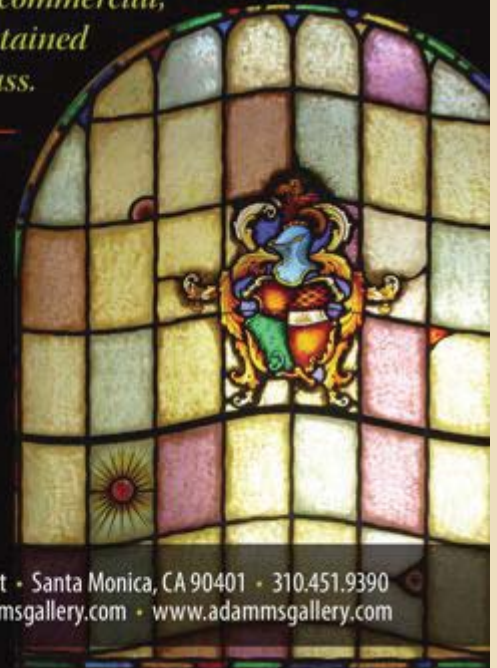
Lore Hilburg is the membership chair and former president of WAHA. She can be reached at membership@westadamsheritage.org.

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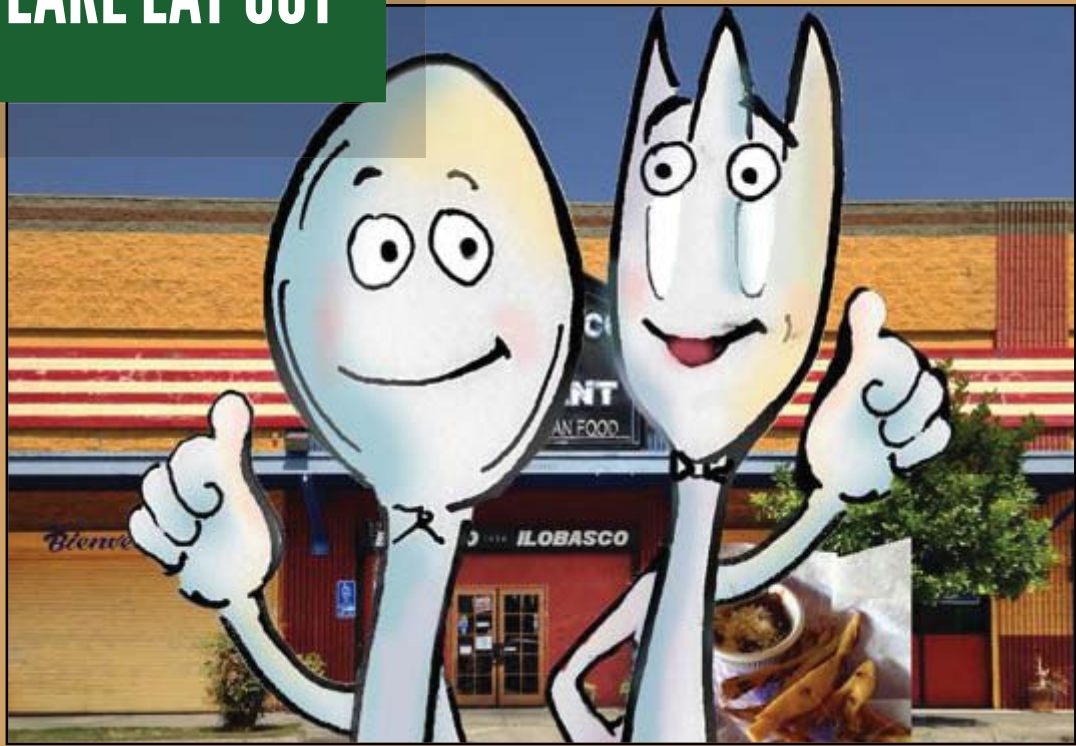
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BUSTER AND EARL EAT OUT



One of our readers, and likely a devoted fan, recently wrote in to WAHA regarding our review of the With Love Market and Café. Writing under the nom de plume of “Audrey Arlington” she brought to our attention a serious omission from our article. Allowing this Ms. Arlington to speak for herself, she writes, “I read the Buster & Earl review of the With Love Market. I fear the reviewer (sic) did them a great disservice not to mention the PARKING LOT the market has right around the corner. Vermont is sometimes difficult to park on because of the oncoming traffic and I think that a lot of folks would just drive right by, feeling it's too difficult to park, and besides Ralph's is only blocks away on Adams & Vermont. [I]t would be lovely if the next issue could make mention of the parking lot that sits right on the southerly side street.”

We gratefully appreciate and acknowledge her input. The parking lot, by the way, is just south of the market, around the corner on the south side of 20th Street, west of Vermont.

On to our latest find. Just up Vermont, we stumbled upon El Nuevo Ilobasco Family Restaurant at 1436 South Vermont. It's a family owned Salvadoran & Mexican food place in a large strip mall with plenty of free parking right out in front.

When we stepped inside, we were very impressed

with the size of the restaurant, which appears to be available for private functions. It's a very large space, with a tile floor, and nice solid wooden tables and chairs.

The extensive menu includes breakfast items and even has a children's section. Pupusas are their specialty. It probably helps to speak Spanish here, but the proprietor and the wait staff were very kind in answering our questions.

Earl ordered the Yuca con Chicharron, which was yucca root with fried pork. The yucca root was particularly tasty, being deep fried like potato wedges and crispy on the outside. Buster enjoyed a cheese pupusa as well as a pork filled pupusa. With the pupusa, you can have one, together with a side of tart cole slaw, for only \$2.50. Having two would be a meal.

Our delight in the experience found us returning several times, where Earl discovered the beef to be very tender while Buster succumbed to the ground beef with chimichurri sauce. Having been there for both luncheon and dinner we find ourselves ordering too much food at each visit, it is all so delectable. To-go containers are graciously provided when necessity calls.

Don't be in a rush when you go there. The food is cooked to order and we were told up front that it

would take up to 30 minutes for our order to be ready. But the time seemed to pass reasonably, and no one else in the restaurant seemed to mind. We suspected one or two parties had phoned their orders in ahead to reduce the wait, while others phoned in orders for take-out.

The restaurant is in a large strip mall just north of Venice, on the East side of the street. They gladly accept credit cards. No alcohol is served.

We will surely be dining there again, and hope to see some of our neighbors doing the same.

El Nuevo Ilobasco Family Restaurant

1436 S. Vermont Avenue

Los Angeles, CA 90006

(213) 382.4933

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Monday – Friday 8:30 AM – 10:00 PM

Saturday & Sunday 7:30 AM – 10:00PM



Buster and Earl are award winning food critics for WAHA. Look for future reviews of West Adams' fine dining establishments in upcoming newsletters.

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WHERE'S AJ'S HAT?



Move over Buster and Earl, there's a new gourmet in town! We are introducing a new occasional WAHA Matters Newsletter series in this issue called, "Where's AJ's Hat".

AJ Lentini will have a photo taken of him and his infamous baseball cap inside a historic location. The location will usually be in West Adams and but sometimes it will be outside of West Adams. Members will have a month to guess the location correctly prior to the publication of the next issue and send their answers in to news@westadamsheritage.org. All the correct guesses will be entered into a raffle and the winner selected from the raffle will win a prize. AJ will have the answer published in his column (WAHA Dudes Do Dinner) with a full review of the location in the following newsletter.

So if you think you know where AJ's hat is in the picture above AND you are a WAHA member and want a chance to get your hand on the prize, email your answer me at news@westadamsheritage.org before Monday, July 20th. Only one entry per member allowed. And sorry WAHA Board members—you're not eligible to win the prize.

UPCOMING EVENTS



4th of July Barbeque
11:30-3:00 p.m.

Kinney Heights at 2286 23rd Street, thanks to Karen Snyder

Come celebrate the 4th of July at WAHA's annual barbecue, where there is fun for the whole family! If you are new to us, this is a great way to meet lots of people and it's usually one of our biggest events of the year. Please do stop by before you go off to other festivities. WAHA provides hot dogs, hamburgers and drinks. Bring a potluck side dish or dessert to share with at least 10 people.

We always need help with set up and clean up and would love to have volunteers for 1/2 hour shifts on the barbie. Please contact Suzie at events@westadamsheritage.org to volunteer.

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 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 to help.

I Scream, You Scream...

Meet up at our own wonderful Baskin Robbins, 1375 West Adams Boulevard on Wednesday evening, July 13 from 6:30-8:30. Bring the family out to support this local business. They will give a 10% discount to WAHA members that evening with this newsletter or your membership card.

Classified Ads

House Keeper Available: Experienced, good work ethic, own transportation.

Currently working in West Adams. Call: Blanca 213-884-0840 For a reference call: Norma 323-731-2010.

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

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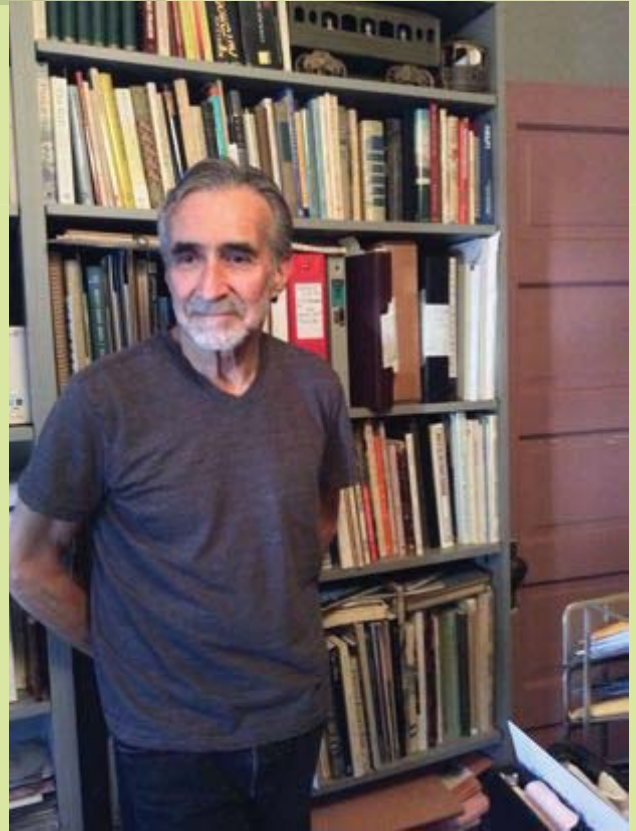
THE ACCIDENTAL PRESERVATIONIST

The following article was originally written by Art Curtis in the May 1997 WAHA Newsletter. Art recently updated the original article and we are publishing it again here. It's as relevant now as it was almost 20 years ago. Enjoy!

I am sure that it was well over 100 degrees on that sizzling afternoon in 1978. We had been driving down to a South L.A. area now known as North University Park near USC about every fourth Saturday of the month for a year looking for real estate signs on old clunker houses. A very good friend who was a professor at Hebrew Union College at the time told us that there were some very large and terrific older fixer uppers at bargain prices near the university campus. My initial response was to ignore the suggestion. I had my mind set on a different kind of community. South Pasadena, Venice, Pasadena, even as faraway as Belmont Heights in south Long Beach. Except for Venice they all seemed much more attractive than living in the central city.

Now don't get me wrong, I have always enjoyed the ambience of central L.A. I grew up in the Highland Park/ Mt. Washington area just northeast of downtown. The rural feeling of Mt. Washington or small town America feeling of South Pasadena were very different from this shabby looking old USC neighborhood. The main draw for us was the price and size of these old grey ladies. Years of college students partying and general neglect by absentee landlords had left many of these houses in miserable condition, which in turn drove the prices down along with the general look of the streets. As these homes one by one deteriorated to a point of no return, the typical next step would be bulldozing these properties and letting a developer come in to build a dull stucco apartment complex that did not have any historic relationship to these turn of the century communities. That pattern is still common in this community and other surrounding communities in the central city.

As we drove down Magnolia Ave. on this sunstroke Saturday afternoon we spotted a real estate sign announcing the agent's name and contact number for this moderate sized transitional Victorian. The house from a distance had no significant architectural interest to me. The pale grey and white paint was peeling. A neglected and dying front lawn and signs of siding slowly rotting away were obvious. I could not find any redeeming qualities at a first glance. If there was



anything hopeful about the place it was that it had never gone through any major remodeling and as I walked up closer I realized there was a generous amount of Victorian decoration intact.

We met the agent about two hours later in front of the house. His first comment was that we could only see part of the house because each student had his/her own separate bedroom lock & key. We found out later that pot was being grown in some of the bedrooms and the students were paranoid about letting us in. Once we had seen the downstairs rooms, we realized the house was in shambles and needed a lot of TLC. Ceilings and walls were cracked and separating from the lath underneath. Moldings and doors were either seriously damaged or completely missing. Windows had cracked panels or were partially missing glass altogether. The faucets barely worked or were dripping in the off position. There was a thick accumulation of dust and grime in every part of the house that we could see. The kitchen looked like it had never been updated since the house was built. No garbage disposal, no built in appliances, one or two cupboards and one plug for a toaster, no stove, no laundry room, no way! The backyard was dirt and weeds with no trees. A termite ridden three car wood garage leaned at a precarious angle ready to crash

like a leaning tower of Pisa. The property was in probate and not officially for sale and there was no guarantee that we could actually afford to outbid any competition because we had limited funds, which gave us a shaky bidding position. Did I really want a wreck of a house in downtown L.A.? Not exactly what I was dreaming of.

Two months later and some lucky bidding and here we were the proud owners of this experiment from hell. I had scared off all other potential bidders or maybe they saw something we wouldn't acknowledge at the time. This was a totally crazy project.

The first week we moved in was spent disposing of the junk left behind, then we invited some of our artist friends to come over and paint the entire interior white (A good way to make everything seem clean including the white dust). The temperature continued to hover around 100 degrees, as day by day we continued to pull the junk out front and try to arrange what furniture we had into some creative order. Feeling isolated and exhausted from the day we moved in, I decided to explore the community. There wasn't a welcome wagon in sight. Instead a paddy wagon would show up once in a while to haul off drunken students.

Another little problem was my new neighbors, three stocky brothers who hosted dance parties every Friday night for an estimated 200 to 300 noisy guest with a DJ set up in the back yard. The notion of going to sleep at a decent hour was virtually impossible with 10,000 watts of disco music blasting down the block. I just felt too intimidated and I didn't have the nerve to confront these big husky guys and tell them that they had to shut down the noise making. I was the recent arrival. What weight did my demands carry? They on the other hand carried a lot of weight, literally. One Saturday morning I finally decided, as my post party worn neighbors sobered up on their front porch, that enough was enough. I had to take action. I took a deep breath and proceeded to walk across the street right up their front stairs. I stayed just far enough away from them so that if they decided to jump me I could get off the porch fast.

"Good morning," I said moving ahead in my thoughts while anticipating a hostile response. "I'm your new neighbor across the street, my name is Art Curtis."

Almost in unison the three husky brothers turned their attention toward me and began to smile. "Good morning," the closest brother responded "Good morning, my name is Ernie and these are my brothers

Jerry and Fernando," he said with a friendly and easygoing manner. "Listen gentlemen, I would like to ask you a big favor. My daughter is very young and has to go to bed very early on Fridays. The parties you are having are very noisy." Before I could finish my speech Ernie spoke up. "Are we making too much noise?" "Yes," I said. "The parties you are having are getting too big and too loud and I would like to ask you to reduce the noise or the size so my daughter can get some sleep." "I'm really sorry, we apologize for that." Responded Ernie. I said thank you and turned around to go back across the street wondering if I had heard right or was I imagining this brief but very pleasant encounter. From that day on they stopped having Friday night parties for about 3 years. When they finally did have a big family and friends gathering with music and dance they made sure that we were invited. After several years we had become good neighbors and friends. We have attended many of their family parties and dance parties and have enjoyed great food and wonderful people. I had adapted after a year or more. I was aware of an attitude change as I begin to discover a unique charm to the local community. My perception that our block was a poor hostile environment was losing ground. As I began to meet more of my new neighbors they would go out of their way to help out or just get together to have a late afternoon talk. I discovered the joys of front porch life with several new friends from our street. There were evenings of quiet conversation and maybe a glass of beer to mellow out things a little. The kids played baseball out on the street at dusk or families strolled with their children. It was even quieter on the weekends. A scene of turn of the century rural America passed through my thoughts. Was I nuts, had I lost my sense of reality? No, I had begun to slow down and really look at the street, the homes, the people and the rich social texture they all helped create. My experience has been life changing and culturally priceless.

My fantasy that we would completely restore our home in two years was just that. I was a novice in the beginning. I made mistakes and discovered many new talents I did not know I had. A kind of character building and confidence had begun to emerge with all the challenges. The process of restoration has spread out over the 32 years that we have lived here. That's not such a bad thing when you consider the ideas and solution that I have learned from many projects. An example of this is the hunt for parts. I have become a great hunter/gatherer of objects I need or feel I will use in the future. I am sure that I mentally remodeled our

kitchen at least a dozen times before we started construction. The same can be said for every room in our house. The results of all that mental churning and negotiating with my wife about our different tastes have rewarded us with a spectacular historic environment on all three floors. I have committed almost a third of my life and love to this crazy old house. Every time I go to a swap meet or estate sale I get great satisfaction in the hunt for that one more piece that will fit just right in this nook or that cranny. As for the rural setting I so dearly wanted? I had set out long ago to turn the back yard into an urban forest of sorts. Now when I do take time out to visually consume the deep green foliage surrounding my yard, there is a great feeling of accomplishment. A connection to nature I thought I could never have in the middle of urban Los Angeles. In addition I have focused on a low water consuming landscape and succeeded.

After 32 years I find myself thoroughly connected to the community. My lovely Victorian is almost completely restored (it really never stops). The neighborhood looks great. Things have settled down nicely/quietly and we have been offered a sizable amount of money to sell it all. Where would I move? Sorry, I would rather be content than rich. The question is, would I do it all over again? Well several years ago we had the opportunity to purchase the house next door. She's an old paint peeling grey lady Victorian. Am I crazy or what?

Art Curtis is an artist/designer and landscape architectural artist. He and his artist partner have lived in North University Park for 38 years. He is a 4th generation California native and was born in Los Angeles

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WAHA (and Friends) Calendar

Monday, July 4, 2016 11:30-3:00 p.m.

4th of July Barbeque

Kinney Heights at 2286 23rd Street, thanks to Karen Snyder

Friday, July 8, 2016 6:00 p.m.

Cocktails in Historic Places

The Edison

108 West 2nd St #101, Los Angeles, CA 90012

www.ADSL.A.org

Wednesday, July 13, 2016 6:30 to 8:30 p.m.

Meet up at Baskin Robbins

1375 West Adams Blvd.

Wednesday, July 13, 2016 7:30 p.m.

Is South L.A. an Urban Success Story?

A Zócalo/The California Wellness Foundation Event

Moderated by Jennifer Ferro, President, KCRW

Mercado La Paloma
3655 South Grand Avenue
Los Angeles, CA 90007

<http://www.zocalopublicsquare.org/event/is-south-la-an-urban-success-story/>

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



Ice Cream Social

1815 Buckingham Road