

United States Department of the Interior  
 National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

**DRAFT**

Historic name: Patriotic Hall  
 Other names/site number: Hope, Bob, Patriotic Hall (preferred)  
 Name of related multiple property listing: N/A  
 (Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 1816 S. Figueroa Street  
 City or town: Los Angeles State: California County: Los Angeles  
 Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide \_\_\_ local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

_____ <b>Signature of certifying official/Title:</b>	_____ <b>Date</b>
_____ <b>State or Federal agency/bureau or Tribal Government</b>	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ <b>Signature of commenting official:</b>	_____ <b>Date</b>
_____ <b>Title: State or Federal agency/bureau or Tribal Government</b>	

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

GOVERNMENT: government office

SOCIAL: meeting hall

**Current Functions**

(Enter categories from instructions.)

GOVERNMENT: government office

SOCIAL: meeting hall

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS

Italian Renaissance

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: concrete, steel, brick, cast stone

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

Designed in the Italian Renaissance Revival style, Bob Hope Patriotic Hall was built in 1925 and opened in 1926. Located in south Los Angeles, the west-facing ten-story building, 100 feet in width and 155 feet in length, rectangular in massing, consists of six full floors, four intermediate floors, a basement, and an attic. Standing 144 feet tall above street level, it stands out amidst its low-rise surroundings. It has a side-gable roof with smaller sloped clay tile pent roofs on the west, primary elevation. A 2-story auditorium with a gable roof sits on the east side of the building. The steel frame is encased in concrete with brick in-fill walls. Both the roof and floor framing are composed of reinforced concrete slabs cast over steel beams, girders, and purlins. The ornate, symmetrical façade features a tripartite division of rusticated entrance level, a middle section of smoothed cast stone with a shallow balcony, and an upper level characterized by a deeply recessed loggia fronted by columns surmounted by the attic, recessed from the façade. It retains all aspects of historic integrity.

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## Narrative Description

The tallest building in Los Angeles for seven years, the building's sustained prominence reflects the pattern of the city's growth and the impact of freeways on urban character. The hall faces Figueroa Street, an old and major street running north-south through much of Los Angeles County. Two pairs of intersecting freeways cut off the hall from the north, where skyscrapers define the city's skyline while southern Los Angeles retains its historic low-rise identity. Thus, Bob Hope Patriotic Hall, located just southeast of the intersection of the I-10 and I-110 freeways, continues to be a highly visible and reliable landmark in navigating the busy urban core. A tall rectangle in massing, a double-height auditorium that is a large square in plan is attached to the rear of the hall. Parking lots and the vehicular entrance are located on the south and east sides of the building; to the north is a two-story building visible in historic photographs. Not visible from the street, the roof is a low side gable clad with Spanish tile; its slope matches the shed roof of the balcony a story below. Hidden by a parapet, the auditorium's roof is gabled and clad in rolled asphalt roofing.

According to January 1925 architectural drawings and Sanborn fire insurance maps, the building's walls were described as 24 inches thick, with hollow tile and a six-inch air gap.<sup>1</sup> Emblematic of the Italian Renaissance Revival style, the west-facing façade of the ten-story building is divided symmetrically both horizontally and vertically. Vertically, the façade comprises three clearly delineated sections separated by string courses, recalling the symmetrical divisions of Italian Renaissance palazzos as well as a classical column itself with its base, shaft, and capital. Allied Architects Association of Los Angeles deliberately employed the three symmetrical divisions, each a different architectural expression, on behalf of three different eras: age (Civil War and Grand Army of the Republic), maturity (Spanish American War veterans), and youth (American Legion, looking to the future).<sup>2</sup>

The ground floor features quarry-faced rusticated cast stone in a running bond pattern. Smooth, honed stonework of the same dimensions and even distributed windows lightens the middle section, and the top section comprises a recessed balcony surmounted by an attic.

Horizontally the façade is broken into five bays, seen in the consistent rhythmic distribution of five windows present in every section from base to attic. Three large arches puncture the ground floor; their center lines align with the center lines of the first, third, and fifth windows above, acting to integrate the façade as a comprehensive whole. The composition is further enhanced by the recessed fenestration, all multi-lite steel-framed windows, which adds depth and a play of light and shadow. The façade is grounded by a base molding of gray granite.

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<sup>1</sup> Sanborn Fire Insurance Map, Los Angeles 1906-1955 vol. 1A, 1906; Republished 1953, Sheet 16a. In later rehabilitations, the hollow tile was removed or in-filled with concrete.

<sup>2</sup> Noted frequently in scores of articles on the hall and as described in interviews with the hall's staff and archivist Glen L. Roosevelt, the three roughly equally sized sections also refer to the three branches of the military that existed in the early 1920s: the Army, the Navy, and the Marines, adding another layer of symbolic meaning to the façade. Marine veteran Roosevelt's great granduncle served in the Civil War.

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The façade is dense and rich with historical references. Every element on the façade tells a story rooted in military history beginning millennia ago. Three large ground floor arches, characterized by wedge-shaped voussoirs, contain windows with triangular pediments and molded stills supported by corbels. Between the north and south set of corbels, below the north and south windows, a large, horizontal cast stone articulated plaque contains a large eagle, whose spread wings and head entwine a victor's garland. This artwork is based on the Honorable Service Lapel Button, awarded for honorable Federal military service between June 9, 1925, and December 31, 1946.<sup>3</sup>

A smaller rectangular window is centered between the north arch and the entrance, and between the south arch and the entrance. The center arch of the three identical ground-floor arches contains the deeply recessed entrance with broad, very shallow, deep, molded concrete steps.<sup>4</sup> The rounded roof of the entrance features a three-deep coffered ceiling whose recessed squares feature round medallions. A large, intricately decorated brass and glass pendant light fixture hangs from the center medallion, illuminating the elaborate wrought iron frame and doors. A carved projecting keystone crowns the entrance's stone arch above the deeply recessed entry. Above the series of arches, six cartouches frame a row of five small rectangular windows.<sup>5</sup> Each cartouche is carved with an astonishing depth of detail and complexity. Collectively they depict different historical, state, and military references, condensing history and meaning into small fields of stone surrounded by garlands and unfurling scrolls. Because of their importance as primary character-defining features, they are noted here from north to south:

1. An array of weapons including a lance, a bayonet, and a "Liberty Cap" suspended from the end of an *esponon*, or half-pike, all sprout from a headless figure wearing a *cuirass*, a type of Roman body armor. Behind the figure can be seen angled cannons. Above, a coiled snake curls around the array. The design is based on the Seal of the U.S. Department of War. The department existed from August 7, 1789, until Sept. 18, 1947.<sup>6</sup>
2. Two young mermen flank a shield containing a federal eagle. Above, two stout crossed *fascēs* lie above a scroll curving into a wing of feathers.<sup>7</sup>

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<sup>3</sup> <https://www.tracesofwar.com/awards/2199/Honorable-Service-Lapel-Button---Honorable-Discharge-Emblem.htm> (accessed April 12, 2024).

<sup>4</sup> The steps at Patriotic Hall resemble the steps seen at the former Pension Hall, Washington D.C., 1887, also in the Italian Renaissance Revival style. Once serving the Civil War veterans, the steps of both these buildings have a low rise (vertical distance) and a long run (horizontal distance), making it easier for disabled Civil War veterans to enter and use the building. They are a subtle and important character-defining feature.

<sup>5</sup> *Cartouches* have a centuries-old history in architecture. Patriotic Hall's cartouches are auricular in design, meaning they look like the side view of a human ear, from the Latin word *auris*.

<sup>6</sup> The Liberty Cap was based on the Phrygian cap, in turn based on the pileus, a style of hat used in Roman times that indicated a slave who was free. <https://ageofrevolution.org/200-object/phrygian-cap/#:~:text=Phrygian%20caps%2C%20soft%20conical%20hats,were%20one%20and%20the%20same> (accessed April 12, 2024); <https://history.army.mil/reference/heritage/emblem.htm> (accessed April 12, 2024).

<sup>7</sup> *Fascēs* refers to a bound bundle of wooden rods. The symbol dates to the Etruscan and Greek civilizations, signifying magisterial power, law, and governance.

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3. A shield divided into five sections shows a feudal lion, a castle, a bear below a star, and the federal shield, depicting the Seal of the City of Los Angeles. Grape leaves and grapes entwine the shield, while huge acanthus leaves, curling inward, define the top of the cartouche.
4. A federal eagle flanked by Renaissance angels guards an oblong interior shield containing a bunch of grapes, alluding to California's abundance in agriculture and wine.
5. Like Cartouche Two, here the interior shield embraced by mermen, each with an arm protectively holding an elliptical shield containing a three-masted warship used in the late seventeenth century behind an eagle perched on an anchor depicting the Navy.
6. A serene California bear lies below a carved profile of a sitting woman who wears a warrior head dress and holds a spear (Queen Calafia); the word "Eureka" crowns her head, with sun rays and mountains in the background depicting the State of California Seal.

A narrow band with the incised, "PATRIOTIC HALL" completes this ground level section.

The middle section begins with a shallow balcony with a balustrade supported by twenty-four corbels ornamented by alternating medallions depicting flowers; and three spaces occupied by cartouches depicting the Army, Navy, and Marine Corps emblems. Five small, square windows are centered above five tall arched windows that open onto the balcony. A string course is accented in the middle by a monumental cartouche displaying the federal eagle. The edges of the cartouche furl around the eagle, whose talons hold a stem of leaves. At the bottom of the cartouche, a World War I doughboy wearing goggles completes the carving; perhaps portraying an aviator. Two large California grizzly bears flank the cartouche. Together, the ensemble separates the façade's middle and upper sections. By adding visual weight here, in the middle of the façade, the stone grouping serves to balance the composition of the façade.

Eight columns with Composite capitals front the upper section's deeply recessed balcony. A tall, arched opening on the north and south elevations terminates the balcony; comprehensively, the balcony affords broad views of the city and the San Gabriel Mountains to the north. Five pairs of French doors, aligned with the windows below, open out into the balcony. An articulated cornice surmounted by an overhang supported by stone rafters separates a short, recessed attic from the rest of the façade. Stepping back from the façade, the attic level has five rectangular windows, the façade's smallest windows.

By contrast, the exteriors of the auditorium and the other three elevations (north, east, and south) are largely utilitarian and a stark contrast to the façade, possibly reflecting the economic realities of the day and typical of older buildings where attention and funds are spent on a primary façade. White painted running bond brick and unembellished windows clad these three elevations. Only the quoins wrapping corners of the north and south elevations hint at the elaborate west façade.

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The north elevation features an unusual interpretation of a painting executed in 1876, *The Spirit of 1776*. The Centennial painting paid tribute to the Revolutionary War, depicting a bedraggled trio of two drummers and a bandaged soldier playing a fife, leading troops. Caucasian in the painting, the three figures in the Patriotic Hall mural are African American.<sup>8</sup> Below the mural, painted in light blue, “BOB HOPE,” “PATRIOTIC HALL,” and “COUNTY OF LOS ANGELES” are interspersed through the sequence of windows comprising three rows of small windows for each of the seven floors in the building’s middle section.

The east elevation includes the auditorium, where a parapet conceals the gabled roof; the east wall contains three centered pairs of windows. Three pairs of arched windows are centered in the auditorium’s south façade. Above the auditorium, groups of windows are distributed consistently across the entire façade, terminated by an open steel-framed fire escape on the north that runs from the mechanical equipment atop the roof down to the roof of the auditorium. The top story, housing the gymnasium, features a long band of small windows acting as high clerestory windows for the gym, accented by another group of similar windows in a long, shallow dormer running the full north-south roofline.

The south elevation also includes a painted sign high on the building and above the top of the staircase. Between the angled side of the gable, large black letters announce, “BOB HOPE PATRIOTIC HALL” above “County of Los Angeles.”<sup>9</sup>

### Interior

The interior is unusual for its combination of even-numbered full floors containing large, airy double-height meeting rooms, and intermediate mezzanine single-story half-floors, mostly devoted to updated mechanical systems, offices, archives, and storage. These spaces are not available to the public.

Known as Memorial Hall, the grand ground-floor lobby continues the elegance of the façade with its three-story tall ceiling, arched vaults, painted finishes, murals, massive piers, embellished ornament, two elevators with original brass doors on the north, and striated marble floors. Just inside the entrance, two large murals flank the steps ascending to the hall. Painted by Anton J. Leitner under Works Progress Administration (WPA) funding, each mural depicts three life-size soldiers wearing the typical battle uniform and gear for the dates 1812, 1849, 1861, 1898, 1917, and 1941. This floor also contains the MacArthur Library, whose decorative wood-and-glass bookshelves, cabinetry, and memorabilia were moved from the south room—the library’s original location since inhabited by administration—to the northwest room, formerly an office. Of note are the three monumental tableaux murals, a work called *We the People, Out of Many, One* on the east wall. Commissioned by the Los Angeles County Arts Commission and

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<sup>8</sup> Archibald M. Willard painted *The Spirit of 1776* in 1896 for centennial celebrations in Philadelphia. Commissioned by Los Angeles County in 1992, Charles Freeman painted the Patriotic Hall version. Freeman, known as Brother Boko, was a member of the original Black Panther Party. He restored the painting in 2004.

<sup>9</sup> While the exact date could not be determined, presumably this was painted on or after Patriotic Hall was renamed Bob Hope Patriotic Hall in 2004.



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painted by Kent Twitchell in 2013, they are inspired by the murals painted in 1942 with WPA funding by Post-Surrealist Helen Lundeberg.<sup>10</sup>

Except for the compatible later seating, the 420-seat auditorium's dramatic features are all original. The double-height space's north, east, and south walls are massive arches whose spring lines are aligned with the top of low hammered wainscoting. A stage occupies the east side of the room. The especially deep arches have articulated carved banding that crisscross around three rows of elaborate medallions, a contrast to an outer border of rhythmic rectangular paneling.

Except for the top floor, entirely dedicated to a triple-height gymnasium, the remaining upper stories are systematically stacked with repetitive layouts. Stories with even numbers each accommodate two large meeting rooms and smaller support spaces while odd-numbered stories, since occupied by new mechanical and support systems and no longer considered discreet floors, contained office and storage space. Each story includes bathrooms that have retained their original features of striking marble wainscoting and solid oak stall doors. All stories have retained original fenestration and spatial relationships except for the windows affected by the later enclosed projecting staircase on the south elevation. While some areas have been carpeted, the original wood floors, Ozark oak from Arkansas, have been retained.<sup>11</sup>

#### *Second Floor*

The large meeting rooms are the Grant Room, formerly Club Room Number 1, on the west, and the Lincoln Room, formerly Hall Number 1, on the east, where Civil War through World War II memorabilia are displayed.

#### *Fourth Floor*

The large meeting rooms are the Navy Room, formerly Club Room Number 2, on the west, with its original wainscoting and 1982 wall mural depicting the history of the Navy painted by artist Solomon Dember, and the Hancock Room, formerly Hall Number 2, on the east. A smaller room, the Colonel Joseph Smith Marine Room, formerly Auxiliary 1, is located on the northwest corner.

#### *Sixth Floor*

The large meeting rooms are the Theodore Roosevelt Room, formerly Hall Number 4, on the west, and the Bradley Room, formerly Hall Number 3, on the east. The room contains the 50-foot-long mural depicting the D-Day landings, painted by Los Angeles County Graphic Artist Frank Ackermann in 1972, and the small, humble wood desk used by General Omar Bradley, the last of the nine individuals promoted to five-star rank in the United States Armed Forces.<sup>12</sup> The small Eisenhower Room, divided into two offices, occupies the northwest corner.

#### *Eighth Floor*

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<sup>10</sup> These were damaged and removed in the 1970s and are considered lost.

<sup>11</sup> Ozark oak is known as exceptionally dense and hard.

<sup>12</sup> Ibid.

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The eighth floor features two special spaces. The first is devoted to American Legion Post 8, which has occupied a busy office in the northwest corner of the floor since the Hall opened.<sup>13</sup> The spacious Admiral Chester H. Nimitz Room, formerly Club Room Number 3, is the most intact of any of the other large meeting and club rooms. It opens to the loggia through a series of French doors. Fronted by its rhythm of eight 24-foot-tall concrete columns, the loggia affords breezes along with a grand view of the city skyline to the north and the sunset to the west. The legendary room includes a large fireplace with a marble hearth at the south end of the room. Like the auditorium and the Navy Room, the wood paneled wainscoting has been retained. The Italianate stenciling embellishing the beams and girders has been painted over, possibly when some renovation was done in the early 1970s, based on a photograph taken in 1975. The mediaeval Spanish-style cast iron chandeliers have been removed.

#### *Tenth Floor*

The tenth floor gymnasium includes grandstand seating for 300 spectators, locker rooms, and high clerestory windows.

### **ALTERATIONS**

Following the 1994 Northridge Earthquake, the State Historic Preservation Office approved the repair of plaster cracks and repainting (April 17, 1994.) In 2013, the County undertook a substantial rehabilitation program to address aged infrastructure, the lack of air-conditioning, building code, Americans with Disabilities Act accessibility, and seismic concerns, and incompatible renovations. The challenge was to insert entirely new electrical, mechanical, plumbing, lighting, data/information technology, audiovisual, and life safety systems into a historic building of concrete and masonry construction with no original plenum or shaft space for vertical and horizontal distribution. The project scope also included a complete restoration of the primary façade of the building, ornamental painting and plaster repair throughout the project, artwork restoration, special lighting design, and acoustical isolation of the upper-level gymnasium from meeting rooms below. All work was completed in accordance with the Secretary of Interior's *Standards for Rehabilitation* and the project achieved LEED Gold Certification.

The secondary mezzanine floors were reconfigured for structural upgrades and new mechanical and communications systems. These mezzanine floors are not available to the public. The revised numbering, consisting of the ground floor, second floor, fourth floor, sixth floor, and tenth floor, along with the available elevator stops, reflect this change. Four of the six large meeting halls on these even-numbered floors have been modestly modernized.

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<sup>13</sup> Jesse "Jay" Morales, "Patriotic Hall, A Legacy for Los Angeles," Sept. 5, 1999. A retired Marine, a veteran of three tours in Vietnam as a chopper pilot, Morales served as adjutant of American Legion Post 8. According to the *Los Angeles Times*, Oct. 30, 2006, after his service, Mr. Morales applied for the GI Bill (the Servicemen's Readjustment Act of 1944) in the Hall and also received counseling for his first home loan. Since then Morales became a tireless champion of the building's history and memorabilia.

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The available permit record includes these major repair and alterations; those alterations that have no permit associated with the action are noted as such: <sup>14</sup>

- 1948 Enclosed staircase for emergency exiting added to south elevation, with resulting loss of windows along height of building in that narrow area.
- 1972 Installation of new interior partitions, and an exterior wheelchair ramp leading to the building's south entrance.
- 1970s Auditorium's original wood seating replaced with compatible seats (no permit available). According to Hall personnel, it is believed that the ornamental stenciled beamed ceiling in the Nimitz Room was painted white in the mid-1970s.
- 1999 Four doors added to the eighth floor (no permit available). Doors in wall between Wilson and Nimitz Rooms were removed, and wall filled back in during 2013 renovation.
- 2000 Three new interior doors.
- 2001 Repair, existing [exterior] balcony railing cracks.
- 2005 Elevator replacement and accessibility improvements.
- 2006-2013 Major refurbishment project, exterior and interior, including basement remodel to include new kitchen, new equipment, and seating; previous 1976-1978 stylized decor in this area was removed.
- 2011 Interior and exterior refurbishment project began.
- 2011 Asbestos removal.
- 2013 Addition of non-bearing walls to create six offices on the sixth floor.
- 2013 Changes in electrical lighting, fourth and sixth floors.

At unknown dates, with no permits found, many original light fixtures were replaced, a few interior partitions were added, carpet was installed over original wood floors (still intact), and fluorescent lighting was added in some rooms.

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<sup>14</sup> Permit Record, Los Angeles County of Public Works.

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## INTEGRITY

### Location

The building has stood in this location since construction began in 1925. Bob Hope Patriotic Hall retains integrity of *location*.

### Design

*Exterior:* The building's principal façade retains a very high level of integrity. The secondary elevations also retain integrity; only the south elevation has been altered with the addition of an accessible ramp and an enclosed staircase projecting from the wall. One minor exterior change occurs on the exterior wall opening to the loggia. The original painting of diagonal stripes crossing one another symmetrically—recalling the architecture of the Renaissance in northern Italy, especially Genoa—has been painted over.

*Interior:* Memorial Hall, serving as the lobby and primary entrance, has changed very little since construction. Comprising two-thirds of the entire ground floor, the hall continues the Italian Renaissance Revival motif, integrating the exterior and the interior. The seven-year, \$45-million rehabilitation, completed in 2014, included the installation of new mechanical, electrical, plumbing, air-conditioning, asbestos removal, seismic reinforcement, telecommunications, acoustic isolation of the gymnasium, and fire-life safety systems. These systems are in the odd-numbered secondary mezzanine floors, resulting in renamed floors, and did not affect the principal named rooms on the even-numbered floors.

All original spatial relationships and almost all of the original windows with their steel frames have been retained. Half of the named rooms have been moderately updated. To ensure that the original purpose of these special rooms is still known and celebrated, the artwork, photos, furniture, and other memorabilia original to the military branch affiliated with that named room adorn the walls; for example, naval memorabilia can be found in the Navy Room and in the Nimitz Room, the latter named after Admiral Chester W. Nimitz, USN.

Secondary spaces, such as the north staircase steps and some of the bathrooms, have also retained integrity. The women's bathroom on the ground floor retain its wainscoting and stall walls of Statuarietto marble, one of the rarest and most costly of all marbles in its spidery black veins in fields of bright white. Bob Hope Patriotic Hall retains integrity of *design*.

### Setting

Largely unchanged, the setting continues to be low-rise one-, two-, and occasionally three-story buildings and structures, commercial endeavors, mostly automobile dealers and automotive services. To the building's immediate north, the two-story building visible in historic photographs is extant. Bob Hope Patriotic Hall retains integrity of *setting*.

### Materials

Materials employed at the primary façade and the principal entrance, including cast stone, cast iron, concrete, and bronze, are unchanged. The windows, multi-lite steel framed, are unchanged.

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The roof tiles were replaced with identical Spanish tiles. On the interior, the materials present in Memorial Hall are original; three later murals on the east wall replaced earlier murals, in keeping with the spirit of the original paintings. On upper floors, named rooms have largely retained their woodwork and wood wainscoting. The colorful patterned stenciling on the beam ceiling of the Nimitz Room on the eighth floor has been painted over with white paint. Overall, Bob Hope Patriotic Hall retains integrity of *materials*.

### **Workmanship**

The fine craftsmanship evident in the carvings, cartouches, and stone ornament present on the principal façade is intact. On the interior, the workmanship in Memorial Hall's piers, vaults, floors, is also unchanged. Bob Hope Patriotic Hall retains integrity of *workmanship*.

### **Feeling**

The Italian Renaissance Revival style has a direct effect on the building and its surroundings in conferring a feeling of grace and dignity. Continuing into the interior's Memorial Hall, the elegant finishes, painted vaults, costly materials, and soaring ceiling height—hallmarks of the style—convey that same dignified feeling. Reinforced by the huge murals of soldiers at the entrance and other large murals on the west side that convey heroism and patriotism as well as celebrating the immigrant, Bob Hope Patriotic Hall retains integrity of *feeling*.

### **Association**

Serving countless veterans since those of the Civil War, the many affiliated organizations are represented in art, furnishings, murals, war memorabilia, photographs, and framed articles denoting specific events in war, heroic deeds, and military leaders. The association with veterans' affairs is unmistakably palpable. Bob Hope Patriotic Hall retains integrity of *association*.

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

MILITARY

ARCHITECTURE

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1926-1959

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

1926

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_

\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

Allied Architects Association of Los Angeles

C.T. McGrew and Sons (builder)

\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Bob Hope Patriotic Hall is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Military as a living and working memorial for American veterans since the building was dedicated on February 21, 1926. Owned by the County of Los Angeles and designed by Allied Architects Association of Los Angeles, the building was first championed by Civil War veterans. The Los Angeles County Board of Supervisors dedicated Patriotic Hall to serve veterans of the Civil War, Indian Wars, Spanish-American War, and World War I, a service that has continued for veterans of later conflicts and wars. Under Criterion C in the area of Architecture, the building is also an outstanding example of the Italian Renaissance Revival style. The period of significance opens in 1926 when construction was completed and closes in 1959 when Los Angeles County changed the name of the associated department, formerly the County Department of Patriotic Hall, to the Los Angeles County Department of Military and Veterans Affairs (DMVA).

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

### **CRITERION A: MILITARY**

From its inception, Patriotic Hall has been a dynamic and supportive venue for approximately 200 veterans' organizations since the building was completed in 1926. In the nobility of its design, the owner and developer, the County Board of Supervisors, clearly communicated to their veterans that their service was valued, reminding them that valor, loyalty, and allegiance to country were worthy of the lavish attention spent on the Hall. First used by the veterans of the 1861-1865 Civil War (some who had fought in the battles of Bull Run, Gettysburg, and Shiloh later organized as the Grand Army of the Republic, GAR); soldiers in the Indian Wars (circa 1842-1924); Spanish-American War (1898-1902); and World War I (1914-1918), during World War II, Patriotic Hall rose to the call of duty alongside the soldiers.<sup>15</sup>

According to the building manager, "A large portion of the building was occupied by the U.S. Army for vital defense planning. Many thousands of soldiers on furlough were provided with sleeping and showering accommodations in other parts of the building."<sup>16</sup> Over the decades, later veterans came to include those who served in World War II (1939-1945), the Korean War (1950-1953), Vietnam War (1955-1975), Gulf War (1990-1991) and the conflicts in Iraq and Afghanistan (2001-2021) as well as those in active service.

### ***Historic Context and Development***

The building is situated well south of downtown Los Angeles. Its location has secured the building's visual prominence amidst its low-rise surroundings, also a location in part related to

<sup>15</sup> The last Civil War veterans, Union and Confederate, died in the early 1950s.

<sup>16</sup> J. Norman Kelly, Manager, undated, possibly 1957 according to a handwritten note on the document.



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the history of the automobile in the city. Until the later part of the nineteenth century, agriculture and grazing dominated the south and western areas of Los Angeles, while commercial and civic urban development sprang up about a mile north, evolving into downtown Los Angeles. In the 1880s and 1890s, the city changed with the rise of the railroad system. A city that had only 5,728 people in 1870 grew exponentially when the Southern Pacific Railroad connected Los Angeles to the rest of the country in 1876; by 1890, the U.S. Census reported 50,395 residents. By 1920, Los Angeles had the highest per-capita rate of automobile ownership in the U.S., a rate fueled by a dramatic drop in the cost of a car and the rise in per capita income. In turn, the freeway system developed, beginning with the country's first parkway linking Pasadena and Los Angeles. By dividing the sprawling city into pieces, these massive roadways dictated the character of those neighborhoods.

Bob Hope Patriotic Hall stands to the southeast of the intersection of the I-10 and I-110 freeways. Where cattle and sheep had once grazed alongside acreages devoted to crops, as Sanborn fire insurance maps show, by 1925 those activities had been supplanted by a multitude of services devoted to the automobile: tire sales, dealers, repair shops, garages sprouted up along with the occasional rooming house. When the hall was built, it occupied the center of all these services. In part because of the freeways, all things automotive, all still low-rise, still surround Patriotic Hall.

The building's origins date back to the late 1880s, when the prominent GAR posts occupied various existing hall spaces near the center city area. Most noteworthy of these was Grand Army Hall at 610½ S. Spring Street, long demolished and replaced by commercial buildings. In 1905, Stanton Post 55, the largest of the Posts, started meeting in what was referred to as Victoria Hall at 125½ S. Spring Street; like Grand Army Hall, the address and the building no longer exist. In September 1912, the GAR held its 46<sup>th</sup> National Encampment (convention) in Los Angeles, an event that drew thousands of Civil War veterans from all over the country, igniting a desire to build a permanent memorial. In 1914, the GAR and other veterans' organizations found a new home on the tenth floor of the County Hall of Records completed in 1912 at the intersection of New High Street and Broadway in the city's Civic Center, a space that was made available "through the courtesy and generosity of the County Board of Supervisors."<sup>17</sup> By 1915, the County determined that the Hall of Records space was needed for additional County activities, and the County began to identify a parcel for a new Patriotic Hall. On July 17, 1916, the County purchased a 1905 building at 18<sup>th</sup> and Figueroa Streets, Lot 8 for \$22,500 from the Dr. Thomas Church Company that became the second Patriotic Hall.<sup>18</sup> As thousands of veterans returned from World War I, this building proved to be too small to accommodate what became the first American Legion Post in Southern California, Post 8. On October 3, 1922, former governor of California Henry T. Gage and his wife Fannie V. Gage deeded an adjacent lot, Lot 9, to the County. Spurred by Post 8, formally chartered in 1920, the two pieces were in place and the

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<sup>17</sup> "New Patriotic Hall," *Los Angeles Times*, Dec. 13, 1913.

<sup>18</sup> Minutes, Sixth Meeting, Executive General Committee, Oct. 16, 1915, typed transcript, Bob Hope Patriotic Hall Archives. Also, "To Last Till Pastor Dies," *Los Angeles Times*, Oct. 22, 1905. In case the religious venture failed, the building was designed to look like a handsome two-story apartment building in a mixture of Gothic and Craftsman styles.

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County provided the property, Lots 8 and Lot 9 of the Wright Tract, for its new building.<sup>19</sup> A groundbreaking was held Saturday July 26, 1924, when Buron Fitts, Commander of the American Legion Post 8, presented an ivory-and-ebony handled silver trench shovel to the County Board of Supervisors; the new building was to cost \$800,000.<sup>20</sup>

The architects designed as the building was going up. While most plans are dated January 30, 1925, others (and not those just addressing finishes or minor details) include plans dated March, May, and even as late as August 1925. The steel frame was completed in March and concrete pouring began in May. The Los Angeles County Patriotic Hall Veterans' Building Committee mailed invitations on February 6, 1926, for the dedication on Sunday, February 21 at 2:30 p.m. The invitation urged recipients to "post colors" ((usually the American flag, the state flag, the service flag, and the unit flag) to represent the many veterans' groups invited. Hundreds attended. A military band played *Nearer My God to Thee* during the unveiling and the ceremony concluded with the *Star Spangled Banner*, followed by silence in honor of "those who paid the supreme sacrifice in the Country's service."<sup>21</sup>

On December 17, 1937, GAR Stanton Post No. 55 held its last full ritual meeting in the Lincoln Room, a meeting that typically entailed precise movements, strict spatial disciplines, the locating of flags, and the respectful use of a gavel made of wood from Abraham Lincoln's staircase in his old home in Illinois. The County Board of Supervisors discontinued sleeping accommodations in the hall effective May 1, 1946, a year after Germany surrendered, ending World War II.<sup>22</sup> After the war, the Los Angeles War Chest (later the Community Chest) began raising money from civilians to address an unprecedented mass demobilization and adjustment to civilian life.

Patriotic Hall continued to evolve in services and minor alterations to the building. In 1947, the County purchased a strip of land on the south side of the building to accommodate the new enclosed staircase, constructed in 1948 for life-safety reasons. In 1951, the first five Southern California military personnel—four soldiers and a sailor—to die in the Korean War lay in state in Memorial Hall; a veteran of the Spanish American War played taps for the five, an example of a ritual demonstrating the continuing respect each generation of veterans afforded others.<sup>23</sup>

Led by Board Supervisor Kenneth Hahn, in 1959 the County changed the name of the department, formerly the County Department of Patriotic Hall, to the Los Angeles County Department of Military and Veterans Affairs (DMVA). The Building Manager title became Director. Captured weapons of war were prominently displayed in the 1950s, a practice that ended in subsequent decades. In 1961, *The California Veteran* reported that the façade was

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<sup>19</sup> Grant Deeds, Los Angeles County, Bob Hope Patriotic Hall Archives. The 39-parcel Wright Tract was surveyed and subdivided by Frank D. Lanterman in July 1886.

<sup>20</sup> "Veterans Break Ground," *Los Angeles Times*, July 27, 1924. The Times also reported that the old Patriotic Hall was moved to a lot "just south of 1816 South Figueroa." Historic photographs confirm that it indeed was moved next door; it is not known when it was demolished.

<sup>21</sup> Dedication Program, Bob Hope Patriotic Hall Archives.

<sup>22</sup> J.F. Moroney, Clerk, Office of the Board of Supervisors, to Mr. E.B. Cornell, Building Manager [and veteran], Patriotic Hall, April 19, 1946, Bob Hope Patriotic Hall Archives.

<sup>23</sup> *Los Angeles Herald-Express*, March 30, 1951, Bob Hope Patriotic Hall Archives.

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silicon-coated after it was sandblasted and cracks repaired in 1961.<sup>24</sup> A year later, the Los Angeles County Board of Supervisors recognized the War Chest's activities as a county responsibility and assumed operations in 1962. During Hahn's tenure in the late 1960s the County added a third flagpole to mount the County flag, flanking the U.S. and California flags on the façade. He also championed the installation of a sign announcing the "GAR Highway" in 1968.<sup>25</sup> Ceremoniously mounted on a light pole in the front of the hall, the sign was removed some years later.<sup>26</sup> During this time a draft board for registration for the Vietnam War was established in the hall. In 2004, the building was renamed "Bob Hope Patriotic Hall" to honor the honorary veteran's fifty years of service in entertaining the troops.

While Patriotic Hall has long served to provides public information on issues such as flag etiquette and color guard procedures, in the last few decades, the range of issues has expanded to address the changing needs of veterans, service members, and military families. Coordinated access to resources includes community partnering, mental health, women veterans' concerns, legal aid, physical and mental rehabilitation, suicide prevention, sexual trauma, homelessness, and housing services. Other services include Veterans Affairs compensation, health care, pensions, death benefits, and dependent benefits. Patriotic Hall hosts the following organizations:

- American Job Careers of California
- American Legion County Counsel
- Community Veteran Justice Project
- Los Angeles County Department of Mental Health
- Los Angeles County Department of Military and Veterans Affairs
- Los Angeles County Department of Public and Social Services
- Los Angeles County Sheriff's Oversight Commission
- Los Angeles County Veteran Advisory Commission
- Los Angeles Veterans Collaborative
- National Association for Black Veterans
- U.S. VETS, including Women Vets on Point
- Veteran Advisory Group of America
- Women's Veteran Initiative

The Nimitz Room is also rented out for private events.

The *Los Angeles Times* and other newspapers covered the activities at Patriotic Hall extensively, even including articles on the last living soldiers of the GAR.<sup>27</sup> The century-old correspondence

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<sup>24</sup> *The California Veteran*, Vol. 39, No. 4, Dec. 1961, Bob Hope Patriotic Hall Archives.

<sup>25</sup> This sign, to also commemorate the GAR's presence as part of the Grand Army of the Republic Highway, the California section of the transcontinental Highway No. 6. For some years, it was concurrent with Figueroa Street.

<sup>26</sup> A lieutenant in the Navy during World War II, Hahn served as the Los Angeles County Chairman of Military and Veterans Affairs.

<sup>27</sup> The last GAR soldier based in the western U.S., one of three remaining in the country, died on Jan. 23, 1953. William A. Magee joined the Army as a bugle boy at 13, serving General William Sherman.

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among County administrators, the Board of Supervisors, and the Patriotic Hall's various leaders reveal a close association on behalf of veterans, an association that continues.

### CRITERION C: ARCHITECTURE

Flourishing in the late nineteenth and early twentieth century, the City Beautiful Movement augmented that taste in public design. The movement emerged in the late 1890s in response to the explosion in the nation's erratic and hasty urban growth. By contrast, the movement's chief tenet was a considered approach to urban design and civic life, an approach informed by neoclassical architecture, grand boulevards, civic centers, parks, monumental axes, promenades, and public squares. The progressive program employed neoclassicism because, it was believed, its order, dignity, and harmony would inspire greater civic and moral virtue. In Los Angeles, it was formally introduced in 1907 with a plan designed by pioneering urban theorist Charles Mulford Robinson, who referred to Los Angeles as "unrelieved by open spaces or imposing development."<sup>28</sup> The City failed to adopt Robinson's ideas. On New Year's Eve in 1924, Allied Architects Association tried again, presenting their own "Plan for an Administrative Center to the City and the County." The County officially adopted the plan in November 1925, when Patriotic Hall's construction was well underway, and the City rejected it. It went no farther. While Allied Architects Association of Los Angeles (AAALA) never won the opportunity to create orderly ensembles of buildings in Los Angeles, its handsome neoclassical buildings are well represented throughout the city. The County has recognized Bob Hope Patriotic Hall as an excellent representative of City Beautiful architecture.<sup>29</sup>

When Patriotic Hall opened in 1926, the *Los Angeles Times* reported that it was "...the most expensive and elaborate veteran memorial erected by any County in the United States."<sup>30</sup> The façade is a distinguished example of the Italian Renaissance Revival style, a style based on Classical precedents of Greek and Roman antiquity and popular in the late Victorian and Edwardian eras from 1890 to 1930. The hall is distinctive in how masterfully the style is rendered in its tripartite division, a tectonic device that is emblematic of the style and embodies the three branches of American military at the time of construction: Army, Navy, and Marine Corps. Bob Hope Patriotic Hall is also distinctive in the attention devoted to workmanship, demonstrated in the exquisite stonework present down an eagle's talon, details that in turn speak to military meanings and symbols and how reading those meanings would engage the veteran as well as the public.<sup>31</sup>

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<sup>28</sup> Meredith Drake Feitan, "Beauty Controlled: The Persistence of City Beautiful Planning in Los Angeles," *Journal of Planning History*, October 2013, 298.

<sup>29</sup> Historic Resources Group, Patriotic Hall Assessment Report, July 22, 2002.

<sup>30</sup> "New Patriotic Hall to be Dedicated," *Los Angeles Times*, Feb. 15, 1926, Part II, p.2.

<sup>31</sup> In *The Hunchback of Notre Dame*, 1831 the writer Victor Hugo said that "the book will kill the building," meaning that the rise of print culture robbed architecture of its expressive power to communicate. This is not the case with Patriotic Hall, which communicates its purpose everywhere.

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Constructed by Long Beach-based C.T. McGrew & Sons, Patriotic Hall was designed by a special consortium of members of the American Institute of Architects (AIA).<sup>32</sup> While not well known as a group, AAALA comprised several of the most influential master architects in Southern California, most of whom retain name recognition. The AAALA promoted a singular mission: to bring beauty to the city through the City Beautiful movement. That the County of Los Angeles chose the group to design the Hall shows that it intended the best for this “living memorial.” Powerful advocates of the movement, its members were educated in the revival styles of the nineteenth and early twentieth century. Some attended and all were influenced by the *École Nationale des Beaux Arts* in Paris, which led the world in neoclassical design and principles. Founded in 1886, the Massachusetts Institute of Technology (MIT) adopted Beaux Arts ideals, providing students with a Classical training and a strong anchoring in historical styles. Chicago’s World’s Columbian Exposition, 1893, reinforced this turn to Neoclassical principles as a national ideal for public building, as did the federal government’s Supervising Architect James Knox Taylor, who oversaw federal building design from 1897 to 1912. Renowned for their rigorous training and strict drawing standards, American architects studied at either the *École* or MIT. They traveled throughout Europe, especially Italy, as young men, drawing and documenting historic buildings, and brought all that home.<sup>33</sup>

The nonprofit cooperative was founded on July 6, 1921, to “provide municipal, county, state, and national governments and organizations formed for civic betterment, or mutual or business advancement, with the highest and best expression of the profession of architecture at the least possible cost...”<sup>34</sup> Ranging from thirty-three architects at its founding to sixty-eight when it disbanded in 1944, the Association was a dynamic and powerful player in the city’s architectural community. Members taught at the University of Southern California, USC, and established a library for architecture, open to all architects.<sup>35</sup>

The Association did not accept commissions for private individuals or firms. Members were equals, elected by their peers if they met the group’s qualifications, and paid \$100 to join, about \$1,800 in 2024. Among its other notable constructions, the consortium designed the Civic Center, City of Los Angeles (1924); County of Los Angeles Hall of Justice (1925); Los Angeles City Hall (1928); Hollywood Bowl (1929); and County of Los Angeles General Hospital (1933). Its members included:

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<sup>32</sup> C. [Charles] T. McGrew & Sons completed the Ebell Theatre in Long Beach in 1925, when Patriotic Hall was also under construction. They were known for their work in revival styles and appear to have been a design/build firm that also worked for distinguished architects such as Coxhead and Coxhead on the Bixby Mansion in Long Beach and served as the plumbing contractor for the restoration of the Rancho Los Cerritos in Long Beach in the 1930s.

<sup>33</sup> While the term *École des Beaux Arts* refers to many different art schools throughout France, the term is usually understood to refer to the *École nationale supérieure des Beaux-Arts*, whose origins go back to 1648 and still operates as a school of architecture.

<sup>34</sup> Introduction, Finding Aid for the Allied Architects Association of Los Angeles Records 1921-1944, UCLA Library Special Collections, [https://oac.cdlib.org/findaid/ark:/13030/kt5870193p/entire\\_text/](https://oac.cdlib.org/findaid/ark:/13030/kt5870193p/entire_text/), accessed Sept. 4, 2024; Hathitrust.org [source no longer available].

<sup>35</sup> Allied Architects Association Bulletin, Vol. 1, No. 4, Feb. 1, 1925.

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David Allison (1881-1962), architect of the University of California, Los Angeles' Royce Hall and Kerckhoff Hall, founded Allison and Allison with his brother and became a prominent architect of noted churches, municipal buildings, and the Southern California Edison Building, 1945, at the foot of Bunker Hill.

G. Edwin Bergstrom FAIA (1876-1955), designer of the Pasadena Civic Auditorium and Los Angeles Athletic Club, was a one-time partner of John Parkinson, one of the city's most prolific architects of the day; he served in the rotating position of president of the AAALA.

Elmer Grey (1872-1963) designed many of Southern California's landmarks, including the Beverly Hills Hotel, Huntington Art Gallery, and Pasadena Playhouse, later establishing Hunt and Grey with MIT graduate and Rose Bowl architect Myron Hunt FAIA (1868-1952), one of the greatest California architects of his day. The partners went on to design some of the Southland's greatest landmarks, such as the estate of Henry Huntington, later the main gallery of the Huntington Library.

Sumner Hunt (1865-1938) designed the Bradbury Building, Southwest Museum, and with Charles Lummis established the California Landmarks Club to preserve the state's missions.

Reginald D. Johnson (1882-1952) studied architecture in Paris before graduating from MIT, designing villas for the rich; he also contributed to housing projects such as Baldwin Hills Village, collaborating with the progressive urban planner Clarence Stein.

AAALA President Octavius Morgan, Jr. (1886-1951) of the prolific Los Angeles firm Morgan, Walls & Clements.

Architect and urban planner Sumner Spaulding (1892-1952) designed several sumptuous estates, including the Harold Lloyd Estate, before turning to Modernism. In 1945, with John Rex, Spaulding co-designed Case Study House No. 2.

David J. Witmer (1888-1973), Harvard-educated, Signal Corps and Air Service Reserve Corps veteran, was the War Department's co-architect (with Edwin Bergstrom) for the Pentagon, 1941-1942, and later the Pentagon's chief architect (1942-1943), before returning to active duty in Europe when he worked for Gen. Dwight D. Eisenhower.

As individuals, most of them with thriving private firms, every member of the AAALA was a successful and ambitious practitioner who was well compensated by wealthy clients. By contrast, the new organization chose to ground itself philosophically far from the attributes of fame and status; its founding documents and subsequent organization reflect a firm attempt to ensure relative anonymity throughout the entire design process, celebrating collective effort rather than personal glory. While they were not inexpensive—they charged over \$56,000 for architectural and construction supervision services for the approximately \$800,000 Patriotic Hall, a handsome fourteen percent of costs—they delivered top-of-the-line service. Each of the elaborate drawings

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for Patriotic Hall went through at least four hands, “drawn by,” “traced by,” “checked by,” and “approved by” with the initials of the person doing that task. At every step of design, AAALA’s Board of Directors reviewed and critiqued the design before approval by its Jury of Design, and finally by the entire Association as a body. As can be seen from the rotation of the initials, it was clearly a group effort. Fitch Haskell (1883-1962) led the powerful Jury of Design for Patriotic Hall. After graduating from Harvard, he went on to earn another degree at the École Nationale des Beaux Arts before beginning his career with the legendary firm of McKim, Mead and White; Haskell was clearly steeped in neoclassicism and City Beautiful goals. Others on that same committee included Pierpont Davis, who co-designed St. John’s Cathedral (1925), a building that has been considered one of Los Angeles’s most monumental examples of Romanesque Revival Architecture, along with Archie C. Zimmerman, W.L. Risley, and E.W. Maybury.

While “designed by committee,” nonetheless Patriotic Hall is a self-assured work of architecture, communicating a deft facility with the Italian Renaissance Revival style. Its meaning for veterans went far beyond the finery of Italian palazzos. The architects explained their motives in 1924:

The three distinctly different elements in the façade represent the three great veteran organizations. The lower floors, strong and sturdy with their deep rustication and seamy lines, are symbolic of the GAR (Grand Army of the Republic), the foundation of our Union, whose members, though old and seamed with care, are the base from which our later veterans sprung. The second phase, less seamed, with more openings, indicative of action, but robust and substantial, is symbolic of the Spanish War veterans, men now settled into a dignified middle age. The men who, neither old nor young, are still the connecting link between these two periods. The third phase, without rustication, with the vertical lines of the columns expressive of ambition and a life yet in the ascendant, tells of the American Legion, their youth, and aspirations.<sup>36</sup>

This deeper meaning, celebrating the military and honoring service, permitted the veterans to “own” the building as a safe and welcoming place.

The Italian Renaissance Revival style differs from other contemporaneous eclectic revivals in its sober grandeur, with a specific hierarchy of symmetry and proportions. Examples such as the Palazzo della Cancelleria (1496), and the Palazzo Medici-Riccardi, Michelozzo di Bartolomeo (1484), with its clear tripartite division and transitions from a rusticated base to smooth stone above, seen at Patriotic Hall, may well have served as the template for its façade.<sup>37</sup> In Beaux Arts

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<sup>36</sup> “Work on Patriotic Hall to be Started,” *Southwest Builder and Contractor*, Sept. 5, 1924, 51. The American Legion established Post 8 on the eighth floor in a small card room that opens into the Nimitz Room. It has maintained its presence there since the building opened in 1926.

<sup>37</sup> *Rustication* is a masonry technique that emphasizes the individual nature of each horizontally cut and laid stone by cutting back its edges. Each stone is roughened, sometimes by hammering or chamfering the face of the stone, for a deliberately uneven look. The technique is typically employed on ground floors, providing a sense of weight and mass that anchors the building. Historically rustication (from the Latin *rusticus*: simple, rude, rural) was rarely seen in churches because of its forbidding association with architecture of military power, aggression, and defensive might, fitting for a building celebrating and memorializing the service of veterans.

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thinking, the façade—the public face of a building—received the most attention, as is the case with Patriotic Hall.<sup>38</sup>

As noted in *SurveyLA's* Citywide Historic Context Statement in its sub-theme on Neoclassicism, the Italian Renaissance Revival style was especially popular for mid-rise commercial and office buildings during the greater Los Angeles region's 1920s building boom.<sup>39</sup> Los Angeles examples include the Giannini Building (1922, also known as the Bank of Italy Building), designed by Morgan, Walls & Clements; Roosevelt Building (1923), designed by Curlett & Beelman; Biltmore Hotel (1923), designed by Schultze & Weaver; Petroleum Building (1925), designed by Meyer & Holler; and Barker Brothers Building (1925), designed by Curlett & Beelman.<sup>40</sup>

Earlier precedents in other cities include the Bank of Italy, San Francisco (1908), designed by F.T. Shea. Closer to Patriotic Hall in style, massing, size and use—if not date—are New York's gentlemen's clubs, such as the Union Club (1855), designed by Cass Gilbert or the work of McKim, Mead & White's Metropolitan Club (1891) and University Club (1899).<sup>41</sup> The assumptions of such a club—warm, comfortable, easy elegance for those of class and status—were to be extended to veterans whatever their background, reflected in some of the original room names at the Hall such as Club Room Number One and Club Room Number Two. Veterans were equally privileged with card rooms on some floors, a "Sewing Room for the ladies," billiards, and pool tables.<sup>42</sup> In this way, the building served the veterans who had served the country.

The property was designated a California Point of Historical Interest in 1976. The property was previously determined eligible twice by the National Register: first on September 15, 1982, following an inquiry from the Federal Highway Administration, and again on April 17, 1994 following rehabilitation needs after the Northridge Earthquake.

## CONCLUSION

For its high level of integrity, architectural merit, and continued association with military history beginning with the Civil War, Bob Hope Patriotic Hall is a significant resource eligible for listing in the National Register of Historic Places under Criteria A and C at the local level of significance. Under Criterion A in the area of Military, the building plays an important cultural role in broadening services to address new and changing veterans' needs, making this a living

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<sup>38</sup> Traditional Beaux Arts renderings emphasized a highly detailed and static presentation of the façade, in sharp contrast, for example, to Modern architecture drawing, with its emphasis on movement and an animated diagonal perspective.

<sup>39</sup> City of Los Angeles. Department of City Planning. Office of Historic Resources. *SurveyLA* Citywide Historic Context Statement. Architecture and Engineering/Beaux Arts Classicism, Neoclassicism, and Italian Renaissance Revival Architecture, 1895-1940 (July 2018), 28-33.

<sup>40</sup> Ibid.

<sup>41</sup> See Susannah Broyles, "Members only: Private clubs in New York City," *Museum of the City of New York* blog, <https://blog.mcny.org/2015/03/03/members-only-private-clubs-in-new-york-city/> (accessed April 2024).

<sup>42</sup> Unidentified typed essay, "A Pictorial & Documentary History of Los Angeles County Patriotic Hall and Veterans Affairs, Volume 1: 1878 — 1949," Bob Hope Patriotic Hall Archives.



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memorial and an important cultural institution in Los Angeles. Bob Hope Patriotic Hall also embodies a deep connection to the history of veterans, those men and women who exemplify valor, loyalty, and service to the nation. As an excellent example of the Italian Renaissance Revival style, rare in Los Angeles, the building is eligible under Criterion C in the area of Architecture.

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County of Los Angeles Building Permits:

December 10, 1968  
September 29, 1969  
October 13, 1971  
January 14, 1999

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**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67) has been requested  
 previously listed in the National Register  
 previously determined eligible by the National Register 09/15/1982, 04/17/1994  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other

Name of repository: Bob Hope Patriotic Hall Archives

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreege of Property** less than one acre

**Latitude/Longitude Coordinates**

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Datum if other than WGS84: North American Datum of 1938 (NAD)  
(enter coordinates to 6 decimal places)

1. Latitude: 34.035219 Longitude -118.271049

**Verbal Boundary Description** (Describe the boundaries of the property.)

Lot Eight (8) of the Wright Tract as per map thereof in Book 10, Map 32, Miscellaneous Records, of said City of Los Angeles, State of California. Lot Nine (9) of the Wright Tract as per map thereof in Book 10, Map 32, Miscellaneous Records, of said City of Los Angeles, State of California.

**Boundary Justification** (Explain why the boundaries were selected.)

Legal description on Grant Deed.

---

**11. Form Prepared By**

name/title: Dr. Barbara Lamprecht, Architectural Historian  
organization: Sapphos Environmental, Inc.  
street & number: 430 N Halstead Street  
city or town: Pasadena state: CA zip code: 91107  
e-mail: [blamprecht@sapphosenvironmental.com](mailto:blamprecht@sapphosenvironmental.com)  
telephone: (626) 683-3547  
date: May 2024; Revised September 2024

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Hope, Bob, Patriotic Hall (preferred)  
Name of Property

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### Photo Log

Name of Property: Bob Hope Patriotic Hall  
City or Vicinity: Los Angeles  
County: Los Angeles  
State: California  
Photographer: Eugene Ng  
Date Photographed: April 18, 2024

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 20 West (primary) façade, facing east
- 2 of 20 South façade, facing north
- 3 of 20 East façade, facing west
- 4 of 20 North façade, facing south
- 5 of 20 Ornament, incised text “Patriotic Hall” between entry and balcony facing south
- 6 of 20 Cartouche portraying a bunch of grapes surmounted by the federal eagle, signifying the vineyard and agricultural culture of California, facing east
- 7 of 20 California crest flanked by California Grizzly Bears, signifying California’s role in guarding, supporting, and preserving the Union and the nation, facing east
- 8 of 20 Aerial amidst surroundings still low-scale one hundred years later, facing north
- 9 of 20 Ground floor with three murals, painted in 2011 by Kent Twitchell, facing east
- 10 of 20 Series of ornamented irregular groin vaults, ground floor, facing north
- 11 of 20 Veterans’ Library, ground floor, facing southeast
- 12 of 20 Silver and ebony shovel used for groundbreaking ceremony July 26, 1924
- 13 of 20 Coffered arches in auditorium, original light fixture, facing southeast
- 14 of 20 Detail, medallion, coffered arch in auditorium
- 15 of 20 Detail, original light fixture, auditorium
- 16 of 20 Navy Room, fourth floor, 1982 Navy history mural by Solomon Dember, facing east

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- 17 of 20 Bradley Room, sixth floor, General Omar Bradley's desk
- 18 of 20 Detail, balcony capital with military ornament; stenciled wooden eave
- 19 of 20 Colonnaded balcony, Admiral Chester H. Nimitz Room, eighth floor, facing south
- 20 of 20 Gymnasium, tenth floor, facing southeast

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

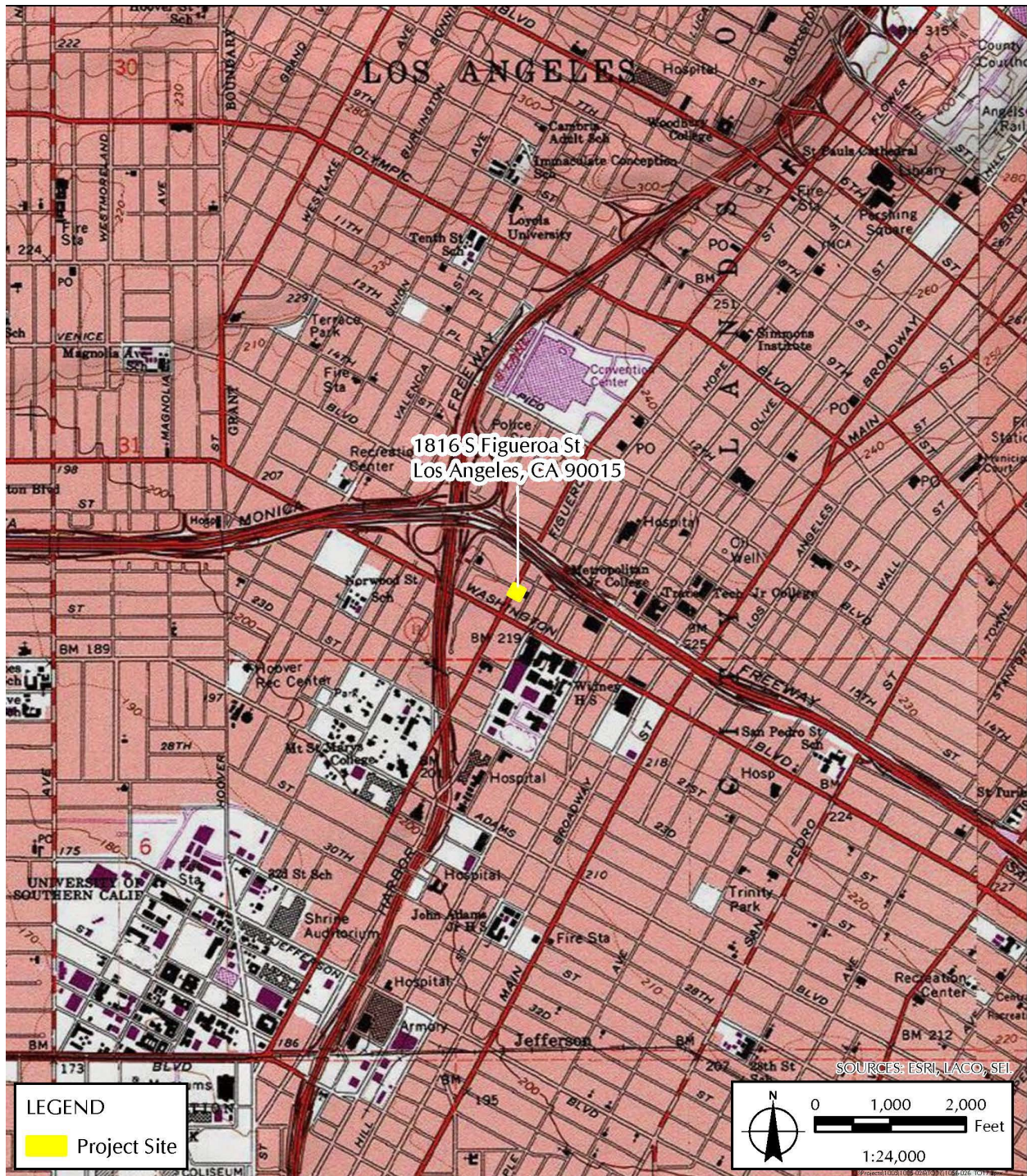
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



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### Location Map

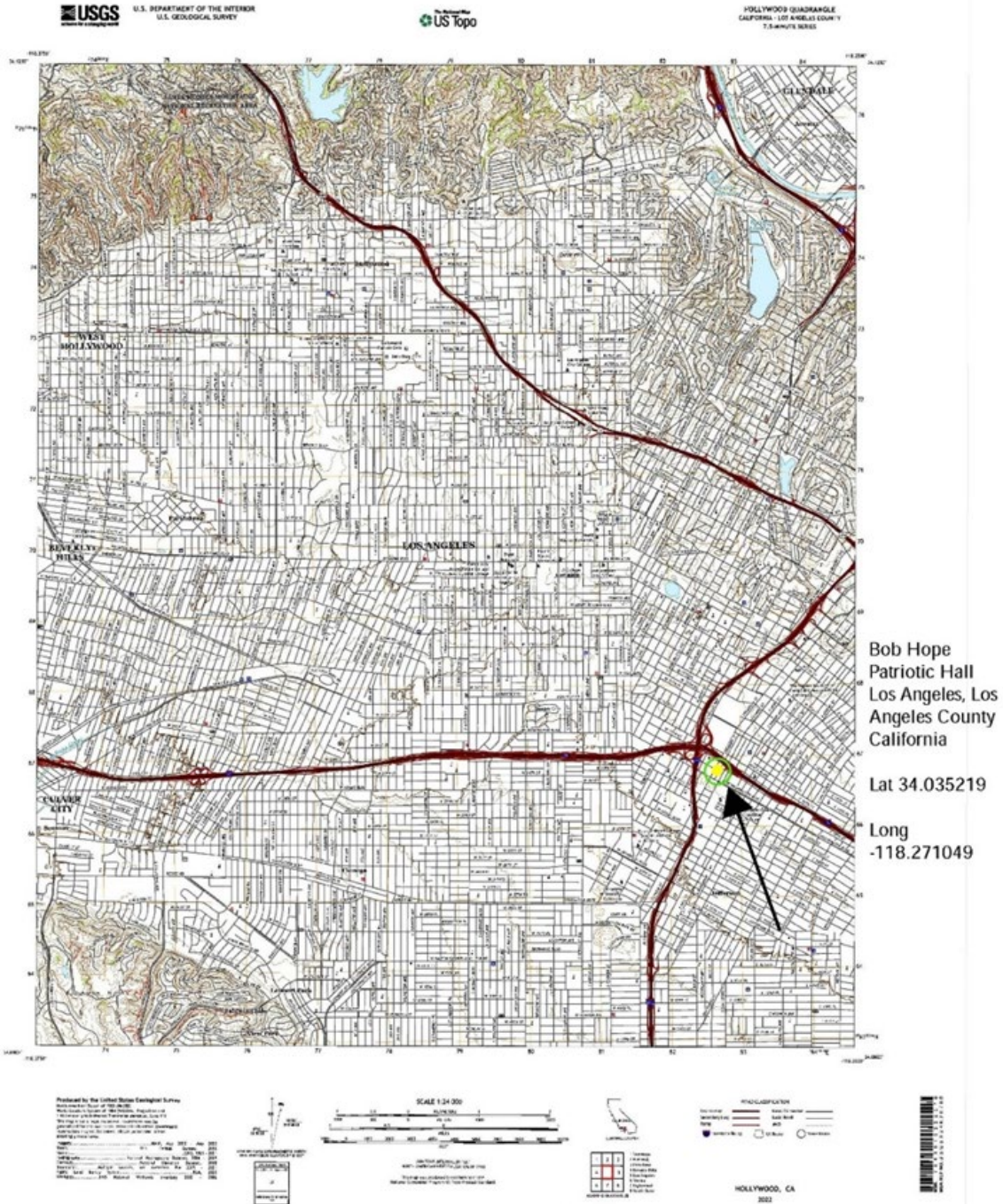




Hope, Bob, Patriotic Hall (preferred)  
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### USGS Map

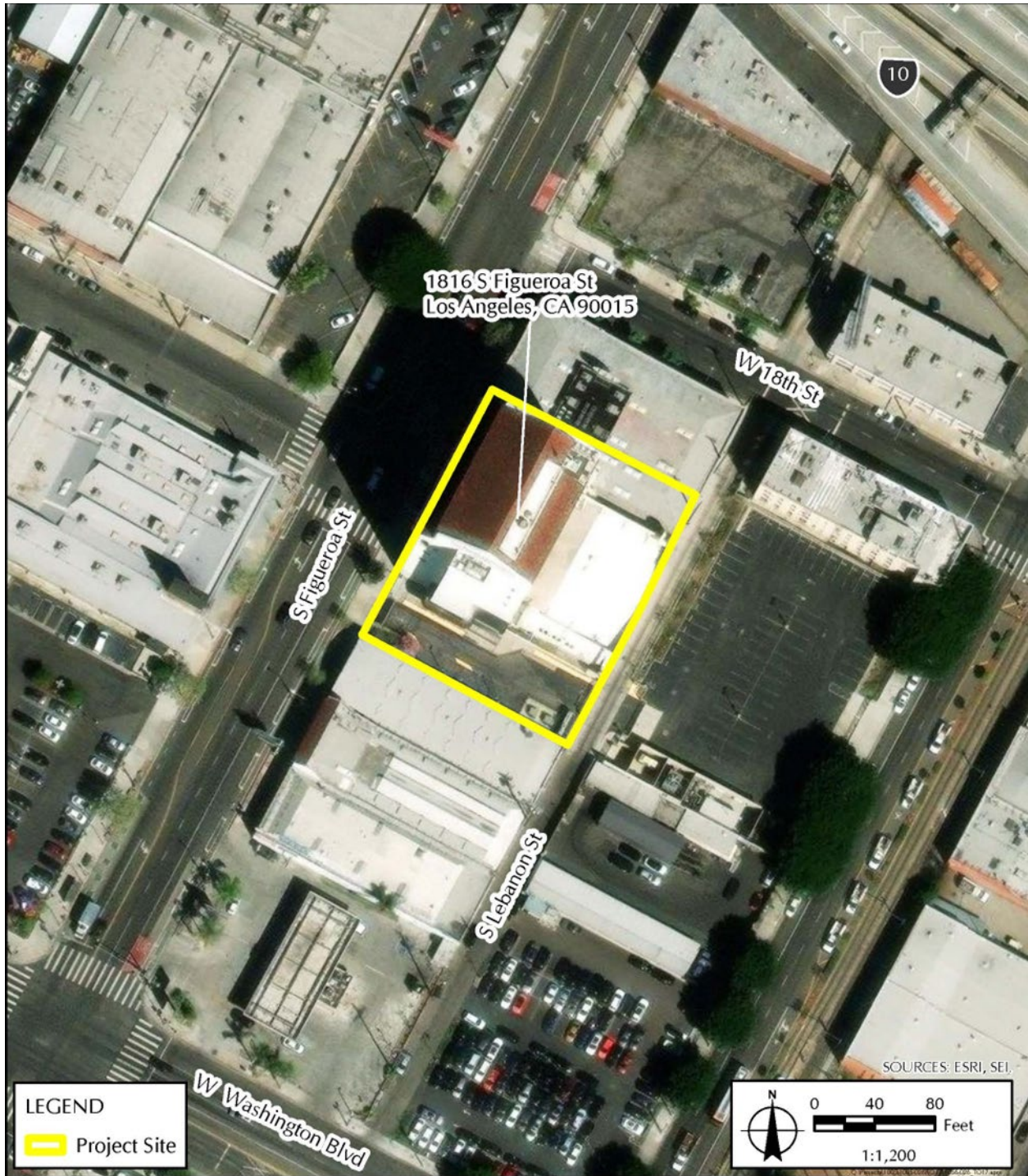




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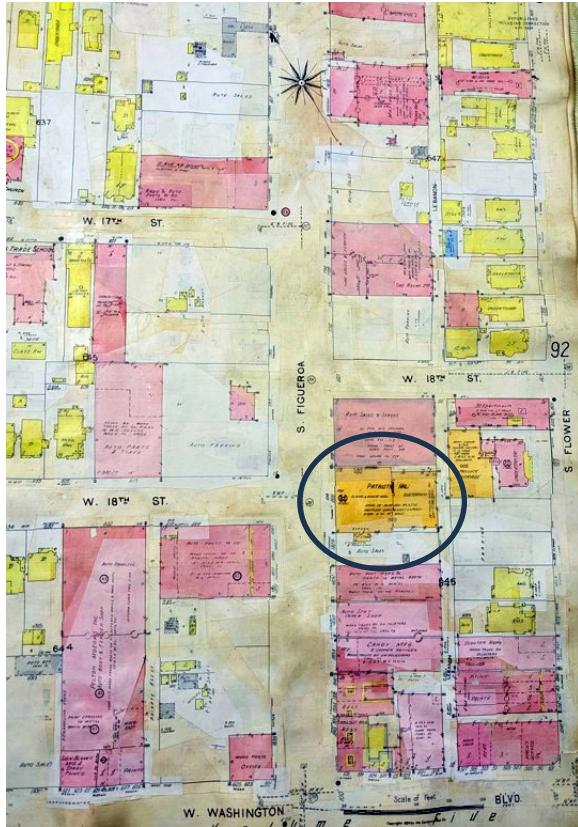
### Sketch Map



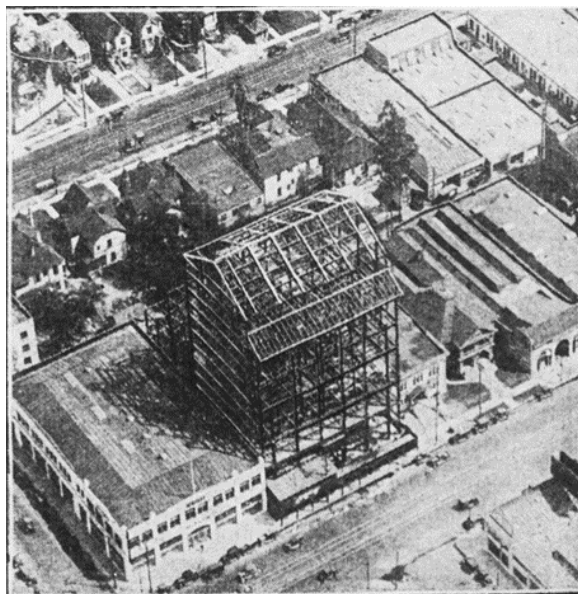
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**Figure 1** Sanborn Fire Insurance Map, Los Angeles Public Library



**Figure 2** Aerial, Patriotic Hall steel framing, DMVA, Bob Hope Patriotic Hall Archives

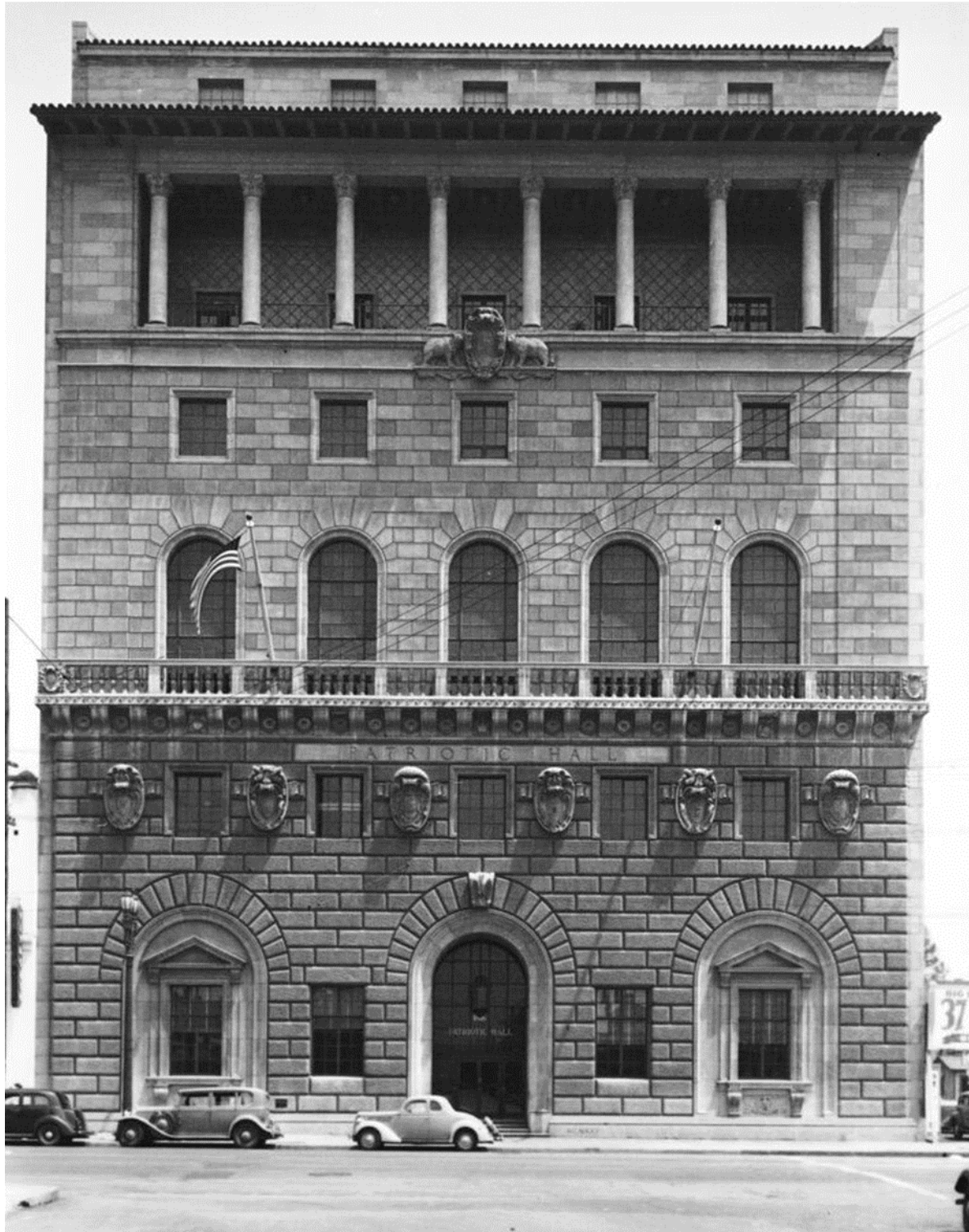




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**Figure 3** Primary façade, late 1920s, University of Southern California Libraries CHS-37170



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**Figure 4** Cornerstone dedication, 1925, DMVA, Bob Hope Patriotic Hall Archives



**Figure 5** View north from S. Figueroa St., 1920s, Seaver Center for Western History Research, SCWHR-P-010-1291-19A





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**Figure 6** Title Block, Allied Architects Association of Los Angeles, DMVA, Bob Hope Patriotic Hall Archives

REVISIONS	FOURTH FLOOR INTERIOR DETAILS		
3-27-28 See Sp. 67.	COUNTY OF LOS ANGELES - PATRIOTIC - HALL - EAST SIDE FIGUEROA ST. BETWEEN 18TH ST. & WASHINGTON. LOS ANGELES CAL.		
	ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES		
	APPROVED-JURY ON DESIGN <i>Walter H. Mitchell</i> CHAIRMAN	APPROVED BY RESOLUTION DATED JAN. 30, 1925 BOARD OF DIRECTORS ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES	
	APPROVED-JURY ON ENGINEERING <i>Walter H. Mitchell</i> CHAIRMAN	<i>Edwin B. ...</i> PRESIDENT	
JPA NO. <b>7</b>	SCALE: 1/4" = 1'-0" DRAWN BY: F.R.W. TRACED BY: W.V.M. NO. OF SHEETS IN SET:	DATE: JAN. 30, 1925 CHECKED BY: <i>W.V.M.</i> APPROVED BY: <i>a</i>	SHEET NO. <b>22</b>

**Figure 7** Memorial Hall, view northwest, DMVA, Bob Hope Patriotic Hall Archives



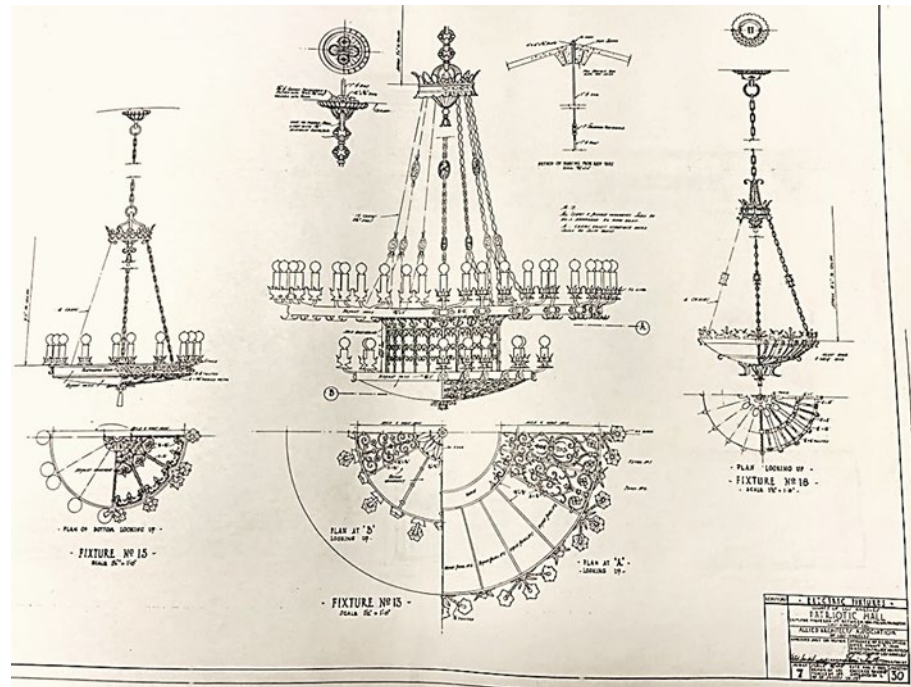
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**Figure 8** Auditorium, 1926, facing south, DMVA, Bob Hope Patriotic Hall Archives



**Figure 9** Drawing, light fixtures, date illegible (ca. 1925), Allied Architects Association, DMVA, Bob Hope Patriotic Hall Archives





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**Figure 10** Loggia, eighth floor, leading from Admiral Chester H. Nimitz Room, 1926, facing north, DMVA, Bob Hope Patriotic Hall Archives





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**Photo Key 1 of 6**

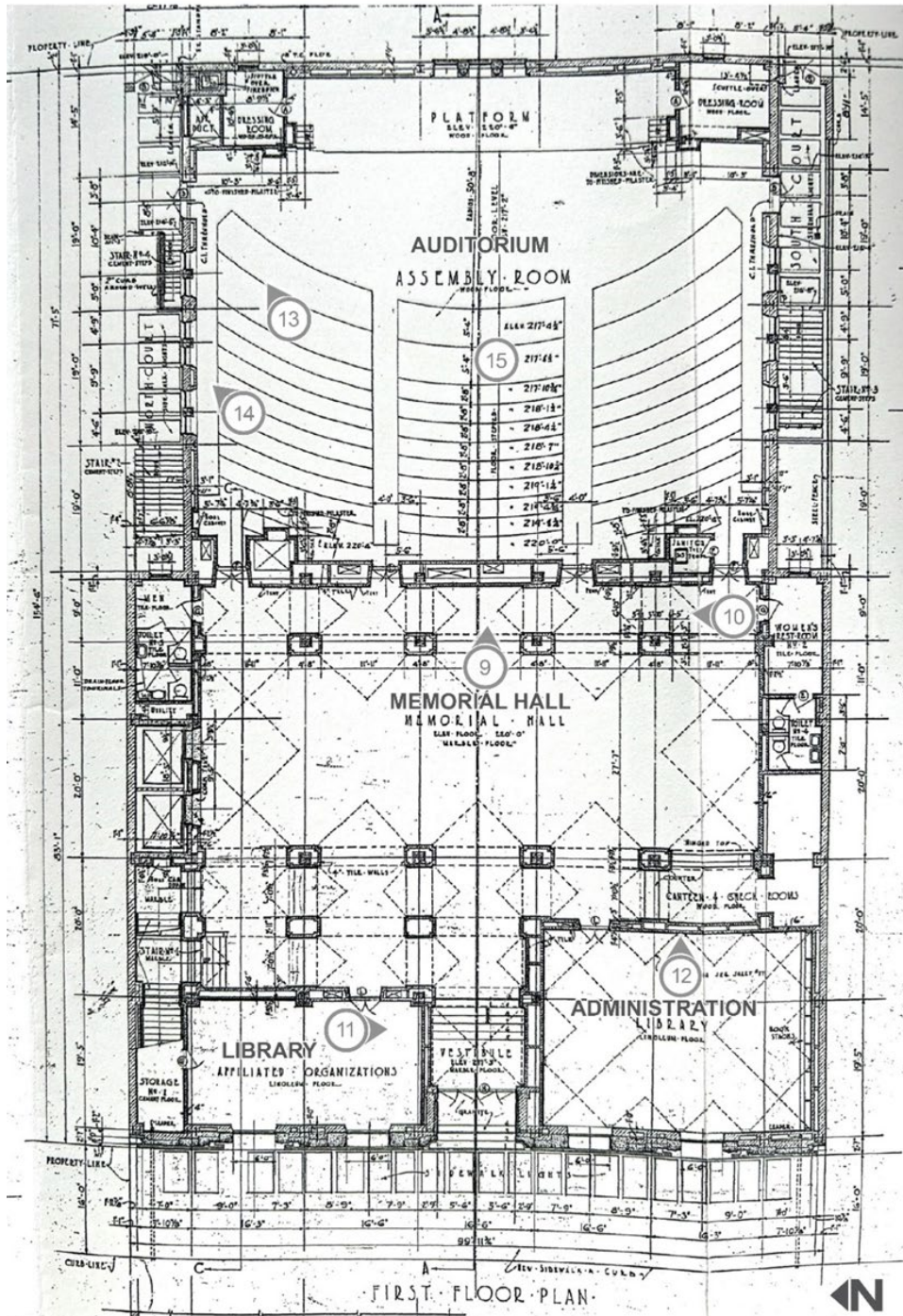


Hope, Bob, Patriotic Hall (preferred)  
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Photo Key 2 of 6

PHOTO KEY 2 : GROUND FLOOR



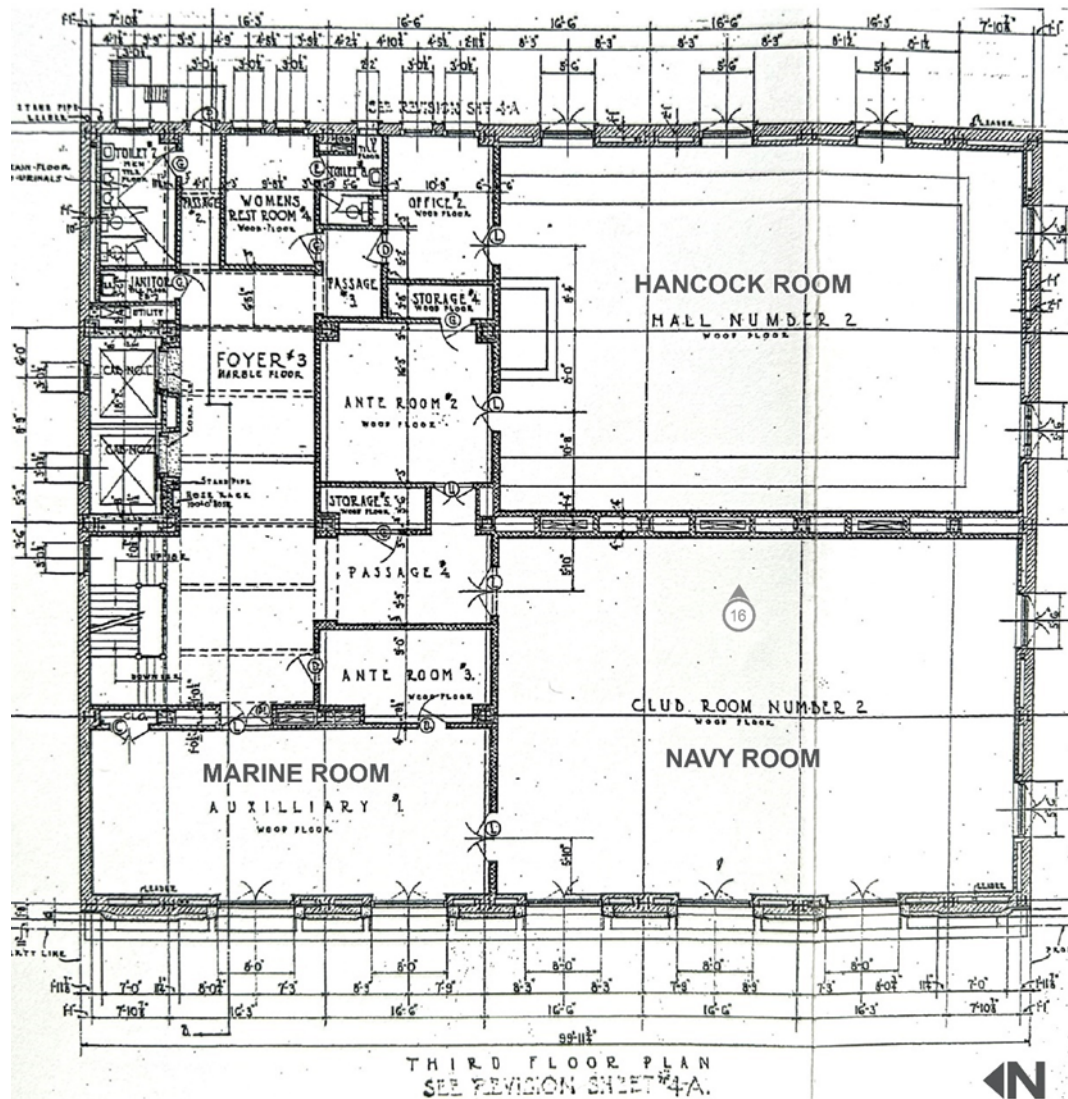


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Photo Key 3 of 6

PHOTO KEY 3 : FOURTH FLOOR

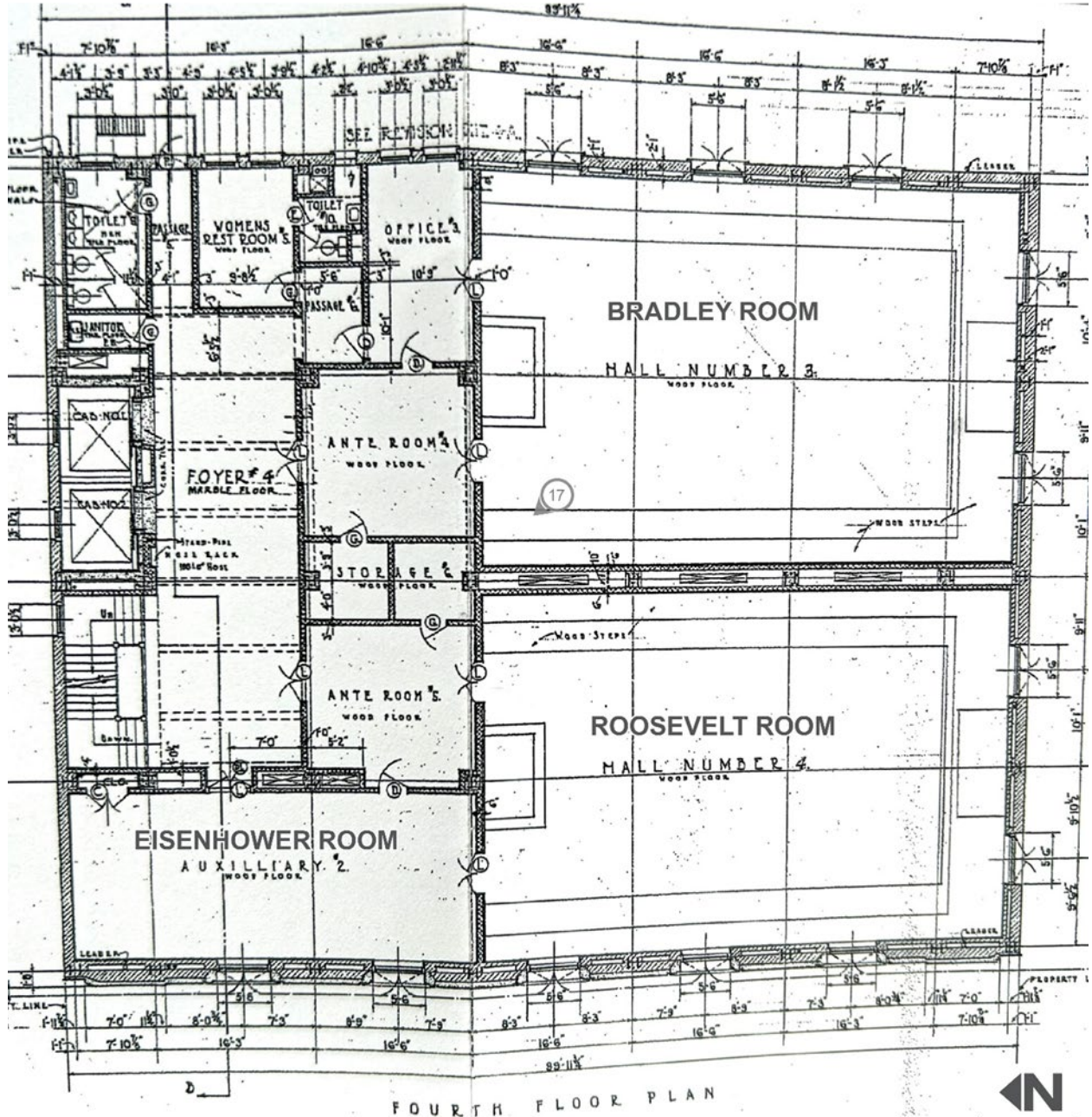


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PHOTO KEY 4 : SIXTH FLOOR



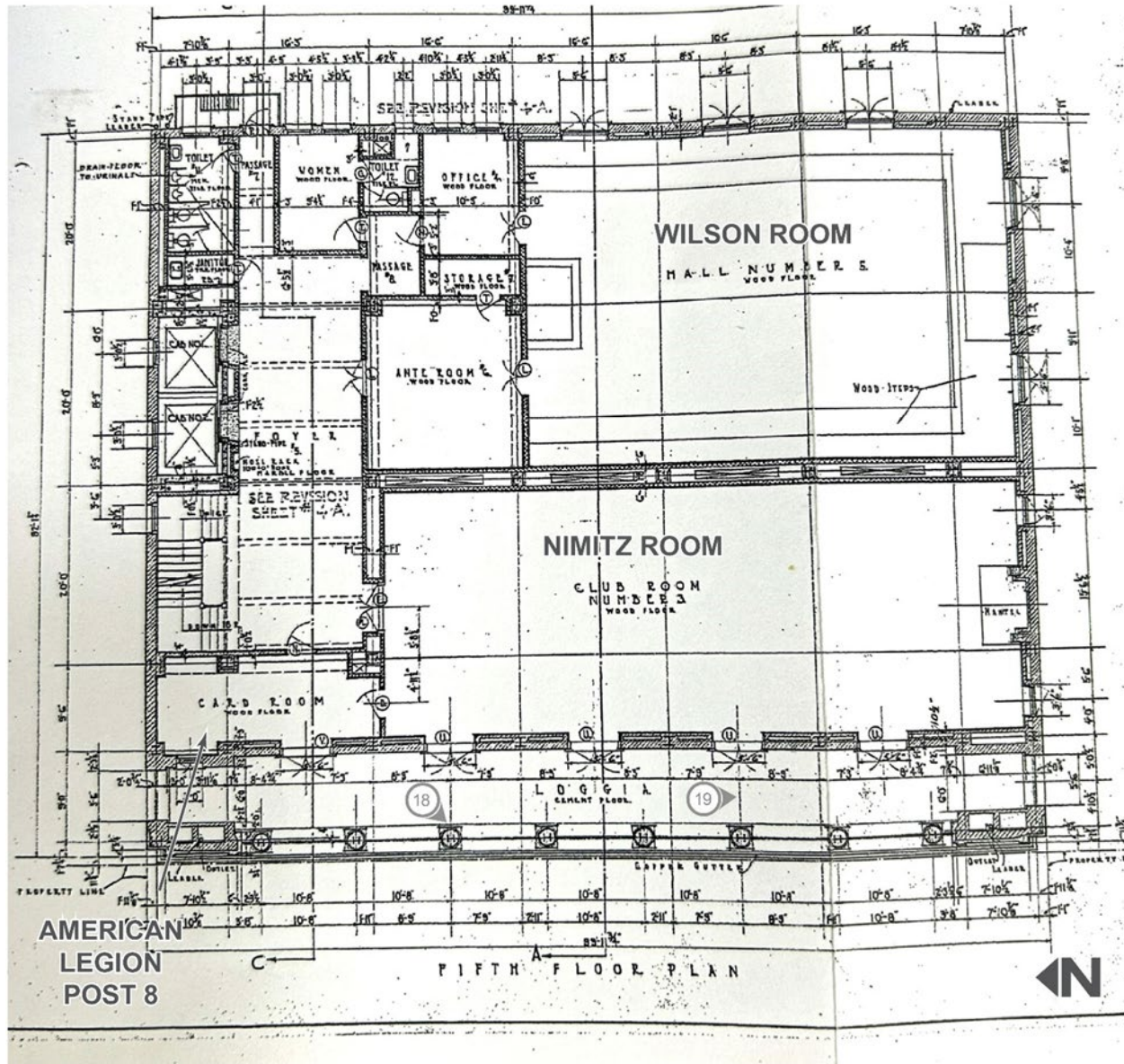


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PHOTO KEY 5 : EIGHTH FLOOR

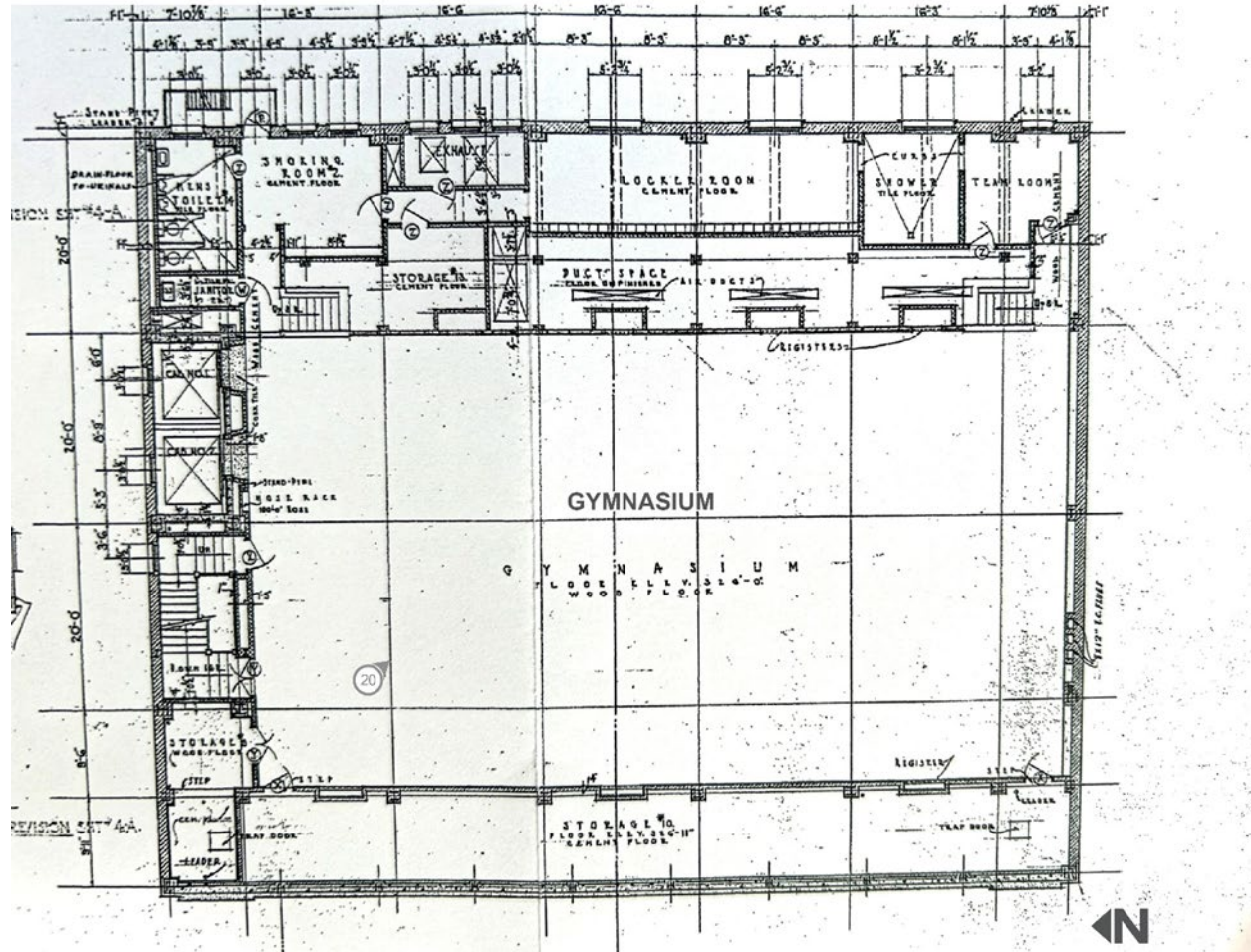


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PHOTO KEY 6 : TENTH FLOOR





Hope, Bob, Patriotic Hall (preferred)  
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**Photo 1** West (primary) façade, facing east



**Photo 2** South façade, facing north



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**Photo 3** East façade, facing west



**Photo 4** North façade, facing south





Hope, Bob, Patriotic Hall (preferred)  
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**Photo 5** Ornament, incised text “Patriotic Hall” between entry and balcony facing south



**Photo 6** Cartouche portraying a bunch of grapes surmounted by the federal eagle, signifying the vineyard and agricultural culture of California, facing east





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**Photo 7** California crest flanked by California Grizzly Bears, signifying California's role in guarding, supporting, and preserving the Union and the nation, facing east



**Photo 8** Aerial amidst surroundings still low-scale one hundred years later, facing north



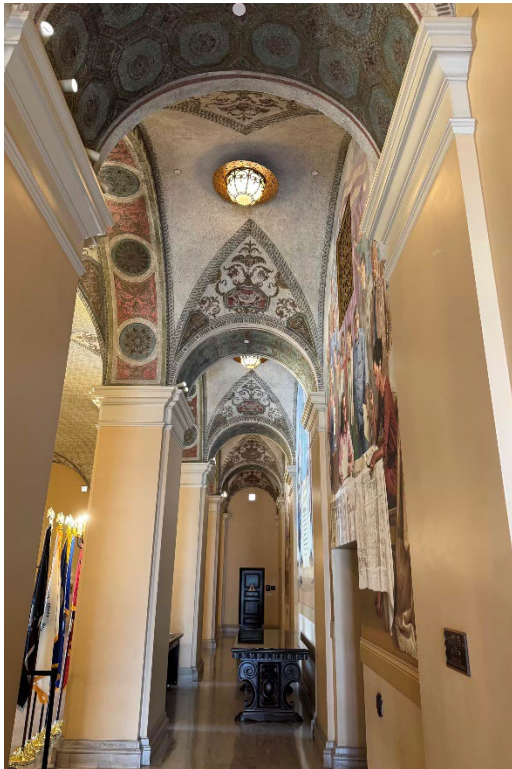
Hope, Bob, Patriotic Hall (preferred)  
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**Photo 9** Ground floor with three murals, painted in 2011 by Kent Twitchell, facing east



**Photo 10** Series of ornamented irregular groin vaults, ground floor, facing north





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**Photo 11** Veterans' Library, ground floor, facing southeast



**Photo 12** Silver and ebony shovel used for groundbreaking ceremony July 26, 1924



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**Photo 13** Coffered arches in auditorium, original light fixture, facing southeast



**Photo 14** Detail, medallion, coffered arch in auditorium





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**Photo 15** Detail, original light fixture, auditorium



**Photo 16** Navy Room, fourth floor, 1982 Navy history mural by Solomon Dember, facing east



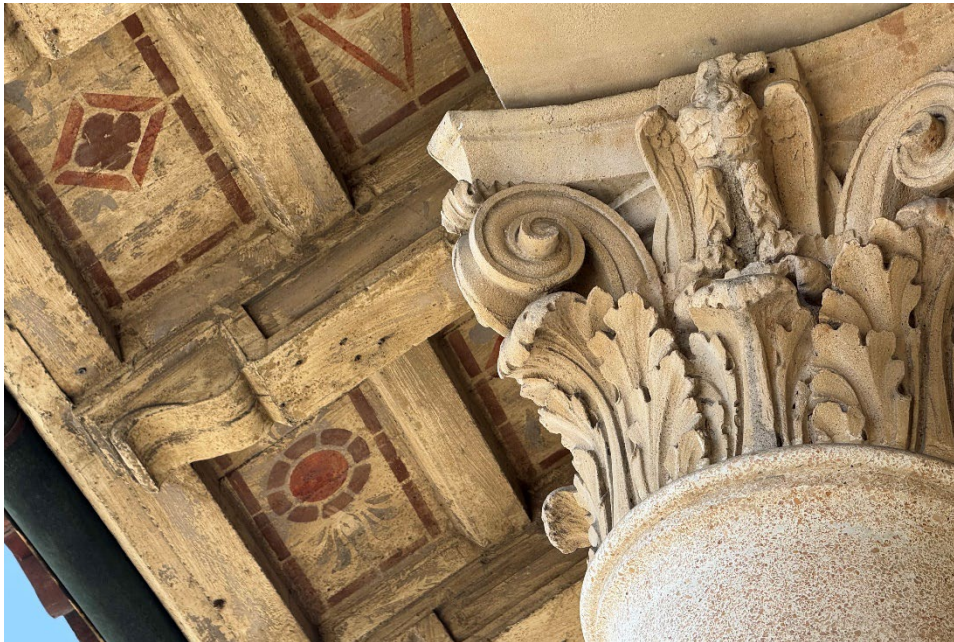
Hope, Bob, Patriotic Hall (preferred)  
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**Photo 17** Bradley Room, sixth floor, General Omar Bradley's desk



**Photo 18** Detail, balcony capital with military ornament; stenciled wooden eave

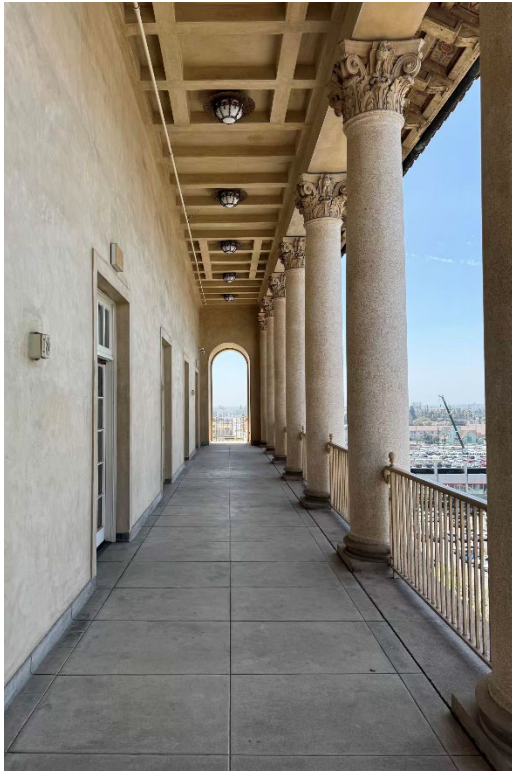




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**Photo 19** Colonnaded balcony, Admiral Chester H. Nimitz Room, eighth floor, facing south



**Photo 20** Gymnasium, tenth floor, facing southeast

