

West Adams Matters

The Preservation Month Issue

Historic Preservation at a Crossroads *by Jean Frost*

We celebrate another National Preservation Month this May with a general membership meeting traditionally and annually hosted by the Historic Preservation Committee. How appropriate that this year we will be in the former Stan's Kite, an endangered Googie style coffee shop, whose demolition is part of the development proposals for the Washington Square Shopping Center mixed use project.

Stan's Kite, now Vintage Hollywood, is a very special venue. Located in the Washington Square Shopping Center at Washington Boulevard and 10th Avenue, the former Googie Style Stan's Kite restaurant now houses Leroy Richardson III's remarkable memorabilia collection, of Afro-American celebrity entertainers. (see article on page 6).

At the May 23 meeting, the WAHA Martin Eli Weil Award for excellence in preservation will be presented for the third time. Named after distinguished preservation architect and WAHA member Martin Eli Weil, it represents the highest honor WAHA can bestow specifically for contributions to preservation in West Adams. Weil was always there to investigate, analyze and support preservation, whether saving a vernacular house or a creating National Register District.

(continued on page 10)

THE PRESERVATION BEAT

Sunday Brunch, May 23

11 a.m. to 1 p.m.

Vintage Hollywood, 10th and Washington

Get ready to **HOWL**, all you cool Cats & Hep Kittens.

The gig is down & solid Jackson. WAHA's Annual Preservation Month Mimosa Brunch has morphed this year into "The Preservation BEAT," and the event will be Jiving & Jamming, and Grooving with History and Land Use. Please join WAHA at the former Stan's Kite Googie Coffee House, now home to Vintage Hollywood.

Dress as you wereor would have been. Beret & Sandals optional.

Think Green -- Bring Your Own Coffee Cup.

Dig It, Daddio! Be there or be **Square**.



Susan Arena is one of two dozen participating West Adams artists on the Art in Historic Places tour

Art in Historic Places: West Adams' Creative Canvas

Saturday, June 5 10 a.m. to 4 p.m.

WAHA presents its annual June Historic Homes and Architecture Tour with a new twist: Art!

Historic West Adams and nearby environs are becoming a new hotbed for fine art. Along with a few galleries and artist-run spaces, a growing number of emerging and established artists now live and/or work in the community.

So this year with a nod to that creativity, WAHA presents art in architecture! When visitors tour this year's collection of West Adams' most interesting historic places, they will also see exhibits of works by some of West Adams most talented artists.

WAHA's Art in Historic Places: West Adams' Creative Canvas tour will open the doors of architecturally diverse historic homes and buildings throughout the West Adams District. Visitors will explore a selection of Victorian, Craftsman, Spanish and other 1920s Period Revival homes along with an Alpine-influenced Arts and Crafts mansion on Adams Boulevard, a 1923 French Norman Revival apartment building, and the Union Theater, a WWI era movie theater that is now home to the Velaslavasay Panorama, a showcase and forum for painting-in-the-round.

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Thank You to Past President

Thank you, Jim Robinson.

Jim Robinson served on the WAHA Board for the past three years -- serving during the last two years as both President and Director of Communications.

One of the most visible of Jim's contributions was the upgrading of our WAHA website. A huge advancement is that our members can now purchase tickets to our annual events online. Lisa Berns wanted to acknowledge that the site also now hosts the entire 25-year history of WAHA's newsletters, and the search engine feature provides an invaluable research tool to all of our members.

Other Board members also wanted to personally thank Jim for his service.

Lore Hilburg: I will miss your sardonic wit at our meetings; your generosity in having so many meetings at your home; your grace under fire; your humanity, which included a sometimes lightheartedness bordering on the silly to the frustration that comes with running a volunteer organization. I look forward to seeing you as a docent on a tour (which you and Janice do so well).

Candy Wynne: Dear Jim, thanks for all of your assistance this year, which was invaluable. I appreciated your sense of humor, your skill at working with all types of people, and your hard-headed common sense. You were a good leader and a nice guy -- a rare combination.

Roland Souza: Just an appreciation for the work that Jim Robinson did in his role as WAHA's president. Beyond his long hours working with the various L. A. entities threatened by the proposed changes in the cultural heritage ordinance and changes in the functioning of HPOZ boards, I appreciate the time he spent communicating with the membership at WAHA social functions. Often the first to arrive to help with set-up at events and often the last to leave, Jim's many hours of devotion will be sadly missed. His unique commitment to making WAHA "a force to be reckoned with" will be a hard act to follow. Thank you, Jim.

Eric Bronson: I will miss Jim and his active involvement with preservation issues at this critical juncture. Especially this past year, Jim helped raise WAHA's profile within Los Angeles's preservation community by working with other WAHA members and preservation groups in meetings with city officials regarding the proposed changes to the Cultural Heritage Ordinance and also the HPOZ streamlining proposal. These issues are critical to the West Adams community and I greatly appreciated Jim's efforts and leadership. ●

Editor's Note: BOOKENDS by Laura Meyers

In this annual special issue of *WAHA Matters*, celebrating National Historic Preservation Month, we are focused on what we are calling "Preservation Bookends."

Our Bookends include proposals for two massive housing and mixed use developments — one on Figueroa, the other on Washington — that threaten not only historic resources but also the character of their neighborhoods.

The Bookends also include the historic eras that we in West Adams often overlook: our beginnings, and those years which followed Historic West Adams' heyday.

Over the past quarter century, WAHA has advocated, quite often successfully, to save the beautiful homes and mansions that erected from the 1890s through the Golden Era of the 1920s. But we all tend to overlook the vernacular cottages that still stand here and there in West Adams (sometimes in rear yards), and they are very endangered. We lost one such Victorian cottage this Spring, scraped from its longtime home on 4th Avenue near Washington. And, WAHA has been quietly working for several years to save the 1871 Stewart Cottage from the wrecking ball.

At the same time, we now recognize that West Adams is home to midcentury modern potential landmarks -- if only they live long enough to be designated. The history and heritage of West Adams did not end at World War I or World War II.

Lastly, we are also book-ended today with two proposals from City Planning that could change how historic preservation is practiced in West Adams. Read all about it in this issue. ●

President's Message by John Patterson

Even though the rains appear to want to linger a little later than normal, the days are lengthening and Spring beckons us forward. At the April meeting of WAHA's Board of Directors, I have the honor of having been elected to serve as our organization's president for the coming year.

Initially, I feel it is appropriate to recognize the contributions and dedicated efforts put forth over the past two years by our retiring president, Jim Robinson, and to that end I invited our Board's members to chime in and share their thoughts and feelings. Several comments can be found to the left, on page 2.

Looking forward, we are pleased to welcome Cheryl Harrington and Suzanne Henderson to the Board of Directors, and we greatly anticipate the impact of their unique energies and spirit. As Suzanne had written in her candidate's statement, "It's time to put the HAHA back in WAHA"!!! And I couldn't agree more.

My initial goal will be to increase the level of communication with our membership through a series of regular email updates and announcements, as well as a commitment to the regular and timely publication of our newsletter. Look for an increase in the number of social functions designed to bring our membership together; not just for fundraising events, but FUN raising gatherings too. It will be my intent to interact more closely with all of our neighborhood associations and block clubs and to reverse this year's significant falloff in membership.

Meanwhile, we will continue the arduous work of maintaining our ever-important preservation work, through interactions and cooperation with the various city agencies and like-minded organizations. It is imperative that we consolidate the gains achieved in protecting our historic interiors, while maintaining WAHA's respected presence and participation in those efforts.

I was originally attracted to West Adams by its eclectic historic architecture. My partner Jeff and I have now lived here for almost seven years and have been increasingly impressed with the vibrant and strong sense of community that pervades our vast neighborhood. I look forward to the opportunity to meet and get to know my fellow "Wahonians" in these coming months.

Martin Eli Weil Preservation Award to be Presented May 23rd

The WAHA Board will present this year's Martin Eli Weil Preservation Award at the organization's Annual Preservation Meeting on May 23rd.

An early and active member of WAHA, Weil, a restoration architect, was instrumental in the creation of the Harvard Heights Historic Preservation Overlay Zone. He had lived in Harvard Heights since 1985, when he bought the 1905 "Lucy E. Wheeler Residence," the only Greene and Greene-designed house still extant in Los Angeles. Weil was a true West Adams "urban pioneer," moving to the District long before historic preservation had become popular in Los Angeles. Before he purchased his beloved Harvard Heights landmark, Weil restored another historic home in North University Park, where he had lived since the late 1970s.

An expert in historic design, materials and colors, Weil specialized in restoration projects of landmark historic homes – such as the MacGowan Mansion on Adams Boulevard – and other significant historic properties, primarily in Southern California. Weil was renown in historic preservation circles, not just for his involvement with a series of famed projects – from restorations of Frank Lloyd Wright's Hollyhock House and Storer Residence to the El Capitan Theatre, the Ebell Theater, Pasadena City Hall, the Griffith Park Observatory, and the John Russell Pope-designed Henry and Arabella Huntington mausoleum in the gardens of the Huntington Library in San Marino, to name a few – but also for his unflagging support for numerous West Adams neighbors in their efforts to correctly identify original colors and appropriate materials for the restorations of their own historic homes.

In 2006, WAHA established the Martin Eli Weil Historic Preservation Award, naming him its first recipient. The award is for an individual with a connection to West Adams who has made a significant, voluntary contribution to historic preservation through either a lifetime of effort or through one or more major projects.

Last year, WAHA presented the Martin Eli Weil Historic Preservation Award to Jim Childs and Jean Frost, citing their decades-long joint effort of advocacy for historic preservation in not only their own University Park neighborhood but all of West Adams. Childs and Frost helped found the North University Park Community Association (NUPCA) in 1981, and both have served on its board since 1994. Frost has also served on the WAHA Board for many years, and both have been visible volunteers for WAHA not just in historic preservation efforts but also as tour docents, zoning advocates, and participants in many other of the organization's activities. During this period they participated in the relocation of the historic Forthmann House to Hoover and 28th Street. They have successfully advocated for the designation of 34 Los Angeles Historic Cultural Monuments, as well as St. James Park National Register Historic District, the 20th Street National Register Historic District and the North University Park National Register District. And they were key to the creation of the University Park Historic Preservation Overlay Zone ten years ago.

Please come to the WAHA's Annual Preservation Meeting to learn who this year's distinguished Martin Eli Weil Award recipient is. ●

Martin Eli Weil



Around the House

Easy — and Fresh!

by Peggy King

"It's my first time here. I think I'm in love," the woman said to me as she moved her cart so I could grab a carton of yogurt.

The new Fresh & Easy Neighborhood Market at Adams and Central was making me feel a little giddy, too. It's sort of a cross between Trader Joe and Ralphs; there's a small, neighborhood feel but they also carry brand name household and personal care products. As a small market, selection is limited, but I actually found it convenient not to battle my way through a dizzying array of products.

There isn't the redundancy you find at a chain market (how many ways do I need to buy tomato sauce?); instead, they seem to have chosen one or two of the best of everything. A good example was the cheese case: I quickly located a Drunken Goat hard cheese and a round of Cambozola (my personal cheese vice) — exactly what I wanted. They have a lovely wine aisle, wonderful prepackaged entrees for one (or two, depending), and Il Fornaio Bakery bread. Produce-wise, there was a good selection of lettuces, and I like that they work with local growers so items are fresh. While I'd love to see more organic produce, Fresh & Easy is superior to all the chain markets in price and quality.

As far as amenities, you do have to check yourself out, but the scanners worked well and an employee was actually asking people if they needed help. You also have to bag your own groceries, so I could see things backing up if they got busy. On the other hand, all lanes are open all the time. Parking is easy—just drive east on Adams and turn into the covered parking right before Central. The market is clean and uncrowded, at least so far. I'm still going to have to go to other stores for some items — cheap pet food, laundry soap, and bubbly water at Food4Less; coupon savings at Ralphs; fried chicken and tortillas at Albertson's; organic produce at the Co-Op in Santa Monica. But this is my new regular market. It's clean, green, friendly, and close enough to make it home before the ice cream sandwiches melt!

Fresh & Easy is open daily from 8 a.m. to 10 p.m. It is located at 1025 East Adams Blvd. (at Central Avenue). 213-765-0918. ●



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Volunteers Needed

The Historic Preservation Committee needs your help. This May's General Membership meeting on Sunday, May 23 will be in the groove for National Historic Preservation Month. The traditional mimosa brunch gig is down at Vintage Hollywood in the Washington Square Shopping Center at 10th Avenue. Preservation BEAT, a cool celebration of history and land use set in a Google coffee house, will jam with music and readings.

WANTED: Greeters at WAHA Table (Check-In, etc.) Food Preparers, Food Handlers, Set-ups, Clean-ups, and all BEATS.

Many hands mean lighter work for all!
Please contact Jim Childs at 213-746-6070.

WAHA Paint & Garden Contest

Deadline for Submissions: June 1

Have you recently painted your home in new, perfect colors? And, how does your garden grow? Is it an extraordinary cottage garden, or prime example of drought-resistant beauty?

Each year, WAHA looks for the best exterior paint finishes in the West Adams area and the most spectacular gardens among us.

Any house painted between June 1, 2009 to May 31, 2010 is eligible. Any garden in West Adams is eligible (newly planted or not). In both cases, the property must be within the Historic West Adams District (110 Freeway to West Boulevard, Pico to Exposition).

The nomination process is simple (but digital) — you can nominate your neighbors' beautiful and creative handiwork, or your own. Please send digital photographs along with the specific address, homeowner name(s), and description of the restoration and/or garden planning work that was required to transform an ugly duckling into today's beautiful swan. E-mail your submission to events@westadamsheritage.org.

The deadline for nominations is June 1. WAHA will publish a list of nominated properties in advance of our annual 4th of July picnic, so those interested can drive by and take a look, and we'll all have a chance to review your lovely photos (and VOTE) at the 4th of July celebration.

What's in it for the winners? Your garden and/or your exterior paint job will be lauded in a future WAHA Matters and you will win a plaque and bragging rights for one year.

Luis Gutierrez, CARPENTER

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Stepping Out

A Visit to Vintage Hollywood by Lisa Berns

I had wondered what was inside the Googie Style building at the corner of Washington Boulevard and 10th Avenue. Last month, when I went to meet LeRoy Richardson III for the first time, I found out – and it was a delightful surprise.

As I stepped inside Vintage Hollywood, I realized I had entered one man's ongoing love affair with all the glamour of Hollywood in its heyday. The Hurrell headshots of Marlena; Dorothy Dandridge and original posters of Josephine Baker – everywhere. Hollywood's Goddesses are all here. I asked Richardson, "How did this begin?" He told me of his boyhood when Central Avenue was the hub of his carefree community. The original Angeleus Funeral Parlor was across the street from Saint Patrick's Elementary where Richardson went to school. One day in 1960 he noticed a very large crowd assembled to pay their respects to Jesse Belvin, a lyricist from the beginnings of the rock 'n'roll era – a successful black man so many had come to pay homage to, as Richardson notes: "a hero straight from our very own neighborhood...a person in the limelight who tragically died well before his time." This was Richardson's first encounter with celebrity and his interest has never waned.

Richardson writes in his book, *Black Hollywood Tragedies*, "As an adult, I began to write about these wonderful people. I spent 40 years through mountains of research, but it has been a labor of love. I've recounted some first-hand meetings with many of these celebrities, their close friends, and most important, what stars like Dorothy Dandridge, Stepin Fetchit, Nat King Cole, and more, have left behind for us all."

Richardson is the founder of the Black Hollywood Photographic Archive, which is dedicated to both the preservation of and the sale of original Afro-American celebrity memorabilia, including movie posters, stills and autographs – some 5,000 items, all meticulously authenticated and catalogued.



Black Hollywood Tragedies profiles nearly three dozen celebrities, including Marvin Gaye, Butterfly McQueen, Paul Robeson, Dinah Washington, and Lena Horne.

Please join WAHA on **Sunday, May 23**, for an unforgettable Preservation Brunch that will include a peek at Richardson's collection.

And don't forget, along with the jivin' performance of The Beat, WAHA will also present a West Adams Heritage Association member (a star in his own right) with the Annual Martin Weil Award for Historic Preservation. ●

Photographs of Josephine Baker (left) and Dorothy Dandridge from the Black Hollywood Photographic Archive



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Stepping Out

Last Remaining Seats

Mark your calendar for the Conservancy's annual series of classic films in historic theatres. The 2010 Last Remaining Seats series runs May 26 - June 30 and will showcase the historic movie palaces of downtown Los Angeles' Broadway Historic Theatre District. To celebrate the sixties, the organization is screening *How to Succeed in Business Without Really Trying* (1967, opening night), *The Graduate* (1967), and *American Graffiti* (1973), the coming-of-age classic with the tagline "Where were you in '62?" Prepared to be wowed by the Los Angeles Theatre, Orpheum Theatre and Million Dollar Theatre.

Tickets are \$16 for Conservancy members (\$20 for the general public). Stay tuned for details on this year's lineup of live entertainment. Visit www.laconservancy.org for more information. ●

Doheny Mansion Brunch

Saturday, June 13, 11 a.m. to 1 p.m.



The Doheny Mansion at Mount St. Mary's College, former estate of early-1900s oil baron Edward L. Doheny, hosts a \$60 per person fundraising champagne brunch to raise funds towards its preservation efforts. The college's nationally-recognized archivist, Victoria McCargar, will speak.

Home to the Doheny family for nearly 60 years, the mansion was designed by Theodore Augustus Eisen and Sumner P. Hunt in 1898. Doheny and his wife, Carrie

Estelle Doheny, frequently remodeled the mansion.

Last summer, the College began the first extensive restoration of the home in 70 years, and visitors will be able to see this work up close.

The first phase of exterior renovations, which have been completed, included reinforcement of the roof of the Gothic Renaissance-style Victorian mansion. The home's central architectural element is a cupola-capped turret rising from the ground floor to the left of the property's exotic, red-marble grand entry. The turret had begun to lean into the building, so contractors added steel supports to reinforce existing framing in order to prevent further damage.

Other completed restoration includes exterior stucco work, painting the home's facade, and waterproofing and preserving the roof in addition to repairing damaged copper finials. The stained glass and dome in the famous Pompeian Room were cleaned and repaired.

Reservations for this brunch event are requested by June 1 to Karen Butler, 213-477-2761.

To learn more about the Dohenys, read the book *The Doheny Mansion: A Biography of a Home*, by mansion Curator MaryAnn Bonino. All proceeds from book sales go toward mansion conservation. The book is available for purchase through www.dacamera.org. ●



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Harvard Heights HPOZ Beauty — Restored c. 1905 Frank M. Tyler Craftsman. Great original woodwork, wisteria-covered pergola/deck. Asking \$589,000. *David Raposa*

Three Harvard Heights HPOZ Craftsman Homes — All need TLC to restore and bring into compliance with city codes, but a great opportunity to live in historic pocket neighborhood. *David Raposa*

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Arlington Heights Craftsman with Moorish Touches — (*David Raposa, Seller's agent; Adam Janeiro, Buyer's agent*). Welcome, Carolyn and Mike Malconian!

*David Raposa, Suzanne Henderson, Adam Janeiro,
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The Preservation Month Issue

Saving the Sixties

by Linda Dishman

“That can’t be historic—I remember when it was built!”

Perhaps you’ve heard that about a building dear to your heart; perhaps you’ve said it yourself. If so, you wouldn’t be alone. The current initiative by the Conservancy and our Modern Committee spotlighting 1960s architecture, “The Sixties Turn 50,” has raised plenty of eyebrows. It can be difficult to accept the need to protect buildings that are younger than we are, particularly among the many preservation issues we face every day. But now, and especially here in Los Angeles, the time has come.

This year marks an important milestone in the preservation of postwar architecture, as structures built in 1960 reach the ripe old age of fifty. While turning fifty strikes fear in the hearts of many—especially in L.A.—it’s actually good for significant structures. Although the City of Los Angeles and State of California don’t require resources to be fifty years old in order to gain landmark status, the widespread perception is that younger buildings just aren’t old enough to be considered significant. Plus, the National Register of Historic Places has a general guideline that eligible resources be at least fifty years old.

Now, the potential importance of Sixties buildings can no longer be denied. They’re coming of age. Proactive assessment now will help us identify and protect the best examples of our ‘60s heritage, not just what happens to be left by the time Sixties resources are more widely understood.

The decade of the 1960s was a watershed moment in the history of Los Angeles. Against the national backdrop of the Kennedy era, the civil rights movement, the space race, and the Age of Aquarius, Los Angeles developed its freeway system, the aerospace industry flourished, the population boomed, and our love affair with the automobile was at its peak. This all spurred an incredibly prolific building period in the region, particularly in terms of civic and commercial development. Companies, cities, and institutions pursued ambitious building programs of tremendous scale.

Preservation also took hold in the U.S. during the decade. The City of Los Angeles created its Cultural Heritage Ordinance in 1962, becoming one of the first cities in the U.S. to do so. The National Historic Preservation Act followed in 1966. Of course, these protections came largely in response to the destruction of older landmarks to make way for new structures. The irony is not lost on us that a key tenet of modernism was rejection of the past, and now it is the past.

Many in the preservation community have understandable resentment toward the buildings that rose from the ashes of older landmarks. Downtown’s iconic Atlantic Richfield building (Morgan, Walls, & Clements, 1928) was razed in the late Sixties and replaced with the monolithic ARCO Towers (A. C. Martin & Associates, 1972), now known as City National Plaza. The Victorians of Bunker Hill fell to the city’s new financial and cultural hub, including the Music Center of Los Angeles County (Welton Becket & Associates, 1964-1967).

As devastating as these losses were, the fact remains that the newer buildings have since gained significance in their own right. This has happened before—such as with the 1904 Hollywood Union High School at Sunset and Highland. It was replaced in the 1930s with the current Streamline Moderne campus, which is now being proposed for Historic-Cultural Monument status.

We’ve lost, and are losing, important buildings from the Sixties largely because people don’t understand or appreciate them. Most recently, the Columbia Savings Building (Irving Shapiro, 1965) at Wilshire and La Brea was demolished for a massive mixed-use development, despite an intensive preservation effort and clear proof of its significance. Time and time again, we heard decision-makers sigh and say, “I just don’t like it” or “I just don’t get it.”

Preserving buildings from the 1960s also poses technical and philosophical challenges. For instance, many buildings feature mass-produced, easily replicated, and/or experimental materials. Is actual historic fabric as important for these structures as it is for those of stone, brick, and old-growth wood? How do we adapt car-oriented designs to the contemporary desire for pedestrian-friendly communities? While a number of 1960s architects pioneered energy-efficient modern design, many others didn’t, instead taking full advantage of the era’s cheap and plentiful energy. How do we enhance the sustainability of these buildings while maintaining their historic character?

We’ve barely scratched the surface of these issues, although our efforts to preserve the 1966 Century Plaza Hotel helped to clarify an important one. The process of determining how to preserve the hotel building as part of a mixed-use development has yielded groundbreaking treatment protocols for aluminum, which will serve not only the Century Plaza but countless other buildings from the Sixties and beyond.

“The Sixties Turn 50” program launched in September 2009 and continues through July 2010, combining tours and other events with online activities at laconservancy.org/sixties. Long after the events have ended, our collective actions will shape how Los Angeles recognizes and protects its rich 1960s legacy. ●

Linda Dishman is executive director of the Los Angeles Conservancy.

The Preservation Month Issue

Googie! Sounds Fun — What Is It?

by Jim Childs

GOOGIE is an architectural Style. Capital S, for Style. Officially codified, canonized and academically recognized just like Craftsman, Victorian or Art Deco. There exists (only not nearly as many as there once was) recognizable Googie Style historic structures. First, think coffee shops. NO, not Starbucks, but restaurants where once upon a time you could get 2 eggs, toast, 3 strips of bacon and coffee for 99 cents at a quarter to three in the morning.

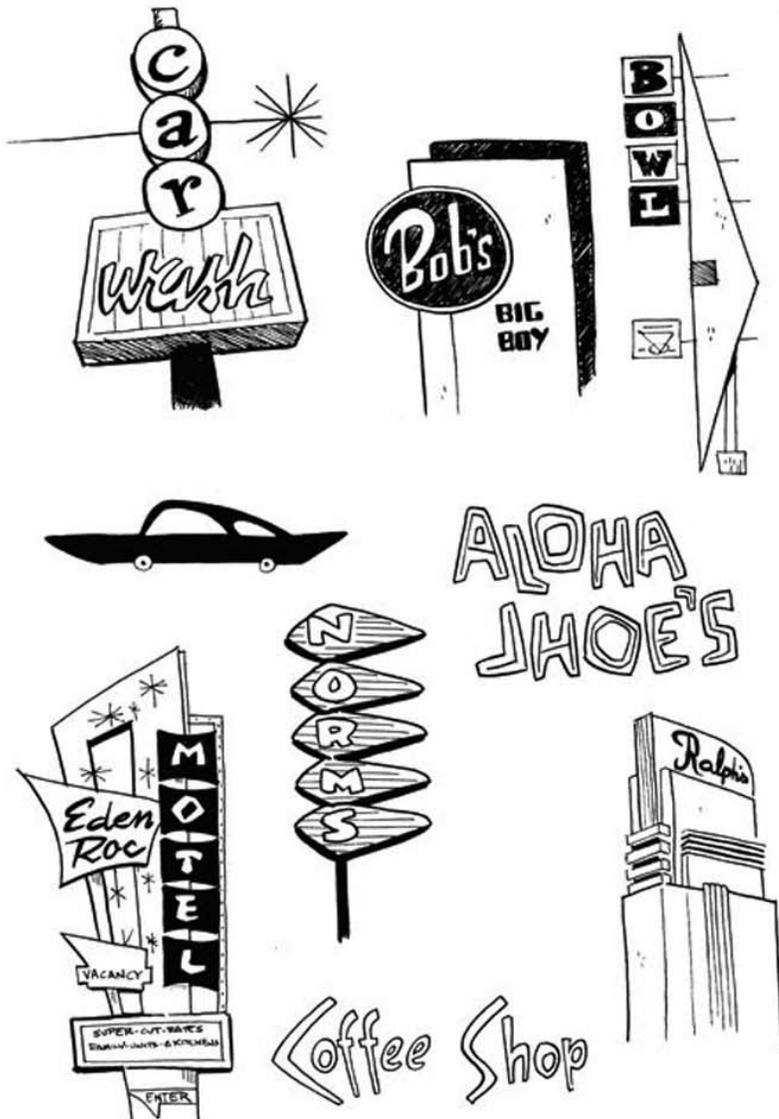
There were no double-cream, cinnamon, decaf lattes being served at Norm's, Tiny Naylor's (pictured, right), Ship's, Bob's Big Boy, Clock's, Stan's Kite, Biff's, Denny's, Carolina Pines, Pann's and Googie's, but in the 1950s their eclectic architecture evolved into a Style. At the time however not everyone was enlightened enough to accept these populist hangouts as statements of serious architecture. Some still aren't.

There are, in our culture, epiphanal occurrences which can transform meanings. When Marlon Brando transfixed audiences with his performance as Stanley Kowalski, in Tennessee Williams' *A Streetcar Named Desire*, the word, method, became the METHOD word. So it happened to Googie's Coffee Shop.

Architectural critic Alan Hess in his book, *Googie, fifties coffee shop architecture*, captures the moment for us:

"Douglas Haskell, writing in *House and Home* in 1952 was one of the very few editors of an architectural journal to look at Coffee Shop Modern at all seriously. Haskell had been driving north on Crescent Heights past Sunset with architectural photographer Julius Schulman, when he spied Googies designed by architect John Lautner. 'Stop the car!' he shouted. 'This is GOOGIE architecture,' he announced. Shortly after, Haskell's article with that title appeared in *House and Home*, accompanied by photos of three of Lautner's houses. The term GOOGIE swept through architecture schools and offices nationwide."

Although it can be argued that Lautner's 1949 architectural design for that particular Googie's is not, in-and-of-itself, the defining example of the Coffee Shop Modern idiom, it did capture the spirit of the postwar euphoria with an identifiable word that is delightful to pronounce, googie. Say it again, googie. We can all be thankful that the Smucker family were into jams and jellies. ●



The Preservation Month Issue

Preservation Crossroads *continued from page 1*

Although WAHA's principal historic preservation activities focus on our rich architectural heritage, we are also stewards of our social-cultural legacy as well. The mission of the Preservation Committee is not only to identify, research and designate historic resources but also to protect those resources. This protection takes form in both advocacy for enhanced regulations and articulated reaction to the impacts of insensitive development.

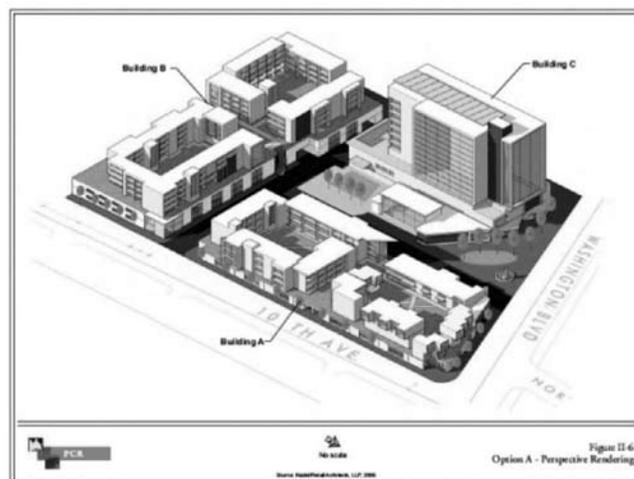
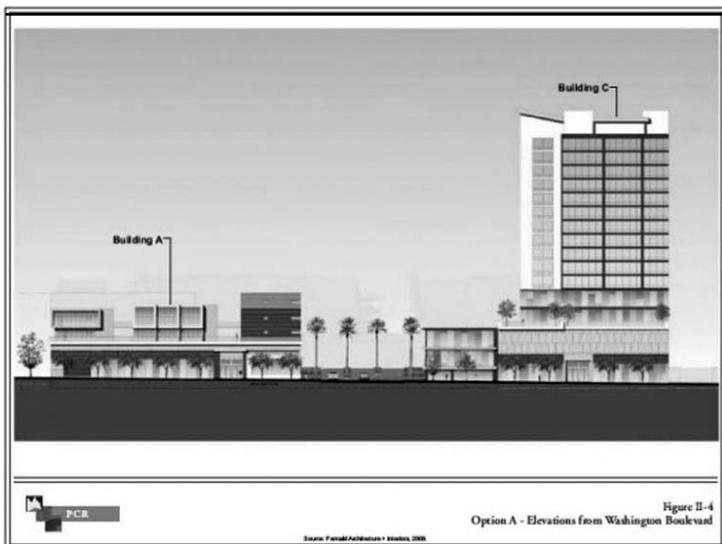
This past year has been especially challenging because of two significant planned mega developments and a revisionist regulatory proposal. The Committee members found it necessary to reorganize themselves to deal with the massive technical response required. We have formed the "Preservation Emergency Response Team," or P*E*R*T, to utilize specific team talents and identify critical issues.

We have adopted this variation on a M*A*S*H field operation, including triage evaluation procedures, because we lack, in numbers, qualified and seasoned first responders. Addressing California Environmental Quality Act (CEQA) issues requires sophistication gleaned from years of experience. We, like all the WAHA Committees, need interested volunteers but training is a commitment and discipline a requirement. "Flibbertigibbets" need not apply.

Although our P*E*R*T members were able to make noteworthy and timely responses to the crisis issues that confront us, there has not as yet been any definitive resolution of these cases. The Planning Department's attempt through revision of the City's Cultural Monument Ordinance, to radically alter the existing administrative protections for interior historic resources through proposed systemic changes to the Cultural Heritage Ordinance itself currently rests with the City Attorney's office.

The two bookend mega development proposals, the eastside Red Oak student housing project on Figueroa and the westside mixed-use proposal for the Washington Square Shopping Center, are awaiting a formal response to the public comments that were made to their respective Draft Environmental Impact Reports. The following snapshots are provided for readers who have not followed these cases:

The Cultural Heritage Ordinance created in 1965 came under an attack by suggested revisions by the Planning Department's Office of Historic Resources (OHR) in a misguided attempt to "update" the Ordinance's language and conform it to other City



Proposed Washington Square Project, Option A

The Preservation Month Issue

ordinances. They recommended that historic interior spaces be eliminated from administrative oversight. Although the initial draft had the support of the Los Angeles Conservancy and the Los Angeles Chamber of Commerce, the ORH found themselves between a rock and hard place after they went public with their proposal.

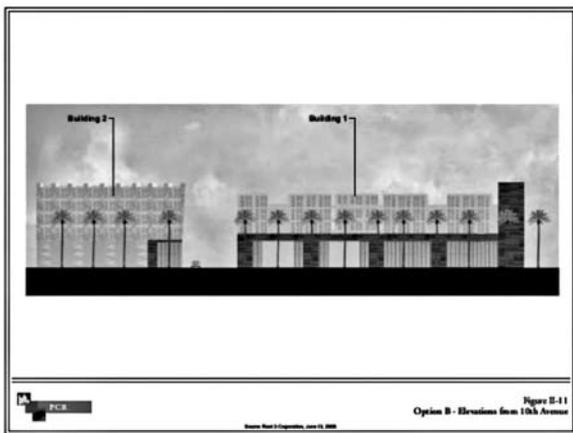
A coalition of incensed preservation organizations including WAHA, the Art Deco Society, NUPCA, Highland Park Heritage, Hollywood Heritage, L.A. Heritage Alliance, ADHOC, Los Angeles Historic Theater Foundation and a reconsidering L.A. Conservancy, demanded that the Planning Commission retain the protections for all historic interior spaces. After a series of round table negotiations and failed attempts to gain consensus on modified language, the Planning Commission approved a benign version of the status quo. The City Attorney is drafting the language and it will eventually be voted on by City Council.

The Red Oak Student Housing Project is at 2455 South Figueroa Street just north of Adams Boulevard. The developers are seeking to build 145-units, in a 5½ story, 160,115 square foot residential project with a minimum 35-foot front setback where a 100-foot setback and 3 stories are prevailing. The Project site is currently a 1.67-acre surface parking lot between City Monuments, St. Vincent de Paul Church and the Stimson House and within the Chester Place National Register Historic District. The Project also includes 159,000 square feet of parking on three parking lots, two subterranean and one at grade ground floor. (See illustration on page 13).

The Washington Square Shopping Center Mixed-Use Project at 4020 W. Washington Blvd. near Crenshaw will require the total demolition of the existing historic 7.8-acre shopping complex designed by noted architects Stiles and Robert Clements including, as noted previously, the former Google Style Stan’s Kite Restaurant. Again front setback intrusion issues are critical impacts to the historic setting, in this case, the public views of the adjacent St Paul’s Church.

There are two variations of the mixed-use project proffered in the DEIR: Option A consists of 547 residential units and 106,869 square feet of commercial use in three buildings that range in height from 68 to 205 feet. Option B consists of 342 residential units and 237,125 square feet of commercial use in three buildings that range in height from 50 to 85 feet. (see illustrations below and below left.)

(continued on page 13)



Option B

Proposed Washington Square Project, Option B

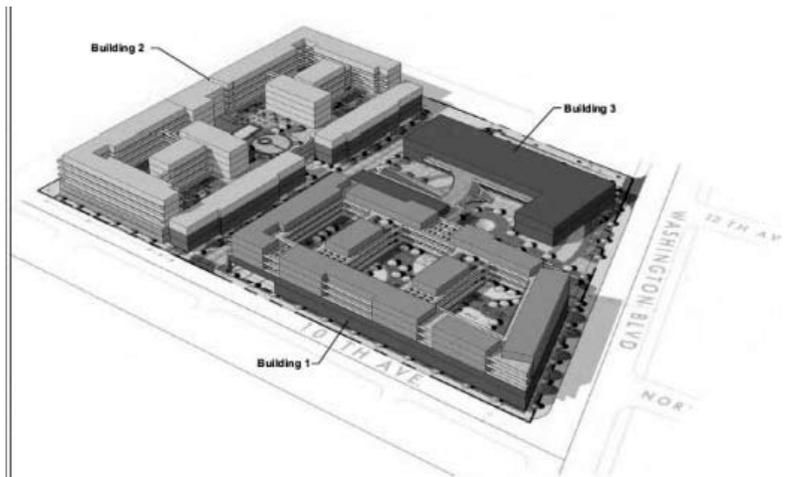
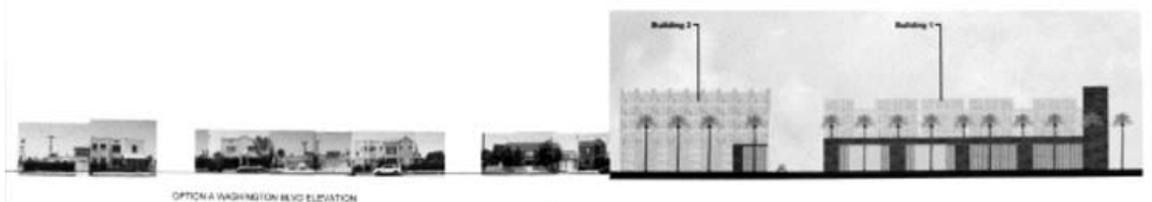


Figure II-12
Option B - Illustrative Rendering



OPTION A WASHINGTON BLVD ELEVATION

The Preservation Month Issue

Stan's Kite Restaurant — Vintage West Adams by Mitzi March Mogul

The location of WAHA's Preservation Month program this year is a place that is familiar to all, yet completely unknown. The little building at the southwest corner of Washington Boulevard and 10th Avenue with the odd-shaped roofline is referred to by its current name: Vintage Hollywood. But long before it was a nightclub showcase, it was a coffee shop which served the community.

Formerly Stan's Kite Restaurant, later the Safari, the coffee shop was built in 1964, the same time as the rest of the Washington Square shopping center. The restaurant is an excellent example of the "Googie" type of architecture which was pioneered here in Southern California and became an important architectural reference. The one in question is a rare example in this community and represents the relationship between the style and the neighborhoods in the same way that neighborhood movie theaters were important expressions of theater design, different from the larger, more showy first-run theaters. Both play an important role in fleshing out the story of architectural, social, and economic development.

Both the shopping center and the coffee shop were designed by the noted architectural firm of Stiles and Robert Clements. The name Stiles O. Clements is well known in relationship to the important Art Deco buildings he designed, such landmarks as the Wiltern and Mayan Theaters, Dominguez Wilshire Building, Samson-Uniroyal Tire Factory, Adamson House, and many others.

Stiles' son, Robert, also became an architect, graduating from USC in 1941, serving in the Marine Corps during World War II, and finally returning to Los Angeles where, in 1945, he became first a partner with his famous father and then the firm's primary



Stiles O. Clements

designer as his father aged, retired, and then passed away in January 1966. Although Robert is not well known, his style is quite distinctive, and once one is familiar with his hallmarks, it is easy to spot his buildings in the streetscape, and he deserves far greater respect and recognition than he is currently accorded.

Robert O. Clements took the firm in a new direction, utilizing modern materials and forms that reflected a mid-century sensibility and this city's reinvention of itself. As a design from the firm of Stiles and Robert Clements, the Stan's Kite Restaurant/Vintage Hollywood building takes on even greater significance. Stiles focused mainly, but not exclusively, on office buildings, some of which included theaters at ground level. Under Robert, the firm focused mainly on shopping centers, office buildings, and other types of large-scale commercial projects. Recent research confirms that this building was the only coffee shop design by that firm, making it a unique representation of their architectural oeuvre.



Recently, I reviewed the Historic Resources Section of the Draft Environmental Impact Report (DEIR) for the proposed new Washington Square Development. To comply with the California Environmental Quality Act (CEQA), a project applicant and its consultants must expertly analyze whether or not historic resources will be impacted by a project, and, if yes, must discuss mitigation measures. But in this case, the Washington Square DEIR can't seem to make up its mind.

On one hand, it states that "the building at construction was a common and undistinguished example of a mid '60s California coffee shop." That conclusion is contradicted by the facts outlined in the DEIR itself: designed by a noted architectural firm, exhibiting all the hallmarks of the style, and visually identifiable with a known and noted style. How, then, is it undistinguished?

Another comment adds that it "was not custom designed, but...in conjunction with the shopping center." This is a ridiculous conclusion. Whether or not it was conceived, designed, or constructed concurrently with the shopping center, it was still a custom design, sharing no design features or other connections with the rest of the center.

A discussion of the architectural features of the restaurant states that "The building exhibits a distinct angular roof shape" and that "...the roof shape made the building visually identifiable." Indeed, it was always the roof shape of those buildings which were the most significant features. That the roofline remains unchanged makes it still instantly recognizable as a "Googie" style coffee shop of the mid-20th century. The alterations that have been made are inconsequential, reversible, and do not detract from the overall recognition of the design and era of this structure. While the interior is no longer a coffee shop setting, the building's original footprint is unchanged, and there are many details still extant, including ceramic tile that adorns the walls, planter boxes, and original step-down entrance.

The DEIR also makes the statement that the shopping center is not connected with broad patterns of history and cultural heritage, trying to minimize the ways in which it might meet the qualifications set forth by CEQA. The assessment is inaccurate, unfair, and misleading. It is an example of a type and represents patterns of business—and by extension, social and economic—patterns of development in the community.

(continued on next page)

The Preservation Month Issue

Furthermore, if we examine the larger backdrop of conditions in Los Angeles in 1965, it is clear that the single most influential event was the Watt's Riots. The aftermath of the riots left an atmosphere of fear and mistrust with regard to the area (valid or not), leading to abandonment of wide swaths of communities. Many types of businesses were unable to obtain insurance due to "redlining" schemes. Others were unable to obtain small business loans or other standard types of financial assistance. It was in this climate that Washington Square Shopping Center opened, and was unable to successfully compete for up-market tenants and establish itself as a premier shopping destination for the neighborhood, which was clearly the original intention.

Unable to fulfill its initial promise, the owners made no effort to improve the center, even as the surrounding community did revitalize. However, this neglect also resulted in the center remaining relatively unchanged from its initial design. This historic background is integral to understanding what is meant by the term "broad patterns of history." The DEIR fails to mention this dominant historical incident and to analyze—correctly or not—the shopping center within this context. Because Washington Square never gained a reputation for fine shopping, and, similarly, the coffee shop did not attract a "hip" demographic, it has remained in obscurity in the history of mid-century Los Angeles architecture. Its lack of previous official recognition does not decrease its significance. ●

Preservation Crossroads *continued from page 11*

Both Red Oak and Washington Square will be circulating their Final Environmental Impact Reports (FEIR) and moving forward to gain their necessary entitlements from the administrative authorities. There will therefore be more opportunities for public comment and advocacy at public hearings. Stay tuned.

Another unresolved WAHA challenge has been the relocation of the Stewart Cottage. The historic 1871 structure – the City's second-oldest identified still-extant wood frame residence, built just after the Phineas Banning Mansion was completed -- has been of interest to several developers but limited resources and other vagaries have thwarted its relocation. However there is still an active dialogue between the Red Oak developers and the Community Redevelopment Agency to negotiate a complex land swap as a possible mitigation to their student housing Project.

On a less hopeful note the Planning Department and its Office of Historic Resources (OHR) have rejected the WAHA recommendations for future HPOZ Board modified procedures as a solution to the Departments 40% reduction in staff. WAHA, endorsing the position taken by the University Park HPOZ Board, wanted the new pending Preservation Plans to continue to allow for the respective Boards to maintain all decision-making authority for Conforming Work. WAHA and the University Park HPOZ Board proposed eliminating staff from this regulatory procedure and thereby reduce their workload (and some evening meetings) in all the HPOZ's.

However, OHR has at this point determined it is more efficient for them to assume more administrative duties by performing the Board's duties rather than dealing with the Boards. They are requiring a mandatory adherence to predetermined criteria for exceptions. The logic of this action is Byzantine in reasoning but the unfortunate result will be that the downtown bureaucracy will be now making decisions without the benefit of any "in the field" knowledge. This new procedure does not however retroactively apply to Boards with existing Preservation Plans. This of course creates a two-tier structure wherein applicants and staff will have to first determine which set of rules apply even before considering the merits of the case.

As we look forward to the publication of the Final EIRs, and their many public hearings, we also await the next unknown challenge. A new proposed mega-development, a proposed demolition of an historic structure, an inappropriate zoning variance, a political reconsideration of existing protections, or some other negative impact to our historic resources, the Committee and PERT stand ready and committed.

Perhaps looming more onerously than any other challenge to neighborhood preservation is the attempt to change the administration of HPOZs. The resurgence and support of HPOZs found under the leadership of former Planning Chief Con Howe, is now severely threatened by the proposal for a "cookie cutter" preservation plan strategy that the OHR is currently promulgating. But more to come on this and other preservation challenges. ●



Two rendering views of the proposed Red Oak/Adams and Figueroa Student Housing project, impacting historic resources

The Preservation Month Issue

Venice Beatnik Cafe Declared A City Historic Monument *by Jim Childs*

This Beat Goes On – figuratively at least.

The Venice West Café opened in 1958 and along with the now-demolished Gas House became a West Coast haven for the bohemian counterculture movement of the 1950s and 1960s.

On March 19, the Los Angeles City Council, in support of the recommendation of the Cultural Heritage Commission, approved the Venice West Café as Los Angeles Historic-Cultural Monument No. 979.

This landmark designation is among the minority of City Historic Cultural Monuments that have been approved based primarily on their social and cultural importance rather than on their architectural relevance and integrity. The unimposing 1922 brick building at 7 East Dudley is a common example of “commercial vernacular” architecture whose builder was not identifiable.

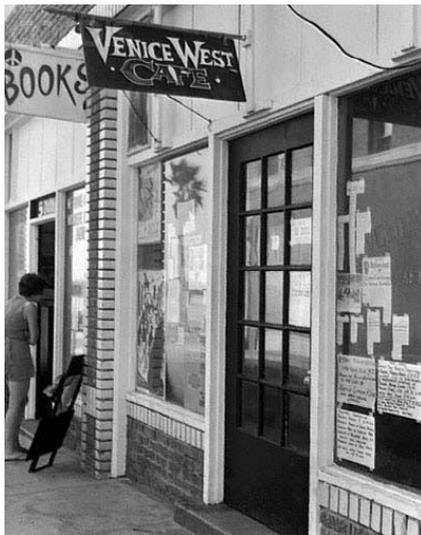
The monument application prepared by architectural historian Charlie Fisher for Venice preservationist Allen Leib advocated the designation of the site because of the social-cultural use of the structure in the development of Los Angeles.

Founded by poet Stuart Perkoff, the café opened as a Mecca for the Beat Generation to “drink java and read or listen to poetry and jazz.” The disciples of Jack Kerouac and Allen Ginsburg, with their bongos on the beach, were not warmly welcomed by the establishment, however, and harassment pressures forced Perkoff out, in 1964.

The new owner, John Haag, thrived on the pressures. The future co-founder of the

Peace and Freedom Party, he was an advocate, activist, and crusader for 1st Amendment rights. The former Communist challenged the establishment head on. Fisher’s nomination reads in part: “The Venice West Café was a catalyst for many of the movements that would soon follow, such as the anti-war protest over Vietnam that changed the course of American politics... The Venice Café became symbolic of a movement that was to take on the world, from Venice to Haight-Ashbury to Woodstock.”

The monument’s proponent, Alan Leib, is quoted in the Los Angeles Times as envisioning the designation as an anchor for an eventual bohemian district with brick paving and period lampposts and a recreated Venice West Café. Until then, we can still grab a cup of java at the Preservation BEAT membership meeting on Sunday, May 23 from 11 a.m. to 1 p.m. at WAHA’s own Googie coffee house (Vintage Hollywood) at Washington Boulevard and 10th Avenue. ●



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The Preservation Month Issue

If These Walls Could Talk — the Story

by Mitzi March Mogul

They began tearing down Bunker Hill before I was born. The Crocker and Bradbury Mansions, the Melrose Hotel, and many others were gone long before I had a chance to see them. They exist now only in the sepia tones of the distant past. But there were many others still standing when I was a child growing up in Los Angeles. I saw them on the occasional excursions that my family made to downtown, for shopping or the rare performance at the Philharmonic Auditorium, another building that has gone to architectural heaven. We used to park the car on Bunker Hill and then take Angel's Flight down into the city center. We dressed for the adventure then, hat and gloves. But as time passed, the stately homes began to disappear, replaced by parking lots or new, bigger buildings. I didn't, at that age, have an epiphany, realizing the loss of something important, but unconsciously, it was leaving its mark.

The Community Redevelopment Agency announced big plans for a new downtown. The old, derelict slum buildings would be replaced by sleek modernism, a more fitting image they thought. The new thinking was that people were not supposed to live in city centers; living was for suburbia; downtowns were for business. Rather than houses which represented the city's past, we would have "important" structures which would symbolize the future. The old Hall of Records went down in a cloud of dust.

But a few civic-minded people understood that this was forever and that a city that erases its past is condemned to confusion about its legacy. They realized that at least a few of these 19th century structures had to be saved.

There weren't too many people who felt that passion and there wasn't a name for it then, but today we call it Historic Preservation.

Donovan's Castle and the Saltbox received a commutation of their death sentence. It was the start of Heritage Square Museum. How ironic that years later I would work there and then serve on its Board of Directors.

The people left. Lots were scraped. The skyline changed. One house remained. The Rochester House. It was located on Temple Street, more or less just before the point where the Hollywood Freeway connects with the southbound 110 Pasadena Freeway. You could see it driving south on the Hollywood Freeway. My sisters and I referred to it as "the Addams Family house," our unschooled reference to its Second French Empire style. But we knew that it, too, would soon be gone like the rest, a footnote in our lives.

Then one day, someone hung a sign on it, which read simply, "SAVE ME." I didn't know how that might be possible, but I hoped it would happen. I was 12 years old.

The sign was there for a while, although how long, I'm not sure. It wasn't a drive that we made regularly or often. We lived in West Hollywood. Anyway, one day it was gone. I assumed that it had simply been demolished, and I was partly right. Actually, someone did try to save it. It was moved on October 1, 1970 to an "old bone yard" on the east side of downtown. It sat there a while, but eventually ended up like all the rest. Whether its fate was deliberate and swift or it just slowly disintegrated, I don't know. It doesn't really matter; it's gone all the same.

Years later, I am involved in historic preservation as both a profession and an avocation. I believe I was inspired by the Rochester House in particular. I didn't know how much of an impression it was making on me at the time, but I know I never forgot that house and the SAVE ME sign, which meant that someone cared. Maybe I am trying to make up for all those Bunker Hill losses by trying to hang on to other precious remnants. Who knows? But I do know that the Rochester House continues to inform what I do here in West Adams and elsewhere. We don't always know at the time what situations will shape our lives and we don't ask to carry the weight of that memory, but sometimes it carries us. What started out as a footnote became a guiding light.

Last year I was asked to write a song about preservation and my memory of the Rochester House served as an inspiration. That song and its accompanying visual production will be premiered at WAHA's annual Historic Preservation meeting on May 23rd. ●



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The Preservation Month Issue

One WAHA Perspective: Speaking Out About Jefferson Park

by John Arnold

To: Council District 10 and the Los Angeles Planning Department's Office of Historic Resources (OHR):

Community members in Jefferson Park (myself included) are becoming increasingly frustrated and angry at the lack of action towards preserving the historic resources in our neighborhood. Jefferson Park has one of the nation's best collections of Transitional and Craftsman bungalows and we currently have zero protection or commitment to preservation from the city.

As you all know, city council approved Jefferson Park to go forward with an Historic Preservation Overlay Zone (HPOZ) in 2002. After years of effort, our survey was completed and submitted to OHR for review in August 2009. This is where we are stopped, with zero protection either in the form of an "ICO" (interim control ordinance) to stop demolitions and inappropriate construction, or an HPOZ. CD10 promised action on the ICO in December 2009, and that was halted for unknown reasons. And now our survey, which cost the city dearly, is starting to go stale as destruction of historic fabric, permitted and unpermitted, continues unabated.

Just in the past six months, I have recorded the loss of five structures in my quadrant of the neighborhood alone. All of these structures (in the photographs on this page) were intact a year ago. The Spanish triplex in Photo 1 has since lost all of its historic windows and doors and other details.



Former classic bungalow, now a stucco box

We do not accept the excuse that there's "not enough permit activity" to warrant an ICO or HPOZ enactment. Unpermitted work that gets reported simply gets permitted retroactively with no penalty. As you know, most unpermitted work goes unreported, though we do our best.

We do not accept the excuse that there is no money in the city to certify the survey. We have sought to find solutions with our own neighborhood and WAHA funds to get the survey out of the OHR, get it finalized and certified by the Cultural Heritage Commission.

We understand that actual implementation of the HPOZ may be delayed because of costs associated with public hearings and staffing. However, this does not mean we need to go without any protection in the meantime. Council District 4 recently implemented an ICO in advance of HPOZ status, and we deserve nothing less.

We need to work with Council District 10 and OHR to find a solution to this. We are ready to meet and strategize at any time. Our frustration and distrust is growing. ●



Jefferson Park in better days (below), and three Jefferson Park homes wrapped in stucco during the first months of 2010 (above), which could have been prevented if an Interim Control Ordinance was in place.



Art in Historic Places *continued from page 1*

The art on tour will be equally eclectic, pairing historical architecture with bold, cutting edge works and more traditional contemporary art alike. Today's West Adams artists are landscapists and portrait painters, sculptors and ceramicists, collagists and photographers, who work in a variety of mediums, from clay to canvas, and in diverse styles. Expect to see artists' works that are whimsical, narrative, abstract, figurative, conceptual, time-honored or even historical in theme.



Art Tobias at work.

Participating West Adams artists include Mas Ojima, Aaron Morse, Marina Moevs, Tom Lazarus, Susan Arena, Max Miceli, Georgia Toliver (Tolanna), Rob Remer, Rory Cunningham, Dianne Lawrence, Art Tobias, Sue Ann Jewers, Taidgh O'Neill, Steven Irvin, Shelly Adler, Art Curtis, and Jenny Hager, among others. In some cases, the artists' own historic homes and work studios are to be open for the tour, while other artists' works will be exhibited in period homes and other settings.



"Toxic Tears" by Steve Irvin

In addition, artist Sara Velas' Velaslavasay Panorama at the Union Theater will offer tour visitors another unique artistic experience. Drawing on the illustrious history of the great panorama paintings of the 18th and 19th centuries, the Velaslavasay Panorama is an exhibition hall, theatre and garden dedicated to the production and presentation of unusual visual experiences. The panorama is an art form that encircles the spectator with an illusion of continuous space, often in a painted 360-degree format. Patented by Englishman Robert Barker in 1787, this spectacular visual entertainment flourished throughout the 19th century.

June 5 tour visitors will be able to see a sneak peek of a new upcoming panorama project that will be performed on the stage, called "The Grand Moving Mirror of California." It is a 270-foot long painting on a scroll, accompanied by a narrator reading from an original 1853 script detailing the journey from the Eastern US around Cape Horn and up to California during the Gold Rush. In addition, guest artists Ulrike Mohr and Susanne Weck's "Lost Panorama" exhibition will be on display in the venue's Ancillary Salon.



"Al and Ida," by Shelley Adler

Art in Historic Places: West Adams' Creative Canvas is a self-guided drive-yourself (or bike-yourself) tour, with a brochure and map that will guide visitors to these historic venues, toured in any order and at your own pace.

Tickets are \$25 in advance (deadline for this Early Bird price is May 31) and \$30 at the door. To purchase advance tickets, please make out a check to "WAHA" and mail it to 2209 Virginia Rd., Los Angeles CA 90016. Prepaid tickets will be held at will call. The last day-of-tour tickets will be sold at 1 p.m., and most tour properties will close promptly at 4 p.m. (Visitors tour at their leisure, and are encouraged to set aside several hours to enjoy the Art in Historic Places Tour.)

As always, we do need volunteers to check in our visitors, talk to them about the architecture and art in the tour sites, and help in myriad ways. Please contact tours@westadamsheritage.org if you can help. ●



Aaron Morse

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We support preservation of the West Adams community's architectural heritage and beautification activities, and seek to educate Los Angeles' citizens and others about cultural heritage and restoration techniques.



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Attention flower lovers (and who isn't): I must "groom" some Epidendrum orchids and would love to pass the fledglings on to good homes. I have both red and yellow. They are easy to grow, drought tolerant once established, love the sun, are happy both in pots or in the ground, and prolific, providing almost year-round blooms. Call Mitzi to arrange adoption: 323/734-9980.

Need House Cleaning? A cleaning company experienced in cleaning and preserving older homes would like to help you with your cleaning needs. We use eco friendly products and offer weekly, biweekly and monthly cleanings. We offer competitive rates and are a customer service based company, so our service is the best. Please call Imelda or Tom at (323) 708-1189.

Roommate Wanted? Vintage Stove for Sale? Garden Plants in Search of New Home? Place your classified ad here to reach preservation-minded readers. Contact lauramink@aol.com, NO LATER THAN the first of the prior month.

WAHA....Creating Our Future by Preserving Our Past



INSURING OUR COMMUNITY

UNDERSTANDING THE
SPECIAL NEEDS OF
HISTORIC WEST ADAMS
HOMES AND BUSINESSES

KIM-LAI JONES
VICE PRESIDENT

ELKINS JONES
INSURANCE AGENCY, INC.

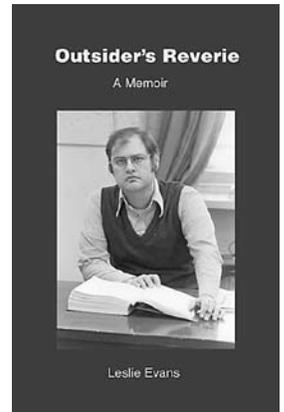
12100 WILSHIRE BLVD | SUITE 300
LOS ANGELES | CA | 90025
310-207-9796 | FAX 310-207-5337
KJONES@ELKINSJONES.COM

New book by long-time WAHA member Leslie Evans

Outsider's Reverie: A Memoir by Leslie Evans

His parents met at a séance conducted by a dead thirteenth century crusader. At LACC he led a student political party with black nationalist ideologue Ron Karenga. In 1961 he was recruited to the Socialist Workers Party, followers of Leon Trotsky, the ultimate political outsiders, where he was managing editor of the Trotskyist Fourth International's English news service under Joseph Hansen, Trotsky's secretary, who captured Trotsky's assassin. He was editor and friend of Peng Shu-tse, an early leader of the Chinese Communist Party who once outranked Mao Zedong.

Evans spent three years on the Mesabi Iron Range in northern Minnesota, working in the iron mines. Later he was web journalist for UCLA's International Institute. Along the way he: Organized an anti-nuclear rally from the home of the Pentagon's top nuclear war strategist • Was put on the FBI's list for immediate arrest and detention in a national emergency • Knew Lyndon LaRouche and watched fascinated as his organization careened into madness • Spent two years as editor for the World Health Organization documenting the shameful failure to invest in research on the diseases that ravage the third world • Restored a 1910 house in West Adams that became a city Historic Cultural Monument, in the process probing deeply into the lives of its former residents, founders of the privately owned industrial city of Vernon.



488 pages, 30 pages of photos **Available now at Amazon.com**

Calendar ✓

Upcoming Events

Look for more details on these events on WAHA's website, www.WestAdamsHeritage.org

MAY

Sunday, May 23:
WAHA Celebrates
Historic Preservation
Month at our
Beat Coffeehouse
(see page 1)

JUNE

Saturday, June 5:
Art in Historic Places --
WAHA's Annual Spring
Historic Homes and
Architecture Tour
(see page 1)



Get ready to **HOWL**,
all you cool Cats & Hep Kittens

The gig is down & solid Jackson.
Sunday Brunch / May 23 / 11:00 to 1:00

the Preservation **BEAT**

Jiving & Jamming!
Grooving with History and Land Use.

at Stan's Kite Googie Coffee House
Now home to Vintage Hollywood.
(at 10th Avenue & Washington Boulevard)

Dress as you wereor would
have been.
Beret & Sandals optional.

Think Green -- Bring Your Own
Coffee Cup.

**Dig It, Daddio! Be
there or be Square.**

The WAHA Matters Newsletter is a publication of the West Adams Heritage Association. Members and supporters of WAHA are invited to submit articles to the Newsletter. Letters will be published subject to space constraints and will be cut for length if necessary. Articles will be published subject to acceptance by the editors of the WAHA Board. Advertising is subject to the approval of the publishers. Although the Association appreciates its many fine advertisers, the Association does not accept responsibility for claims made by advertisers. Services and products are not tested and appearance of advertising does not imply, nor does it constitute, endorsement by the West Adams Heritage Association. Copyright 2010. All rights for graphic and written material appearing in the newsletter are reserved. Contact Director of Publications for permission.

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