OMB Control No. 1024-0018
expiration date 03/31/2022

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: _Los Angeles City Hall_____
Other names/site number: _N/A_____
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: _200 North Spring 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Not For Publication: ☐ Vicinity: ☐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

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

In my opinion, the property __ meets __ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

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:) _____

Signature of the Keeper | Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	X
Public – State	☐
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	X
District	☐
Site	☐
Structure	☐
Object	☐

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
1		sites
	3	structures
1		objects
3	3	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
GOVERNMENT: city hall

Current Functions
(Enter categories from instructions.)
GOVERNMENT: city hall

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT:
__Art Deco_____
__PWA Moderne____
LATE 19TH AND 20TH CENTURY REVIVALS:
__Neo-Classical Revival
__Mediterranean Revival

Materials: (enter categories from instructions.)
STONE: Marble, Granite, Limestone; TERRA COTTA; CONCRETE; GLASS; METAL: Steel, Bronze, Cast Iron; BRICK; CERAMIC TILE; WOOD

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.)

Summary Paragraph

Los Angeles City Hall is a thirty-two-story municipal building located at 200 N. Spring Street in downtown Los Angeles. Completed in 1928, the steel-framed building and grounds occupy an entire city block, with City Hall at the north end and the informally landscaped City Hall Park at the south. The building is eclectic in its architecture, combining elements of the Neoclassical, Mediterranean Revival, and Art Deco styles to become a precursor of the PWA Moderne style. It is monumental in scale, composed of three distinct masses totaling approximately 856,000 square feet: a base volume clad in granite that ascends to a parapet located above the fourth floor; a terra cotta-clad middle section stretching from the fifth to tenth floors capped by a hipped roof with red clay tile; and a soaring central tower volume also clad in terra cotta. In a modern interpretation of the Mausoleum at Halicarnassus, one of the Seven Wonders of the Ancient World, the tower volume ascends to a ceremonial room with exterior observation deck, all capped by a pyramidal stepped roof. City Hall's simplified exterior stylistic elements and highly ornamented interiors mix modern and traditional idioms. In addition to the City Hall building, the property contains one contributing site, City Hall Park, and one contributing object, the Flint Fountain. Three noncontributing structures postdate the period of significance: a 1973 pedestrian bridge and two 1998-2001 electrical stations. Los Angeles City Hall has experienced very few

alterations since its construction, with its original historic appearance preserved and maintained by several large-scale restoration projects and an extensive seismic retrofit. The majority of the building's exterior design elements and interior floor plan remain in their original condition, and the most visible public interior spaces retain their layouts and nearly all of their original finishes and features. As a result, Los Angeles City Hall retains all aspects of integrity and continues to convey its historical significance and original character. It is easily recognizable as the iconic symbol of the City of Los Angeles.

Narrative Description

Site/Setting

Los Angeles City Hall is located in the Civic Center master plan area for government buildings. The general setting is characterized by other large-scale federal, county, and municipal institutional buildings partially organized in an axial plan that adheres to the Civic Center's existing northeast/southwest-tilted street grid. In keeping with previous studies, City Hall's site and building are described here using cardinal directions. The building and grounds occupy a large rectangular parcel comprising the entire 6.5-acre block bounded by W. Temple Street on the north, W. 1st Street on the south, N. Spring Street on the west, and N. Main Street on the east. This area slopes gradually from the north at W. Temple Street to the south, and from the west at N. Spring Street to the east; City Hall's builders adapted to this through site grading and building design. The parcel is bound by concrete sidewalks lined with Mexican fan palm street trees and cast iron ornamental streetlights with dual lamps that appear to date to the 1920s.[1] Features throughout the landscape include two benches, two concrete trash cans, thirteen concrete planters, one metal sculpture, five freestanding monuments/memorials, seven freestanding signs, two flagpoles, fourteen freestanding light standards in the park, and one air raid siren. Smaller or moveable features like plant identification signs, small electrical boxes, standpipes, and bollards are abundant and not enumerated.

The building itself occupies most of the northernmost two-thirds of the block, deeply set back on its north and west sides and shallowly set back on its east, nearly flush with the sidewalk. It is very deeply set back at the south to accommodate City Hall Park. The park comprises a rectangular footprint bounded by N. Spring Street on the west, N. Main Street on the east, W. 1st Street to its south, and the City Hall Building on its north. It is accessible for pedestrians via hardscaped axial walkways of brick and terra cotta tile from four entry points off the public right-of-way: from N. Spring Street, N. Main Street, and each of their subsequent intersections with W. 1st Street. City Hall's south entrance provides a fifth pedestrian entry point to the informal designated landscape, accessed via a set of granite steps from the third floor terrace level. Each of the park's walkways culminate in an arced hardscape roughly at the center of the landscape, where sits the marble Flint Fountain honoring the service of former California U.S. Senator Frank Putnam Flint, dedicated in the fall of 1933. The seventeen-foot-tall fountain faces

[1] The Los Angeles citywide historic resources survey documented ca. 1925 streetlights of this type on 2nd Street between Hill and Main Streets, about a block south of City Hall Park. "Historic Resource – Second Street Streetlights," HistoricPlacesLA, accessed April 2024, https://historicplacesla.lacity.org/report/2a49e38b-1e0d-4786-8ee0-f951d0508996.

north toward City Hall, sits on a circular base, and is concave on its front and back. At its center sits a round, flush-mounted water basin. Decorative marble torches are carved in low relief on each end and a meander molding pattern is carved along the top. Above the basin at the fountain's center is usually affixed a bronze medallion silhouette of Senator Flint that was designed by sculptor Julia Bracken Wendt. This silhouette was temporarily removed in May 2024 to prevent its theft. Below the silhouette, bronze lettering reads "FRANK PUTNAM FLINT, 1862-1929." The fountain is not functional and bears abundant graffiti.

The park's axial walkways separate landscaped lawn areas surfaced with grass, gravel, and exposed earth, edged with concrete curbing, and lined with low decorative garden fencing in most places. A total of five lawn areas are present, all of which are flat in topography except those two closest to the City Hall building that are bisected by the south entrance walkway. Each of these lawns is flat at the south and slopes upward at north to create a bank set flush against the third floor terrace of the building. Landscaping throughout the park comprises a mix of both original tree and shrub plantings as well as various drought-tolerant elements native to Southern California that were added over time. Present on each of the lawn areas are mature trees, including Moreton Bay figs, ficuses, jacarandas, bottlebrushes, and several species of palms. Native plantings include agave, aloe vera, yucca, birds of paradise, various desert grasses, and several other species of succulents. Also present in City Hall Park are ornamental streetlights affixed to concrete bases; wayfinding and park information signage, a concrete bench, a modern metal art sculpture (bronze plaque missing), and monuments/memorials: a 1944 stone and concrete memorial commemorating fallen firefighters, a 1938 bronze plaque on a concrete slab base honoring Grand Army Commander and Chief Overton H. Mennet, a boulder situated on the lawn west of the south entrance (bronze plaque missing), and two concrete slab bases (bronze plaques missing) located in either planter bed abutting the terrace at the east and west side of the south entrance. The missing bronze plaques were stolen in May 2024.

At the west and north sides of City Hall's parcel, drought-tolerant landscaping with native shrubs and decomposed granite has replaced lawns. These sides retain concrete curbing-edged plantings of large specimen trees abutting the sidewalk and hardscaped staircase entrances, including Mexican fan palms, Moreton Bay figs at the west side, and jacarandas at the north side, among others. Abutting the building's east façade are concrete planters containing landscaped hedges. The northwest corner of the parcel contains a circa 1940 air raid siren.[2] Present on all four sides of the property on the public sidewalk are bike racks, bus stops, and other street furniture, along with non-original cylindrical concrete and stone aggregate planters with native plantings.

The City Hall building sits on a 476' x 250' steel reinforced concrete foundation designed to minimize the existing differences in elevation between each of the surrounding streets on this sloping site. Building entry points are accessible by broad granite staircases on the north, west, and south sides of the building. The building's east façade is situated at street level with a public entrance accessible by a small staircase on the first floor. Also on the east side of the building is a Brutalist style enclosed pedestrian bridge connecting City Hall's third story with the James K.

[2] "Historic Resource – Air Raid Siren No. 8," HistoricPlacesLA, accessed April 2024, https://historicplacesla.lacity.org/report/c9a42520-aee7-484a-9c9d-02f592b261b1.

Hahn City Hall East building at 200 N. Main Street. Both constructed in 1973, just after the close of the period of significance, the noncontributing bridge is within the nominated boundary, the City Hall East building is not.

Building Exterior[3]

Los Angeles City Hall is a massive municipal building reflecting an eclectic style combining elements of Neoclassical, Mediterranean Revival, and Art Deco architecture into a unique modern idiom credited as a precursor to the 1930s PWA Moderne style.[4] In addition to its eclectic style, elements of which reflect "the 1920s interest in antiquity and in geometrically based primary forms,"[5] the building is characterized by its monumental scale, strong sense of symmetry, use of horizontal elements punctuated by the verticality that made it a prominent early skyscraper, and uniform cladding of granite and glazed terra cotta. At thirty-two stories in height, City Hall is the tallest building in the civic center complex stretching from Los Angeles Street on the east to the Harbor Freeway (I-110) on the west, the Santa Ana Freeway (I-5) on the north and W. 1st Street on the south. The building has twenty-seven numbered floors, plus a mezzanine, basement, and three floors of infrastructure that are not accessible to the public.[6]

The monumental building has a rectangular footprint, open at portions of the interior, with its longitudinal axis running north/south and its transverse axis running east/west. It sits on a reinforced concrete foundation and is steel-framed, with cladding of light gray California granite and glazed terra cotta, light cream enamel finish with black speckling, chosen for compatibility with the stone. Ornamental details include various stone entablatures, pediments, cornices, and

[3] Unless noted otherwise, exterior descriptions draw primarily on the follow sources, as confirmed by supplemental archival research and visual observations in site visits January 25, 2024 and May 16, 2024: Hardy Holzman Pfeiffer Associates, "Los Angeles City Hall: Master Plan for Preservation and Restoration Public Circulation Spaces" (prepared for Project Restore, June 10, 1988); Project Restore, "Los Angeles City Hall: The Historic Structures Report" (prepared for the Los Angeles Department of Public Works Bureau of Engineering Architectural Division, October 1989); Albert C. Martin & Associates, Nabih Youssef and Associates, Cordoba Corporation, Levin and Associates, Raw Architecture and Sindik Olsen Associates, "Los Angeles City Hall Phase II Seismic Rehabilitation Reconnaissance Report; Historical And Cultural Resources Survey: Section Two" (prepared for the City of Los Angeles department of Public Works Bureau of Engineering Architectural Division, May 4, 1993); City of Los Angeles Department of Public Works Bureau of Engineering Project Management Division, "Initial Study and Environmental Checklist: Los Angeles City Hall Seismic Rehabilitation (W.O. #E1700233)" (prepared for the City of Los Angeles Department of Public Works Bureau of Engineering Architectural Division, May 5, 1994); Architectural Resources Group, "Historic American Building Survey: Los Angeles City Hall, Additional Written Data" prepared for National Park Service, 1997 as update to Myra L. Frank et. al, "Los Angeles City Hall," Written Historical and Descriptive Data, Historic American Building Survey, National Park Service, U.S. Department of the Interior, 1980, HABS No. CA-2159; Stephen Gee, *Los Angeles City Hall: An American Icon* (Los Angeles: Angel City Press, 2018).

[4] ARG, HABS Documentation Update 1997, 13.

[5] Myra L. Frank et al., HABS Documentation 1980, 3.

[6] The building's exterior vs. interior configuration can lead to some confusion when correlating interior floors with exterior façades and entrances. The area discussed here and in previous studies as the first floor also includes areas referred to in the original drawings as the "sub-basement," "basement," "ground floor," and "first floor." The primary (west) entrance opens into the third floor, via a set of steps to a forecourt above N. Spring Street. The rear (east) entrance opens into the first floor, via a small set of steps from N. Main Street. The north entrance is located on the third floor, via a set of steps from E. Temple Street, and the south entrance is located on the third floor via a set of steps from W. 1st Street.

friezes; solid piers; decorative bronze, terra cotta, stone, and cast iron grilles and vents; and original sconce and pendant lighting standards of bronze, brass, cast iron, and wrought iron. Fenestration throughout the building is classically inspired, symmetrically spaced, and emphasizes the continuity of wall surfaces. Almost all of the building's windows are operable, containing vertically oriented steel sash and frame paired casements with divided lights and transoms, with more articulation and decorative elements at entrances and at third floor façades. Most door openings contain double, bronze, fully glazed doors, often with transoms. Roof material includes built-up synthetic at the fourth-floor top of the base section; red clay tile at the mid-section, and sheet metal at the tower.

Massing

The building is massed into three distinct volumes: a rectangular, broad, base clad in granite and capped by a flat roof with parapet; a mid-section clad in terra cotta and capped by a hipped roof of red clay tile; and a vertical central tower clad in terra cotta and capped by a stepped pyramidal roof, clad in sheet metal. Immediately fronting the base volume on its north, west, and south façades/elevations is a projecting wrap-around terrace with a low wall and scored concrete flooring, faced with multi-colored, cut ashlar granite blocks. It creates the appearance of a plinth for the building.

The base section's façades are simple in geometric form and exhibit the most Neoclassical influences. These public façades are clad in rusticated granite blocks on the first and second stories and in smoother granite blocks on the third and fourth stories, with a string course between. Fenestration at the base section includes both arched (rounded and segmental) and rectangular openings, with the largest arched windows at the third story. Windows are more deeply recessed at the base than at the mid-section and tower. As visible from above, the base section has large, full-size light courts that allow sunlight into office spaces from all directions. The interior façades facing the light courts are clad in brick-sized terra cotta tiles with the same glaze seen on the mid-section and the tower. The base's flat roof is covered in built-up synthetic material obscured by a tall flat parapet. Screened HVAC equipment, small solar panel arrays, and a former helipad are present.

The mid-section volume, which rises from floors five through ten, is roughly T-shaped, with two rectangular wings flanking the tower to the north and south, and a smaller rectangular wing fronting the tower to the east. The mid-section is clad in typical terra cotta. The tenth floor is slightly set back from the lower floors, set above a decorative cornice with dentils, crenellation, and inset terra cotta grilles that creates a narrow parapet pedestrian walkway between stories nine and ten. The mid-section's hipped, red clay tile roof has simple eaves and a vertical chimney projection at the northeast corner. At the east wing, the roof is topped by a smaller, rectangular, flat-roofed volume serving as balcony/deck with a low wall.

The monolithic central tower volume rises from the eleventh to the thirty-second stories and is clad in the same glazed terra cotta blocks present on the building's mid-section. Its rectangular window openings are configured in vertical bays to further emphasis verticality. The tower bears recognizable Art Deco and Exotic Revival elements including corner piers creating a battered

shape, a stepped top configuration, geometric and floral detailing, and a stepped pyramidal roof clad in sheet metal. Elements of Neoclassicism are present on the tower volume as well, including a wrap-around, recessed observation balcony on the twenty-seventh floor framed by square columns with Ionic capitals. The uppermost level of the tower volume functions as a penthouse enclosure for mechanical and elevator equipment storage. The tower's top, with its exterior columns and detailing, stepped configuration, and inclusion of a fifty-foot-high ceremonial interior room, was inspired by the Mausoleum of Halicarnassus, one of the Seven Wonders of the Ancient World. It is topped by the Lindbergh Beacon, a large, revolving metal and glass lamp named for aviator Charles Lindbergh.

Primary (West) Façade

City Hall's west façade faces N. Spring Street and is symmetrically composed, with the centered main entry in an arcaded forecourt at the third story. The building's tower rises above the entry, which is flanked by the north and south wings of the base and mid-section. On either side of the forecourt, the façade is fronted by the cut ashlar granite faced terrace that extends around the corner to each north and south side of the building. The façade's first and second stories are clad in rusticated granite, and stories three and four are clad in smooth granite blocks with a string course separating the two types (all part of the base volume). The west façades of the mid-section and tower volumes are deeply set back from the base volume and are clad with typical terra cotta blocks.

The center of the west façade contains the main entry's Greek-inspired Neoclassical arcaded forecourt, rectangular in shape and clad in smooth granite blocks, with arcades topped by a contiguous flat roof with parapet. A row of flagpoles bearing American flags is mounted atop the entire west parapet. The prominent configuration and high level of ornamentation at the forecourt reflect the original conception and use of the building's west entry as the primary public entry. The City has transitioned the entry at the building's east (rear) façade as the primary public entry, and the west, north, and south entries are restricted to City employees.

Access to the forecourt is via a broad, three-tiered flight of granite steps with granite block cheek walls, cast bronze handrails, and temporary safety barricades. The stairs also create access to the terrace that extends around the north and south sides of the building. Pylon-like engaged vertical elements flank the open arcade entry at the west, each bearing pin-mounted bronze signage reading "200 CITY HALL," containing a small, fixed window, and ornamented by a decorative frieze at the cornice. Over the central arcaded portion of the exterior forecourt wall is a simple string course.

The arcaded forecourt comprises arcades to the west, south, and north bounding the open interior, floored with brick laid in a herringbone pattern. Each arcade contains stone columns with Corinthian capitals supporting groin vaulted ceilings. The ceilings are faced with cream-glazed subway tiles arranged in a herringbone pattern that extends down each wall and terminates in engaged capitals. Ornate wrought iron pendant lights hang from the ceilings. The interior-facing walls of the north and south arcades bear decorative arched panels of polychromatic faience glazed tile depicting various facets of industry present in the City of Los

Angeles, including the motion picture, machinery, automotive, oil production, construction, shipping, aerospace, and printing industries. A dentiled string course/cornice is present above the arcade at each wall of the forecourt and at the west building façade containing the main entry; above it at the arcades' interior faces are windows of the standard type. Located in the northwest corner of the forecourt under the westernmost arcade passageway is a non-original metal and glass Americans with Disabilities Act (ADA)-compliant elevator. The north arcade's wall bears a bronze Vietnam War veterans' memorial plaque, and this arcade also contains an unattached ornate carved white stone bench (presumed non-original).

Within the forecourt, the building's west façade contains the recessed central entry, set within a tall, flush granite surround with a stepped top and extensive ornamentation. Above the doorway is an ornamented stone architrave with scrolled corbel supports and a highly detailed carved pediment bearing Art Deco-type floral and natural motifs. Above the pediment is incised "LET US HAVE FAITH THAT RIGHT MAKES MIGHT"—LINCOLN. This is surmounted by three windows of indeterminate type within a segmental arched opening, each fronted by a decorative bronze grille. Flanking the window opening is a carved meander in a Greek wave motif. The recessed entry is accessed by a set of granite steps with bronze handrails, flanked by pedestals topped by ornamental bronze light fixtures with dual lamps. Granite ramps with bronze handrails have been added to either side of the steps.

The main entry door assembly is deeply recessed into a tall rectangular opening with a decorative surround carved with rosette motifs encapsulated by ornate embossed trim on either side. Directly above the surround is incised "RIGHTEOUSNESS EXALTETH A PEOPLE"—SOLOMON. The entry is flanked by vertically oriented six-paneled stone grilles carved with geometric details. To the right (south) of the entry is a wall-mounted 2002 bronze plaque noting City Hall's local Historic-Cultural Monument designation. The tall entry's recessed opening is enclosed by a large set of bronze double doors with low-relief sculpture panels designed by Henry Lion, restored in 2024. Each door contains three vertical ornamental panels that depict a total of six scenes from California's history ranging from 1769 to 1915. Behind the highly decorated doors in the main entry is a utilitarian set of fully glazed bronze double doors in a glazed assembly with sidelights and a transom that opens to the third floor vestibule on the building's interior. The doors are fronted by decorative bronze grillework in various floral and geometric patterns. Secondary entrance openings to the building's primary (west) façade are located under the north and south arcades. Each rectangular opening contains recessed, fully glazed bronze double doors and has a simple decorative surround.

On either side of the central entry forecourt, the west façade's first story contains paired typical windows (steel multi-light casements with transoms) in rectangular openings. The third story contains large, arched window openings with decorative surrounds; within each is a tripartite (fixed flanked by casement) steel window with divided lights, a transom, and decorative bronze grilles with crisscross pattern. The fourth story contains steel casement windows fronted by grilles matching those on the arched windows below. Additional windows of the standard type are present at the northern and southernmost portions of the base's west façade; at the third story, casements with transoms are paired vertically with a metal spandrel panel between them. The

west façades of the mid-section volume and the tower contain typical windows in rectangular openings, paired at the mid-section and single at the tower.

Rear (East) Façade

City Hall's east façade faces N. Main Street and is symmetrically composed, with a centered main entry. The building's tower rises above the entry, flanked by the mid-section's north and south wings and fronted by the mid-section's east wing. Unlike the building's north, west, and south sides, the east façade is very shallowly set back from the sidewalk and is situated at street level without the presence of a terrace. The façade's first and second stories are clad in rusticated granite, and stories three and four are clad in smooth granite blocks with a string course separating the two types (all part of the base volume). The east façade of the mid-section volume is set back from the base volume and is clad with typical terra cotta blocks.

The east façade's central entry (functioning as the main public entry point) is set in a very shallowly projecting bay of the base volume. Incised in the granite at the top of the bay (parapet of the base volume) is incised "A PEOPLE CANNOT HAVE THE CONSCIOUSNESS OF BEING SELF-GOVERNED UNLESS THEY ATTEND THEMSELVES TO THE THINGS OVER AGAINST THEIR OWN DOORS"—BENJAMIN IDE WHEELER. Below the inscription, an enclosed Brutalist pedestrian bridge connects City Hall's third story to City Hall East across N. Main Street. Added in 1973, the bridge has fixed metal windows and is supported on the west side of the street, directly fronting City Hall's entry, by two square, incised concrete columns. The point where the bridge connects to City Hall originally contained an arched window like the two that remain, flanking the bridge. These have rounded arch openings with decorative surrounds; within each is a tripartite (fixed flanked by casement) steel window with divided lights, a transom, and decorative bronze grilles. They match the others on the third story at both the east and west façades. Adjacent to each of the arched windows flanking the third level bridge is a pierced screen vent.

Access to the east façade's main entry is by a shallow set of granite steps with bronze handrails and granite block cheek walls. Granite ramps with bronze handrails were added to each side of the staircase during the retrofit in 1998-2001; above each is pin-mounted metal "CITY HALL" signage. The steps span the width of three deeply recessed granite block archway openings, all of which lead to an entry loggia with flooring of poured cut concrete and terra cotta tile with a brick border. The loggia contains three groin-vaulted ceilings ornamented with intricate geometric and floral murals in various earth tones, from which ornamental wrought iron and bronze pendant light fixtures hang. Also present in the loggia's interior are two bronze-framed glass public notice boards. Three arched door openings provide entry from the loggia into the building, each containing fully glazed bronze double doors with sidelights, a transom (both fixed and operable), and decorative bronze crisscross grilles. The northmost double doors were replaced with wider ADA-compliant doors sometime prior to 1998.

On either side of the central entry, the bottom of the east façade is fronted by granite planters with hedges. Street-level segmental arched door openings with recessed, large, double wood doors with paneling and transoms are present; the two outer openings, at the north and south

ends of the east façade, lead to the building's basement-level parking garages via downward sloping ramps. Two street-level stairwells front the east façade, leading down to lower-level double entry doors (at least one set of which is replacement metal). These have metal handrails and protective metal grilles/railing to prevent pedestrian accidents.

The east façade's first story contains segmental arched window openings with windows of the standard type. The second and fourth stories contain typical windows in rectangular openings, grouped in pairs. The third story fenestration mirrors that of the west façade, with round arched openings containing tripartite steel windows (fixed and casement) with transoms but without decorative grilles; all of the transoms are veined marble at this façade. The north and southmost portions of the east façade contain rectangular windows. The east façades of the mid-section volume and the tower contain typical windows in rectangular openings, paired at the mid-section and single at the tower.

Side (North and South) Elevations

The building's north and south elevations mirror each other. Both reflect the base section at the bottom, with deeply set back mid-section wings and tower volume above it. All volumes retain typical cladding and fenestration at these façades. Each elevation is symmetrically composed, with a central, shallowly projecting bay containing its main entry. The parapet over the north entrance is incised "THE HIGHEST OF ALL SCIENCES AND SERVICES – THE GOVERNMENT"—JAMES RUSSELL LOWELL. On the south elevation parapet reads the inscription "HE THAT VIOLATES HIS OATH PROFANES THE DIVINITY OF FAITH ITSELF"—CICERO. Below the inscriptions at the top of the fourth story are typical fourth story windows; below that is a string course that spans the entire elevation. Each entry has three large arched third story windows with grilles as seen on the west and east façades.

Each entry is accessed by a broad flight of granite steps with cast bronze handrails that are both free standing and affixed to granite block cheek walls. The south elevation's steps are fronted by an additional set of steps with a landing, ascending from City Hall Park. At both elevations, the steps lead to the wraparound ashlar cut granite terrace, which serves here as an entry terrace. The main entrance at each elevation, accessed via a short set of granite steps with bronze handrails and flanked by wall-mounted, ornate wrought and cast iron light sconces, is recessed within a rectangular opening with a simple decorative surround. The surround is topped by simple Neoclassical stone entablature supported by scrolled corbels. The north and south elevation entry doors are fully glazed bronze double doors with transoms. At each elevation, the entry doors are fronted by a pair of paneled bronze pocket doors that slide into flanking slots; for fire-life safety reasons, the pocket doors are kept in the slots and are not readily visible.

On either side of the central entries, the north and south elevations contain typical windows in rectangular openings at the first and fourth stories. Where third floor arched windows are present on the west and east façades, the north and south elevations instead contain rectangular windows of the standard type in configurations matching the north and south-most portions of the east and west façades: casements with transoms are paired vertically with a metal spandrel panel between

them. The mid-section and tower volumes have typical fenestration configurations and materials as on other façades.

Building Interior

Los Angeles City Hall is approximately 856,000 square feet in size and has continuously served as the headquarters of local government since 1928, housing publicly accessible and private spaces including lobbies, elevator lobbies, corridors, various court and session rooms, meeting rooms, ceremonial rooms, office spaces for many departments, several municipal agencies, a Mayor's Office Suite, a Rotunda, and a reception room ringed by an observation deck. Of the total square footage, approximately 500,000 square feet are used for City offices, 137,000 square feet comprise the parking garage, and the remaining 219,000 square feet are public spaces such as lobbies, restrooms, and corridors, as well as facilities and maintenance rooms.

In the building's base volume, which includes floors one through four, the north and south axes constitute the principal corridor of the building's interior spaces, with secondary corridors stretching east to west, thus bisecting each floor into quadrants. The mid-section volume, which includes floors five through ten, spans along the building's longitudinal axis as well. Each floor of the mid-section has a north and south wing flanking a roughly octagonal center portion of the volume, with a small rectangular bay projecting east over N. Main Street. At the tower volume, the building narrows to include only the octagonal portion of the floorplan on stories eleven through thirty-two. Public elevator lobbies are located in the center-east portion of the building; from floors one to ten there are two banks of four elevators, while floors eleven to twenty-two have only one bank of four elevators. Several additional freight and ADA elevators are present throughout the building as well. The base volume includes two sets of public stairwells: one flanking the east lobby off of the Main Street entrance, and the other located at the north and south ends of the building's central longitudinal axis. This set of stairs extends through the mid-rise volume floors.

While City Hall's exterior employs a combination of Neoclassical, Mediterranean Revival, and Art Deco architecture, its interior is even more eclectic in style, combining influences from most periods of European architectural history. Many of the decorative elements and iconography throughout the building's interior are representative of local history and culture or are rendered in local materials. The wide variety of architectural materials and features together culminate in a cohesive interior design scheme that is highly articulated in City Hall's publicly accessible spaces. Predominantly located on the building's first three floors, the public spaces include a monumental Rotunda that stretches from floors three to four, the City Council and Public Works Session Chambers, portions of the Mayor's Office Suite, primary corridors, lobbies and vestibules including elevator lobbies, stairwells at the interior's north and south ends, and the twenty-seventh floor ceremonial reception room topping the tower.

Typical finishes on walls, ceilings, and floors in these public spaces include plaster, various types and colors of marble blocks and tiles, French limestone, Kasota stone, redwood beams, bronze panels, and acoustic tiles. Typical ornamentation includes plaster and wood cornice trim, baseboards, columns, pilasters, and lunettes, bronze and marble details, glazed faience tiles and

tile panels, painted ceiling murals, and various custom lighting standards of obscured/frosted glass, bronze, brass, wrought iron, and cast iron. Door types include original and replacement single- and double oak doors, some of which are flat, and others paneled with frosted glass transoms and sidelights, as well as marble and wood trim, surrounds, and baseboards. Public staircases are typically finished in marble, with marble wainscoting and bronze handrails. Less publicly accessible spaces include offices and other rooms associated with various departments and functions; typical finishes in these areas include plaster walls and ceilings, marble, stone aggregate, carpet, and vinyl composite tile (VCT) tile flooring, and glass and wood single- and double doors with minimal ornamentation including marble and wood baseboards, marble elevator surrounds, oak crown molding and trim, and wood paneling on some walls and doors. Some have public-facing areas (e.g., waiting rooms, service counters) with more decorative finishes and features than the interior workspaces behind them. Examples include wood and glass counters, wood gates, and glass partitions located in the Office of Finance (first floor) and the Office of the City Clerk (third floor). The space-by-space interior description that follows focuses primarily on the more publicly accessible spaces, many of which contain features and finishes contributing to City Hall's significance and architectural character.

The basement level of the building comprises a parking garage, storage areas, mechanical and equipment service rooms, a few offices, and a boiler room. Few historic finishes are present on this level, except for the original oak door frames and moldings, as well as some oak handrails and original flush-mounted bronze or brass tinted obscured glass bowl lighting standards. Other architectural features and finishes are modern and utilitarian in design. Below the basement level is a sub-basement accessed via a set of steel floor doors, which contains a system of base isolators installed during the 1998-2001 seismic retrofit. Also present at the sub-basement level is a subterranean moat that encircles the building on all four sides, concealed by metal grates, planters, and other landscaping features at the surface level.

The first floor is located at the street level and accessed from the N. Main Street entry on the building's east façade. Visitors and employees proceed west from the entrance through a security screening and into the main entry lobby, which contains plaster and marble-faced walls, square marble-clad columns, marble pilasters, and tiled marble flooring throughout. The lobby's ceilings are coffered, each panel decorated with earth tone and gold bordered murals designed and painted by Dutch muralist Anthony Heinsbergen. An ADA elevator in the lobby's northwest and southwest corners replaced original phone booth bays. The lobby contains wood-paneled information and security desks with black veined marble counters added in 1993-1994 flanking the central elevator lobby. Two banks of four elevator cabs are present on each side of the coffered-ceiling elevator lobby, a floorplan that is consistent from the base volume through the tenth floor of the mid-rise section. The elevator cabs are accurate replicas of the originals, with decorative bronze paneled exterior doors and interior walls, stone and marble tile floors, and octagonal recessed ceilings with mirrored panels and ornate bronze details. On the south wall of the first-floor elevator lobby is an original metal Cutler mail chute and letter box still in use. Marble stairs leading to the basement and parking garage are located west of the elevator lobby.

Marble staircases with bronze handrails and marble wainscotting are situated at the north and south ends of the first-floor main lobby and lead to various office spaces. The north staircase leads to what became the Office of Finance, a space that once housed the City Clerk's office. It includes original wood and glass counters, wood gates, glass partitions, and an original metal vaulted safe with the words "City Tax and License Collector" painted in gold above its door. Parts of the original beamed ceilings with plaster cornice trim, columns, and pilasters have been removed over time and replaced with modern acoustic tile paneled ceilings. Original flush-mounted and pendant bronze or brass tinted frosted glass bowl lighting standards are present throughout the first floor main and elevator lobbies.

The second floor comprises the marble-faced east lobby, an elevator lobby with ceiling murals similar in configuration to that of the first floor, and north-south and east-west corridors that separate the building into quadrants and lead to office spaces enveloping four open-air light courts situated within the interior of the base volume. Most of the primary spaces on the second floor remain intact. The north (W. Temple Street) and south (W. 1st Street) entrance lobbies are identical in plan, each two stories in height and connected via stairwell to provide access from the second to the third floors. Both lobbies open onto the building's primary north-south longitudinal axis, as well as smaller east-west corridors on each end of the building. The lobbies contains Pink Kasota stone balustrades, bronze handrails, and various types of marbled stair and wall finishes. The City Treasurer's Office is located on the east side of the second floor and includes coffered ceilings with plaster cornice trim columns and pilasters, as well as typical features and finishes hung throughout the floor's public spaces. Some doors and transoms in this space were replaced with smooth wood materials in the 1960s.

The third floor contains the majority of City Hall's primary public spaces, including the Board of Public Works office, City Council chambers, Office of the City Clerk, and the Mayor's Office Suite, all of which are situated within the floorplan's four quadrants surrounding a monumental rotunda at its center. Public spaces on this floor are in general more highly decorated, and finished with higher-quality materials, than seen in other public spaces on the first and second floors. Primary historic access to the third floor of the building was via the principal entrance from the west façade's arcaded forecourt. The forecourt opens to a highly decorated vestibule clad with blocks of grey and cream-colored Crazannes Anetor French limestone (Laboux-a-Grains). Within the vestibule are two decorative arched panels of multi-colored faience glazed tiles created by Malibu Potteries; one bears the names of the Mayor, the Board of Public Works, the architects, and the general contractor of the building, and the other bears the names of the City Council members at the time of the building's construction. The vestibule's barrel-vaulted ceiling is composed of coffered plaster acoustic panels covered by decorative red, gold, blue, and green symbolic murals representative of the City of Los Angeles' geographic association with nature. Semi-circular wall nooks are present on each north and south end of the vestibule. Affixed to the center of the north nook is an Olympiad Torch from the 1984 Summer Olympics hosted in Los Angeles, underneath which reads "TORCH OF XXIIIRD OLYMPIAD, LOS ANGELES 1984." Hanging in the vestibule are two original bronze ornamented pendant lights.

Rotunda

The vestibule opens east into the adjacent Rotunda, which is the central interior feature of City Hall. This portion of the building is square in plan with splayed angles beginning on the third floor and extending three stories upward, capped by a domed ceiling over sixty feet in height. The Rotunda is flanked by the building's central longitudinal north-west corridor, with the vestibule at its west, the elevator lobby and east lobby to its east, and various secondary corridors and stairways that lead to the four light courts and quadrated office spaces. The Rotunda is ringed by a marble-clad arcade with rounded arches, solid marble columns of various colors/types with Corinthian capitals, and dentil cornice molding, with ceilings of coffered redwood with painted ornamental details.

The Rotunda's floor is covered with over forty-five types of marble in a variety of colors, forms, and textures that comprise interlacing geometric patterns in an overall circular motif. At the center of the floor is a cast bronze medallion with marble detailing that depicts a Spanish caravel representative of early Pacific exploration. The arcaded ceilings of the Rotunda are clad with tan acoustic tiles treated with painted decorative motifs. The dome portion of the ceiling, which includes pendentives, lunettes, barrel vaults, and the dome itself, is clad in tan acoustic tile interlaid with various patterns of faience tile panels representing allegorical depictions of themes such as art, public service, government, protection, trust, education, health, and law. Four original bronze torchiere floor lamps with glass shades and marble pedestals are present, and several original wrought iron, glass-paneled pendant lighting standards with bronze or brass detailing are suspended in the third-floor arcaded passages. The primary source of light in the Rotunda is a cast bronze electrolier with silhouetted figures that depict scenes of early southern California exploration. Metal grilles with a hexagonal pattern ring the rotunda at the upper level. An open balcony with carved marble balustrade rings the upper portion of the Rotunda at the mezzanine level, providing views to the elaborate floor below and ceiling above.

East of the Rotunda is the third-floor elevator lobby, which is configured as described on the lower floors, with the exception of its groin-vaulted ceiling. The lobby is completed with ornate cast bronze paneling, and the walls and floors are finished with various types of marble, including Saint Genevieve Rose panels, Red Verona door surrounds, and French Pink pilasters. The groin-vaulted ceiling above the elevators is adorned with Heinsbergen murals depicting mythical characters and California industries including agriculture, motion picture, commerce, and art. At its east, the elevator lobby opens to the third floor east lobby, which is larger and more highly ornamented than each east lobby on floors one and two. This space provides access to the Mayor's Office Suite to the south, the City Clerk's office to the north, and the pedestrian bridge to City Hall East to the east. The east lobby walls are clad in French Pink marble with Botticino marble trim. Several walls bear decorative arched panels and lunettes with multi-colored faience glazed tiles that were designed by Donald Prouty of Malibu Potteries. The groin-vaulted ceilings from the elevator lobby continue into the east lobby and are supported by square columns and pilasters throughout the space. In the middle of the east lobby sits a central domed ceiling, also decorated by Heinsbergen, that features pendentives portraying the four elements and a star-shaped medallion encircled with signs of the zodiac and an inscription reading "THE MASTERS OF EDUCATION HOLD IN THEIR HANDS THE FUTURE OF THE WORLD."

Ornate cast iron, bronze, or brass glass paneled pendant lighting standards hang from both the barrel vaulted and dome ceilings throughout the elevator and east lobbies.

The third floor Office of the City Clerk is situated to the north of the east lobby and is similar in configuration to the City Treasurer's office and Office of Finance on the floors below. It is finished with plaster walls and cornices as well as beamed ceilings finished with acoustic tiles. Wood wall paneling was added to some offices likely in the 1960s or 1970s. Most original wood door assemblies with textured glazing are still intact, however fire doors with inoperable wood transom panels were added in the early 2000s to some of the offices within the Office of the City Clerk.

Mayor's Office Suite

The office suite, located on the east lobby's south, comprises a series of ceremonial rooms and private offices. Private offices flank an entry corridor to the Mayor's office, which contains all of its original details and finishes including marble floors, a decorative border mural on the plaster ceiling, wood door assemblies with textured glazing, wood and plaster moldings and trim, several built-in wood desks, and bronze or brass ornamented semi-flush mounted uplighting standards. At the end of the corridor is a muraled barrel-vaulted lobby with marble checkered flooring that opens onto a highly decorated Mayor's Reception Room used primarily for press conferences.

The Reception Room contains most of its original features, including plaster walls with wood wainscot paneling, a high-beamed redwood ceiling decorated with coats of arms and other motifs, a marble fireplace, various wood and wrought iron, bronze, or brass double-lamp sconces affixed to the walls, and four wrought iron pendant lighting standards with bronze or brass ornament and obscured glass lamps hung from the ceiling above a modern conference table and chairs. The Reception Room's original teak flooring has been covered with blue low pile carpeting. Engraved in the wainscot molding above the fireplace is the Seal of the City of Los Angeles and the inscription "FIDELITY IS THE FOUNDATION OF JUSTICE"—CICERO. The last primary space in the office suite is the Mayor's private office, which retains few of its historic finishes. Several additional corridors are present throughout the suite and appear to have obtained their original finishes and lighting standards, including wood cornice molding trim and bronze or brass ornamented semi-flush mounted uplighting standards and sconces.

Central Corridor

Spanning north-south along the building's longitudinal axis on the third floor is a central corridor, the most highly ornamented in the building. The central corridor links various offices, lobbies, and stairways with walls finished in Saint Genevieve, Napoleon Gray, and Bottico marble with tiled marble flooring throughout. The central corridor features a twenty-four-foot barrel-vaulted ceiling covered by murals that portray animals and human virtues. Toward the Rotunda are murals representing art, architecture, sculpture, and poetry. Ten highly ornamented wrought iron pendant lighting standards with bronze or brass details and obscured glass are hung throughout the central corridor. Each north and south end of the corridor opens to an identical entrance lobby connected from the north (W. Temple Street) and south (W. 1st Street) entrances

via the Pink Kasota marbled stairs on the second story below. Each third-floor entrance space contains Malibu Potteries arched faience tile panels and groin-vaulted ceilings decorated with Heinsbergen murals. The murals are roughly identical in design; the south lobby is treated in a deep blue base tone while the north lobby is treated with a mulberry base. Wrought iron, bronze, or brass pendant lighting standards are suspended from the vaulted ceilings above each staircase.

City Council Chamber

Situated south of the central corridor and rotunda within the southwest quadrant of the third floor is the City Council Chamber, which remains substantially intact. The chamber is accessed via a corridor with marble tile floors and bases, ceiling border murals, and original oak paneled double doors with a marble surround. The interior door faces have carved detail and a fixed wood panel transom with painted detail; the top of the surround bears the inscription "LAW IS REASON WITHOUT PASSION." The City Council Chamber is a large, double-height, rectangular room clad with French limestone and marble walls and pilasters. Arcaded passages that frame rounded arched windows are present on the east and west sides of the room, each bolstered by six monolithic marble columns with elaboratively carved Romanesque capitals; marble types include Escallette, Breche, Opal, Breccia Buchet, and Champville. The walls above each rounded-top arch are clad in Accustone acoustic tiles and completed with cast stone grilles with geometric details. The bottom portions of the grilles in the south half of the room have been removed to add lighting and were replaced between 1998 and 2001 with operable fiberglass panels matching the original. At the south end of the chamber sits an arched canopy with marble carved ornament supported by a Rogue Acajou marble column with carved oak crest capitals on each side. At the canopy's center is another arched panel of faience glazed tiles burned in various shades of green and gold. Another less colorful faience glazed tile arched panel is located at the rear of the room on the north wall with a tile and metal clock at its center.

Most of the red, black, and cream rubber tile flooring throughout the City Council Chamber is original, although a few vinyl composite tiles were used to replace some sections. The room's beamed and coffered cast concrete central ceiling is painted to resemble wood and was decorated by muralist Herman Sachs. Each of the ceiling's four areas are painted with gold, red, blue, green, and vermillion tones and decorated with signs of the zodiac and figures of Roman mythology including Apollo, Eros, Jupiter, Mars, Mercury, Neptune, Vulcan, and Venus. The barrel-vaulted arcade ceilings, which also bear Sachs murals, feature themes of art, architecture, drama, law, music, medicine, poetry, and science. The center ceiling is original; the arcade ceiling murals were restored after damage in the 1994 Northridge Earthquake. Twelve bronze and opaque glass pendant-style lighting standards are hung in rows on the east and west sides of the Council Chamber. The Council President's desk and rectangular table located in the center of the dais at the south end of the room are both original. The wood public bench pews throughout the room and chalkboard at its rear are also original. The embellished wood desks flanking each side of the President's desk in the dais portion of the room were added in 2000, and the wood railings with gates adjacent to the public comment podium were added in 2022. To the Chamber's south are several conference rooms and a press room accessed by a corridor; some were remodeled during the 1998-2001 retrofit project. Others contain their original wood

paneling and trim, wood and marble conference tables and desks, and in-kind replacements of their original quarter-sawn walnut herringbone patterned floors.

Board of Public Works Session Room

On the south side of the central corridor and Rotunda in the northwest quadrant of the third floor is the Board of Public Works Session Room, which is exactly half the size of the Council Chambers. It is accessed via a barrel-vaulted corridor with plaster walls, marble baseboards, a gold painted cornice, and bronze or brass ornamented pendant bowl lighting standards. Ceiling murals depict images of various historical figures. The roughly square Session Room contains barrel-vaulted arcade passages at the north and south ends of the room and barrel-vaulted muraled arches that frame rounded arched windows on the west and east walls. The arcades and arches are supported by French limestone clad square pilasters as well as round Escalette and Rouge Campaign Melange marble columns with the same Romanesque-style capitals as are present in the Council Chamber. Accustone acoustic tiles face the upper portion of all four walls with a decorative bronze grille above each arch. The dais is located at the north end of the room and includes its original low wood balustrades and built-ins with newer wood desks. The mural on the central ceiling of the room was designed by Herman Sachs and has gold, blue, and green geometric patterns that draw attention to the Seal of the City of Los Angeles painted at its center. The floral-patterned arcade ceilings were also decorated by Sachs.

North of the Board of Public Works Session Room is a corridor that retains most original wood door assemblies with textured glazing, a wood cornice, and marble floors and baseboards. Flanking each side of the corridor are various offices, employee rooms, and the commissioner conference room. Some offices contain their original water closets, and the conference room retains its original high ceiling that was covered with drop-ceiling acoustic tiles at an unknown time. A perforated metal panel was added to the south end of the conference room for soundproofing at an unknown time.

The building's fourth floor is laid out in the same quadrant floor plan, with four major office areas accessed separately surrounding each of the four light courts with a mezzanine that overlooks the third floor rotunda from the fourth floor. The mezzanine area contains its original marble floors and bases, wood crown molding, plaster cornice, and four sections of an intricately carved marble balustrade separated by the rotunda's French limestone walls. The fourth floor that originally housed the Los Angeles Building Department contains various council offices. It has been remodeled several times over the years. Beyond the elevator lobby and mezzanine circling the rotunda, little remains of the historic layout and fabric of this floor. Some of the original beamed ceilings are intact, obscured by dropped ceilings. Original skylights once present on the fourth floor have also been removed.

The fifth through tenth levels of the building constitute the mid-section volume and are arranged in roughly the same floorplan with slight variations. On each, the elevator lobby assumes the majority of the eastern side of the building, with two stair towers at the western side opposite the elevators. At the eleventh floor, the elevator configuration changes slightly as it is reduced from two bays of four elevators to one bay of two elevators on each north and south wall.

Longitudinally oriented north-south corridors extend outward from the central portion of the floorplan on all mid-section floors. On floors five and six, the enclosed top of the rotunda dome occupies the center of the floorplan and is accessed by doors at both the northwest and southwest corner of the sixth floor. The central portion of the floorplan on floors seven through ten is largely rectangular, with a rectangular vault that is connected by stairs located in the middle of the seventh, eighth, and ninth floors. Each north and south corridor on floors five through ten are developed with various open plan office areas and employee spaces, the majority of which have been significantly remodeled or have undergone tenant improvements over time.

Elements of the original historic fabric that have been retained throughout the mid-section floors five through ten include marble flooring, marble and wood baseboards, marble elevator surrounds, oak crown molding and trim, glass and wood doors and partitions, fire hose cabinets, and some original Art Deco style lighting standards. Several original fire doors that were located in elevator lobbies on these floors were replaced in kind with modern fire doors that contain fire rated glass during the 1998-2001 seismic retrofit of the building. The fourth-story base volume roof is accessible from an opening in a fifth-floor storage room. On the roof is a metal catwalk that leads to the base's roof membrane, which houses small solar panel arrays and HVAC equipment that has been either set back or screened. The fourth-floor roof provides views of the terra cotta-clad light court below and tower above.

The eleventh through twenty-seventh floors comprise the monumental tower volume of the building. The interior floorplan of each tower level is roughly octagonal, with the same one-bay elevator configuration on floors eleven through twenty-two as described. On the twenty-third through twenty-sixth floors, the elevator configuration changes again, with only a single bank of two elevators giving access to the tower's upper floors. The twenty-sixth floor contains one elevator cab providing service to the twenty-seventh floor. Lower-level elevator lobbies in this volume typically open to short public corridors on the west that run parallel to the lobby and provide access to lavatories, a flight of exit stairs, a service elevator, and the main office area of each floor. Upper-level elevator lobbies in the tower are similar in configuration, but instead open to a small vestibule leading to office spaces. Some floors have open plan offices, while others contain perimeter offices rounding an internal corridor. On the twelfth floor is another set of doors located east of the elevator lobby that opens to a smaller office area with roof deck/balcony on top of the mid-section's east wing.

Floors fourteen through twenty-three of the tower were designed to be courtroom floors, originally developed with three court modules, a judge's chamber, and other related spaces accessible via a broad corridor with marble flooring off the elevator lobby. Little of the historic layout or fabric remains in the tower volume, except for some detailing in the elevator lobbies and corridors, including original marble and oak trim surrounding the door frames and original wood baseboards present in some locations. The fourteenth floor is the only exception, as it retains its original layout and configuration comprising a Y-shaped corridor that gives access to three separate office suites and two conference rooms. The floor's original courtroom doors and crown molding remain, as well as most of its original marble flooring and bases.

Ceremonial Reception Room

The twenty-seventh floor of the tower volume constitutes the highest accessible upper-level floor of the building and is notable for its grandiose scale. It is reached via two identical staircases located on each northeast and southeast side of the twenty-sixth floor vestibule, an area that was completely reconfigured between 1998 and 2001 to provide better access to the floor above. The vestibule exhibits restored and rehung portraits of previous mayors. The twenty-seventh floor is developed with a single square reception room used for ceremonial and reception purposes, encircled by an exterior recessed, colonnaded observation deck that provides 360-degree views of Los Angeles. The ceiling of the reception room is approximately 50 feet high and is completed with a coffered ceiling painted with black, red, and gold decorative murals of octagonal patterns and interlaced linework. Six ornate wrought iron, bronze, or brass pendant lighting standards are suspended in two rows from the ceiling. Each interior wall is finished with plaster with a marble baseboard and comprises pilasters alternating with floor-to-ceiling bronze blue-green painted multi-light windows with the same crisscrossed grilles as described on floors below. Much of the originally colorless upper glazing in the tall window bays has been solarized over time, creating a variation in color patterns ranging from a deep amethyst color (from manganese) to straw and yellow tones (from selenium). The lower portion of each window includes three vertically oriented single-glazed lights.

Gold painted inscriptions are incised on the plaster crown molding of each wall:

> NO GOVERNMENT DEMANDS SO MUCH FROM THE CITIZENS AS DEMOCRACY AND NONE GIVES AS MUCH BACK.—JAMES BRYCE (north wall)
>
> WITH WRITTEN LAWS, THE HUMBLEST IN THE STATE IS SURE OF EQUAL JUSTICE WITH THE GREAT.—EURIPIDES (south wall)
>
> THAT GOVERNMENT IS THE STRONGEST OF WHICH EVERY MAN FEELS HIMSELF A PART.—THOMAS JEFFERSON (east wall)
>
> THE CITY CAME INTO BEING TO PRESERVE LIFE; IT EXISTS FOR THE GOOD OF LIFE.”—ARISTOTLE (west wall)

The flooring in the reception room is concrete tile stained to resemble terra cotta. Various original ornamented cast iron torchiere floor lamps are spaced evenly against the walls throughout the reception room.

The exterior recessed observation balcony surrounding the reception room is eight feet wide and is accessed by two sets of wood double doors, one of which leads to the exterior directly from the reception room, and the other located in an entrance space that also contains a dumbwaiter area and an ADA elevator that provides additional access to the floor. The exterior columns of the observation deck are clad in typical terra cotta and have simple metal railings between them. Each column is capped with an Ionic capital, exemplifying the building’s overall Neoclassical design influence. The observation balcony’s flooring is largely original terra cotta tile, except for

replacements where slight grade changes were made at the ADA elevator. At the west side there is an operable metal bell inscribed "LET FREEDOM RING." A bronze plaque noting installation of the Lindbergh Beacon is extant, as is modern signage. The last remaining upper floors in the tower volume function as a penthouse enclosure for mechanical and elevator equipment storage.

Alterations

The following chronology of major building alterations is based on previous historical studies of the building, supplemented by historic photographs, original and later drawings, newspaper articles, building permits, information provided by Project Restore, and field observations through May 2024. It does not address individual modifications to finishes and features in private and semi-private office spaces except where observed/confirmed in the site visit. Minor alterations reflecting routine upkeep and compatible repairs and upgrades per existing maintenance and previous restoration plans are likewise not noted (e.g. painting, mechanical upgrades, repair and in-kind replacement of terra cotta tiles as needed).

1933 Flint Fountain added near center of City Hall Park on building's south side.

1938 Mennet memorial added to City Hall Park.

c. 1942 Lindbergh Beacon removed from top of tower for wartime security reasons.

1944 Los Angeles firefighters' memorial added to City Hall Park.

1950 Pyramidal tower roof's tile cladding replaced with sheet metal.

1954 City Health Department/Bank of Italy building located at north lawn demolished.

1960s Some interior features and finishes replaced or obscured as part of modernization campaign, including:

- Original elevator cabs removed and replaced.
- Some wall finishes, doors, and transoms in second floor City Treasurer's Office replaced with smooth wood.
- Board of Public Works Session Room walls repainted, and original bench pews replaced with chairs.
- Drop ceiling and perforated metal panel added to conference room off corridor north of Board of Public Works Session Room
- Wood wall paneling added to some offices in Office of the City Clerk on third floor, and likely in other spaces.

1970s Some of the building's exterior walls and stonework repaired over the course of the decade after sustaining damage during the 1971 San Fernando Earthquake.

1973 Construction of City Hall East completed. Central arched window bay of City Hall's third-story east façade removed to accommodate enclosed pedestrian bridge connecting to new building. On west side of N. Main Street, bridge is supported by two vertical pillars placed in front of City Hall's main east entry.

1986 Board of Public Works Session Room on the third floor restored, which included repainting walls to display original colors, reinstalling reproductions of original pews, removing non-original cork from south side arched wall panels, and repairing acoustic tiles throughout.

1993-1994 Wood-paneled security desks added to east entry lobby.

1994 Multiple emergency repair and stabilization efforts after Northridge Earthquake. These include cable bracing and protective debris net placement at the tower, stairwell repairs, and restoration of arcade ceiling murals in Council Chamber.[7]

Pre-1998 Northmost double doors at east façade replaced with wider doors for ADA compliance.

ADA elevators installed at the north and south sides of the east lobby, replacing original bays of phone booths.

1998-2001 Multiple seismic retrofitting and restoration projects completed throughout the building's exterior and interior, including:

- Base isolators installed in sub-basement.
- Underground "moat," covered by ramped metal grates, installed at building perimeter.
- Third tier of granite steps added to original two tiers fronting the west façade's colonnaded entry, accommodating the moat.
- Granite ramps with bronze handrails installed at N. Spring Street main entrance doors within forecourt, and at east entrance stairs.
- Metal and glass elevator installed in arcade at northwest corner of west forecourt.
- All exterior windows, grilles, and several doors repainted original blue-green color.
- Granite uplight boxes added to interior walls of terrace.
- Lindbergh Beacon restored and re-placed at its original location atop tower.
- Two stone-clad electrical stations constructed on lawn of north façade, as part of building's emergency power system.
- HVAC screens and solar arrays installed on roof of base volume.

[7] Most employees moved out of City Hall and into City Hall East and other locations, not to return until completion of seismic retrofitting.

- Elevator cabs restored to original appearance using as a model one salvaged original cab.
- Rotunda chandelier restored and re-placed in its original location.
- Adhesive backed carpet tiles, and in a few places, VCT, replaced most original flooring in lower-level office spaces and throughout tower.
- Third floor offices and conference rooms south of City Council Chamber remodeled. All fifteen Councilmember offices relocated to the fourth floor.
- Operable fiberglass panels added to grilles in City Council Chamber, replacing original grille panels removed at some point.
- Original elevator lobby fire doors on floors five through ten replaced in kind with modern fire doors with fire rated glass.
- Vestibule on twenty-sixth floor reconfigured to provide better access to twenty-seventh floor. Room widened, curving stairs added to replace original narrow one-way stairs, and east dumbwaiter area enlarged to accommodate elevator. Various original architectural details also removed, including wood and glass partitions.
- In the twenty-seventh-floor ceremonial reception room, wall and ceiling murals restored to original paint colors. Concrete floor tiles originally stained to appear as terra cotta restored to this appearance after being covered by black epoxy at some point.
- Additional ADA upgrades made throughout the building's interior.

2000 Embellished wood desks flanking President's desk in dais portion of third-floor City Council Chamber Room added.

2001 After September 11 terrorist attacks, City designates building's east façade on N. Main Street, instead of the west façade on N. Spring Street, as primary public entrance. No visible physical alterations to support this functional change in operations are apparent.

Row of flagpoles installed along roofline above forecourt on N. Spring St. façade.

2010s Low, decorative metal garden fencing added to City Hall Park to building's south.

2011-2012 Following removal of Occupy encampment at City Hall Park, some original landscaping replaced with drought-tolerant plantings and ground cover.

Modern informational signage placed throughout building's landscaped areas, including in City Hall Park to the south.

2020 In Board of Public Works Session Room, southern portion of the ceiling repainted to restore original appearance.

2022 In City Council Chamber, wood railings and gates adjacent to the public comment podium added.

2024 May: most bronze plaque components of memorials/monuments in City Hall Park stolen; City pre-emptively removed the Flint Fountain's bronze medallion silhouette of Senator Flint for safekeeping.

Dates Unknown[8]

Exterior fire escape stairs original to east elevation removed.

East basement level parking garage's double doors replaced with metal doors.

Mechanical equipment placed on roof decks.

Some glazing at twenty-seventh story observation deck windows replaced in kind.

Skylights throughout the building covered.

In first-floor Office of Finance, parts of original beamed ceilings with plaster cornice trim, columns, and pilasters removed and replaced with dropped ceilings.

Dropped ceiling added to cover original ceiling, and perforated metal panel added to south wall for sound proofing, in third floor conference room north of Board of Public Works Session Room.

Original teak flooring in third floor Mayor's Office Suite Reception Room covered with blue, low-pile carpeting.

Integrity

Los Angeles City Hall is an excellent example of a late 1920s government building reflecting an eclectic, modern architectural style appropriate to the forward-looking City of Los Angeles during one of its greatest periods of growth. It retains sufficient integrity to convey its architectural style and historic character. As the building remains at its original location, integrity of location is intact. Some of its original landscape has been replaced with drought-tolerant plantings and freestanding monuments have been added to City Hall Park; the overall design of the landscape and the appearance of the parcel in general remain intact. The landscape is easily recognizable as an original and integral part of the overall site. City Hall's larger setting has seen changes since the building's completion in 1928, as most of the institutional and commercial buildings surrounding it post-date 1928; aside from the 1925 County Hall of Justice to the northwest, 1935 Los Angeles Times building to the southwest, and the 1940 U.S. Courthouse and Federal Building to the north, the rest of the adjacent buildings and landscape features date

[8] As observed by ARG on January 25, 2024, with additional information provided by Project Restore.

from the post-World War II period. Though completed later than City Hall, these buildings and the designed landscape of Grand Park west of City Hall adhere to the general Civic Center master plan as it evolved and was implemented over time. Their regular, axial orientation, monumental size, and Moderne, Modern, Late Modern, and Brutalist architectural styles are compatible with City Hall and reflect the same institutional goals and design intent that set City Hall as an anchor of a nascent Civic Center in 1928. The surrounding buildings also serve compatible governmental functions—federal and county as well as municipal—retaining the original intended function of the Civic Center's built environment. While City Hall's integrity of setting has been compromised by postwar development, it has not been lost entirely.

The building's design, materials, and workmanship are almost totally intact across its entire exterior and interior public spaces. In 1973, an arched window at the third story of the east façade was removed to create the opening for an enclosed pedestrian bridge from the new City Hall East. Spanning N. Main Street and resting on two vertical supports in front of City Hall's east façade entry, the bridge impacts the appearance of, and views toward, the center of City Hall's east façade. Other minor alterations have also occurred as listed, many of which are related to restoration, accessibility, and seismic retrofitting efforts that did not affect the building's character. The most visible modification from these efforts is the interior reconfiguration of the twenty-sixth floor vestibule providing entry to the twenty-seventh floor ceremonial room; designed by preservation architect Brenda Levin, the remodel resulted in a set of curving stairs, a new elevator, and removal of partitions to open up the room. Prior to its reconfiguration, the vestibule was not an important or detailed public space, having a utilitarian function only. Given the massive scale of City Hall and the retention of all other elements of the original design, features, and details at both the exterior and interior, the alterations to the building have had minimal effect on its historic character. As a result, City Hall retains integrity of design, materials, and workmanship.

Through City Hall's retention of its location, design, materials, and workmanship, and partial retention of its setting, the aesthetic and historic sense of the building in its historical context is evident. The building has also maintained a continuous association with government of the City of Los Angeles since the time of its construction and is well known as the City's headquarters—its iconic appearance is known well beyond the Los Angeles region, being nationally recognizable. Thus, its integrity of feeling and association are maintained. The vast majority of the building's exterior design elements, interior floor plan, and public space finishes and features remain, ensuring Los Angeles City Hall retains sufficient integrity to convey its historical and architectural significance.

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.)

- [x] 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.
- [X] 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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT
POLITICS/GOVERNMENT
SOCIAL HISTORY
ENTERTAINMENT/RECREATION

Period of Significance
1928-1972

Significant Dates
1928
1933
1972

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Austin, John C. (architect)
Martin, Albert C. (architect)
Parkinson, John (architect)
Whittlesey, Austin (interior design)
C.J. Kubach Co. (builder)
Lion, Henry (sculptor)
Gruenfeld, Casper(sculptor)
Heinsbergen, Anthony B. (painter)
Sachs, Herman (painter)

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.)

Los Angeles City Hall is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the areas of Community Planning and Development; Politics/Government; and Entertainment/Recreation. The property is also eligible at the national level of significance under Criterion C in the area of Architecture for its unique eclectic style designed by master architects John C. Austin, Albert C. Martin, and John Parkinson. Incorporating elements of Art Deco, Neoclassical Revival, Mediterranean Revival, and other idioms into a new modern style, City Hall was a major inspiration for other civic and institutional buildings across the country, as well as the PWA Moderne style that dominated American institutional design during the 1930s. Its highly ornamented interiors, the design of which was overseen by Austin Whittlesey, are notable for their high-quality materials and artwork created by master artists and artisans including sculptors Henry Lion and Casper Gruenfeld and painters/muralists Anthony B. Heinsbergen and Herman Sachs. The property's period of significance begins in 1928 with completion of construction, continues through 1933 with placement of Flint Fountain in City Hall Park, and closes in 1972, the last year of the building's full original municipal government function and architectural character before the 1973 construction of City Hall East and the pedestrian bridge connecting it to City Hall.

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

City Hall has been designated as a Los Angeles Historic-Cultural Monument, has been formally determined eligible for listing in the National Register of Historic Places for its architectural significance and its association with Los Angeles civic history as a result of multiple project reviews in compliance with the National Historic Preservation Act Section 106, and is listed in the California Register of Historical Resources.

Overview: Development of Los Angeles City Hall[9]

After World War I ended, Los Angeles' leaders, and Mayor George E. Cryer in particular, turned their focus to construction of a new city hall building to match the growing city's ideals and ambitions. As discussed in more detail under Criterion A: Politics/Government, the process of planning and funding the new home of municipal government was decidedly fraught, and the process of choosing an architect was no different. In August 1925, Associate Architects officially secured their contract for designing City Hall, and Austin, Martin, and Parkinson began drafting initial designs with the assistance of interior designer Austin Whittlesey and his team of sculptors, muralists, and artisans.

[9] Unless noted otherwise, information regarding the development history of Los Angeles City Hall is drawn primarily from Stephen Gee, *Los Angeles City Hall: An American Icon*, (Los Angeles: Angel City Press, 2018), as confirmed by supplemental archival research from primary sources including newspaper articles, letters and correspondences, and historic photographs.

The original building concepts, drawn by John Parkinson with assistance from his son, draftsman Donald Parkinson, called for an institutional capitol building composed of three distinct sections: a base volume, a mid-section volume, and a stepped tower volume. The architects' choice to include an office tower rather than a dome-capped central volume similar to that of other capitol buildings modeled after the U.S. Capitol in Washington D.C. was a deviation from the norm, thus emphasizing within the design the importance of functional office spaces that had been lacking in the former Broadway building. This decision may have been partially influenced by urban theorist Werner Hegemann, author of the 1922 work *The American Vitruvius: The Architects Handbook to Civic Art*, within which Hegemann recommends the use of an office tower for city hall buildings rather than a commonly used dome structure in order to invoke a feeling of "dignity" and assert "control of the neighborhood" via height, as was the intended purpose of Los Angeles' new city hall building to serve as a representation of the booming metropolis.[10]

As discussed under Criterion C: Architecture, Parkinson's City Hall concept, carried through to the final design by the three associated architects, owed a clear debt to Bertram Goodhue's 1920 modernist design for the Nebraska State Capitol (completed 1932, NR#7000327), as well as to some aspects of Goodhue's modernist/Egyptian Revival design for the 1924 Los Angeles Central Library (NR #70000136). Like Goodhue's designs, Associate Architects' preliminary plans for City Hall submitted to the Board of Public Works in September 1925 represented a new modernist style, influenced by traditional Neoclassical geometric forms as well as the emerging Art Deco style. They also reflected the ambitious characteristics of early skyscraper design, again evoking Goodhue's Nebraska building, with the proposed 304-foot-high tower volume bringing the height of the entire building to 452 feet from the Main Street level.[11] This obviously well exceeded the City's existing 150-foot/thirteen-story height restriction. Backed by Mayor Cryer, Associate Architects argued that the tower massing would allow for ample office space without eliminating the designed landscape of City Hall Park, which would have been a clear violation of City Beautiful principles. Furthermore, by rising far above the rest of the skyline, a monumental tower would establish City Hall as the primary focal point of the city and clearly express Los Angeles' civic ideals. Policymakers agreed with Associate Architects, seeing a path to a code variance via voter approval of a city charter amendment. The Civic Center Committee and City Council each gave approval for the architects to complete their drawings.

In November 1925, the City awarded the Whiting-Mead Company a contract to level the Bullard Block, a demolition project that included razing more than forty existing buildings followed by an excavation conducted by the Los Angeles Rock and Gravel Corporation on the land bounded

[10] Werner Hegemann, *The American Vitruvius: The Architects Handbook to Civic Art,* (United States: Architectural Book Publishing Company, 1922), 142-148; Architectural Resources Group, "Historic American Building Survey: Los Angeles City Hall, Additional Written Data" (prepared for National Park Service, 1997 as update to Myra L. Frank and Roger G. Hatheway, "Los Angeles City Hall," Written Historical and Descriptive Data, Historic American Building Survey, HABS No. CA-2159" (prepared for the National Park Service, U.S. Department of the Interior, October 1980), 11.

[11] Most secondary sources, starting with the 1928 building dedication program, give the tower's height as 160 feet; according to the original Associate Architects elevation drawing, however, the tower is a little over 304 feet from the eleventh floor deck to the top.

by Spring, Main, Market and Temple Streets.[12] The Temple Block followed suit, and by February 1926, sections of Spring and Main Street were undergoing realignment to create a grid block that would sit parallel to the new building site in keeping with the Civic Center Master Plan. By March 1926, City Hall's building site was primed for construction. One older building remained on the north end of the otherwise open parcel: the 1907 International Savings and Exchange Bank, which had become the Bank of Italy in 1917. This was the very building bemoaned by Charles Mulford Robinson as occupying his desired civic center site in 1907, conceding sardonically "it has at least the merit of rising like a warning finger over the low structures all around it, as if to caution the citizens of Los Angeles that if they desire to gain big effects and to do big things in the building of their city, it is not safe to delay the acquirement of the necessary land."[13] The City moved its Health Department to this building in 1927 for what was meant to be a temporary stay, and ended up lasting until demolition in 1954.[14]

Mayor Cryer turned the first soil at the City Hall site with a gold-plated shovel in a ceremonial groundbreaking on March 4, 1926. He pronounced it was the administration's "greatest hope that we can give the City of Los Angeles an efficient city hall that will stand for years as a monument to the citizens of this community."[15] One month later, on April 6, voters widely approved the proposed city charter amendment to provide a variance that would allow for the construction of City Hall's massive tower, effectively greenlighting Associate Architects' design in full and subsequently creating momentum for the building's completion. With the code issue resolved, construction moved at a rapid pace. Concrete foundations for all three volumes were complete by June, with more than four thousand barrels of cement poured by Lange and Bergstrom, Inc. for the 12,000 square-foot ground floor area. Shortly after, the Pennsylvania-based McClintic-Marshall Company began fabricating the 6,600 tons of steel needed to complete the building in their Los Angeles plant, assisted by Baker Iron Works and the Floyd L. Holster Company, tasked with setting the steel framing in place on-site. McClintic-Marshall's contract was, at the time, the largest contract for steel production ever awarded on the West Coast. In July, the city selected C.J. Kubach to be the contractor for City Hall's construction, and by October, the building's steel structure was almost halfway completed, with work to install the granite and terra cotta exterior wall surfaces and concrete flooring already underway.

By May 1927, City Hall was halfway finished. The steel framing was in place, 1,600 windows were being installed, and all the marble and French limestone for interior wall surfaces and decoration had been delivered by the Raymond Granite Company. On June 22, a Cornerstone Ceremony was held to celebrate the halfway point of the building's construction. With Governor Clement Calhoun Young and 2,000 distinguished guests in attendance, a parade began at the old city hall building on Broadway and processed to the main entrance of the new city hall site on

[12] Among the buildings demolished to make way for City Hall were the Fisher Theatre, Phillips Building, and Equitable Bank Building, as well as numerous commercial and institutional buildings, several of which dated back over half a century to the early days of Los Angeles. Some of the materials from cleared buildings were salvaged and used to construct other buildings around Los Angeles, including the extant Heinsbergen Decorating Company Building (1928) on Beverly Boulevard and Wolfer Printing Company Building (1929) at Wall and Winston Streets.
[13] Robinson, "Los Angeles, California: The City Beautiful," p. 29 of PDF digitized by Internet Archive.
[14] Ray Parker, "Old Health Temple Will Give Up Ghost," *Los Angeles Times*, October 11, 1954.
[15] "Cryer Turns 1st Shovel on New City Hall," *Los Angeles Examiner*, March 5, 1926, 9.

Spring Street. After Mayor Cryer delivered an opening address, the cornerstone was lowered into place by the Native Sons of the Golden West, along with a time capsule that held various ephemeral materials to honor and commemorate those involved in the ongoing project.

Construction continued in July with the addition of over 3,000 tons of terra cotta tile to the mid-section and tower volumes. Supplied by the local Gladding, McBean and Company, it was the most terra cotta ever used in a Southern California building at the time. The mortar used in the building consisted of sand from each county in California, cement from each of the cement mills throughout the state, and water collected from the twenty-one Spanish missions, thus adding to the building's symbolism as a representation of the people of Los Angeles.[16] The Weber Showcase and Fixture Company installed all the interior wood counters, partitions, and other fixtures by the end of December. The Lindbergh Beacon, a massive, revolving lamp dedicated to aviator Charles Lindbergh, was placed atop City Hall's tower roof. Construction of the new 856,000-square-foot Los Angeles City Hall was completed by January 1, 1928. Employees began moving into the building the next day.

An elaborate formal dedication ceremony took place on April 26, 1928. Included in the day's festivities were a three-mile parade procession of Angelenos, a dedication luncheon at the Biltmore Hotel, a reception for visiting dignitaries, and an official ceremony emceed by Hollywood film producer Joseph Schenck, among various other events. The celebration concluded with President Calvin Coolidge pressing a telegraph key in the Oval Office in Washington D.C. to light the Lindbergh Beacon at the apex of the tower, casting a brilliant light from the tallest skyscraper across the City of Los Angeles.[17]

In September 1928, City Parks Superintendent Frank Shearer announced landscaping was complete in City Hall Park. This landscape does not appear to have had a dedicated landscape architect as part of the overall project design, instead designed and planted by the Los Angeles Parks Department in an orderly while relatively informal configuration. The *Los Angeles Times* reported: "The entire tract has been graded and planted with grass. Red tile diagonal cross-walks from intersection at First and Main and First and Spring streets, leading to the south entrance of the City Hall, and a third walk from Main to Spring street have been completed and trees and shrubbery have been planted." [18] As described in a 1934 article, City Hall Park was more an "eye-filling green sport" and a "most attractive foreground for the city's pride," City Hall, than it was a notable designed landscape in its own right.[19] In 1933, the park received its most notable component with the dedication of the Flint Fountain in the central walkway convergence point. Designed by architect Henry S. MacKay Sr. and bearing bronze medallion silhouettes created by sculptor Julia Bracken Wendt, the marble fountain honored former California U.S. senator and attorney general Frank Putnam Flint. Flint had been key to the development of the Owens River project, Los Angeles Harbor, and the Panama Canal, making a water feature memorial particularly appropriate. City Hall architect John Parkinson, who had been friends with Flint,

[16] Myra L. Frank, "Los Angeles City Hall," 12.
[17] Myra L. Frank, "Los Angeles City Hall," 12.
[18] "City Hall Grounds Landscaping Finished," *Los Angeles Times* September 22, 1928.
[19] "Down Town Travel Rambles," *Los Angeles Times Sunday Magazine* April 22, 1934, 14.

advocated for erection of a memorial fountain in City Hall Park soon after Flint's death in 1929 and provided his own design for a much larger fountain, ultimately rejected by the Municipal Art Commission in favor of the MacKay design.[20]

The City Hall property as nominated is mostly, not entirely, the same as it was upon the building's 1928 completion and City Hall Park's planting and placement of the Flint Fountain by 1933. One major change occurred at the north end of the parcel in 1954, when the 1907 Bank of Italy/Health Department building, still angled toward Temple's long-gone alignment, was demolished and its former site was relandscaped.[21] Its occupants moved into the long-anticipated City Health Department Administration Building at the south end of the block east of City Hall, known as City Hall South.

The continued growth of the city, and concomitant expansion of municipal government, became a threat to City Hall's continued use and even its existence. In the 1960s, policymakers considered the idea of demolishing and replacing it with a larger edifice.[22] In a tribute to local affection for the old building at a time when urban renewal projects were changing the face of downtown and eliminating outdated historic buildings on Bunker Hill and elsewhere, the City instead opted to construct an eighteen-story, Brutalist City Hall annex across N. Main Street for additional office space in 1973. The new City Hall East connected with City Hall via a third-story enclosed pedestrian bridge; its joining point replaced an arched window in the center of the third story, and two vertical supports were placed in front of City Hall's east entrance.

The integrity of City Hall's built fabric was declining by this time due to decades of deferred maintenance, and in 1971 problems were exacerbated by the San Fernando Earthquake. The quake resulted in substantial cracks in the masonry walls of the tower volume and minor damage elsewhere. To mitigate these issues, repairs to fix exterior walls and stonework took place throughout the 1970s and early 1980s. It became more apparent to City leaders that a larger stabilization and restoration effort was necessary after a 1980 Historic American Building Survey (HABS) documentation commissioned by the City and the Federal Emergency Management Agency (FEMA) indicated major repairs were needed to stabilize the building long-term. As City Hall neared fifty years in age and as its condition continued to deteriorate, it was designated as Los Angeles Historic-Cultural Monument #150 (1976). In 1978, the building was formally determined eligible for listing in the National Register of Historic Places for its architectural significance and its association with Los Angeles civic history as a result of project review in compliance with the National Historic Preservation Act Section 106, with resulting listing in the California Register of Historical Resources.[23]

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[20] Gee, *Los Angeles City Hall*, 169-171.
[21] Ray Parker, "Old Health Temple Will Give Up Ghost;" historic aerial photographs, NETR Online, accessed March 2024, https://www.historicaerials.com/viewer.
[22] Gee, *Los Angeles City Hall,* 174.
[23] City Hall has been assigned California Historical Resource Status Code 2S2, according to the California Office of Historic Preservation, Built Environment Resource Directory (BERD): Los Angeles County, updated September 23, 2022, accessed April 2024 at Built Environment Resource Directory (BERD). Status Code 2S2 is defined at California Historical Resource Status Codes. The BERD lists numerous dates for the 2S2 eligibility determination (as well as several 3S findings); 1978 appears to be the earliest one, and marks the building reaching the fifty-year

In 1986, Mayor Tom Bradley petitioned California's Department of Parks and Recreation to provide funding to help restore City Hall. Although the building's concrete foundation, granite base volume, and structural steel were deemed secure, its unreinforced masonry walls needed a costly rehabilitation. On the interior, the Board of Public Works Session Room was in particular distress, with various materials and finishes deteriorating. It was around this time that the nonprofit organization Project Restore formed to dedicate itself to the restoration of City Hall and other municipal buildings in Los Angeles. Propelled by Albert C. Martin Jr., the first Chairman of the Board for Project Restore and the son of one of the building's original architects, efforts began to secure financing to restore the pews in the Board of Public Works Session Room to their original appearance and to begin planning for bigger restoration projects in the coming decade. After the 1987 Whittier Narrows Earthquake caused interior plaster cracking and further masonry damage on the building's exterior, it was determined that several hundred million dollars would be needed to fully restore and stabilize the building.[24] In 1990, Los Angeles voters threw their support behind the building, reinforcing belief in its historical significance and civic importance by passing Proposition G, a $376 million bond issue to upgrade and retrofit municipal buildings, almost one-third of which ($112 million) went directly to City Hall.

In 1993, the City hired A.C. Martin and Associates, headed by architect Albert C. Martin Jr. and structural engineer Christopher Martin, to formulate and execute a seismic, safety, and ADA upgrade of the building. Priority projects included reinforcing the tower volume, strengthening unreinforced walls, and repairing exterior tilework, among other interior restoration projects. During the planning process, it was determined that emphasis would be placed not only on reinforcing the structural integrity of the building and improving its accessibility and energy efficiency, but also on addressing preservation issues by conserving and repairing the building's architectural elements that were deemed culturally and historically significant to the City of Los Angeles. The construction management firm of Lehrer McGovern and Bovis was hired to oversee the massive, multi-year undertaking.

Designs for the retrofit were underway when the Northridge Earthquake shook Los Angeles in 1994. The seismic event caused a significant amount of terra cotta to fall from City Hall, and

age threshold. The 1978 determination appears to have been based on a September 1976 3S recommendation: Dennis Smith and Tom Sitton, Historic Resource Inventory: 19-173078 Los Angeles City Hall (prepared for State of California, Department of Parks and Recreation. September 1976). In addition to its individual eligibility, City Hall also was determined National Register-eligible as a contributing element of the Los Angeles Civic Center Historic District in 2009. This is discussed further in the Community Planning and Development section. "Historic District – Los Angeles Civic Center Institutional Historic District," HistoricPlacesLA, accessed January 2024, https://historicplacesla.lacity.org/report/6a5037fb-b820-464b-947c-df67e9f51708; SWCA Environmental Consultants, Department of Parks and Recreation (DPR) District Record: Los Angeles Civic Center (prepared for the Built Environment Resources Technical Report, Regional Connector Transit Corridor Project: Los Angeles County, California, May 26, 2009).

[24] As stated in Gee, *Los Angeles City Hall,* 190, the projected financial implications of the project resulted from a 1989 study conducted by the firm of Hardy, Holzman, Pfeiffer Associates who had been hired by the City and Project Restore to determine project needs.

several interior walls constructed of unreinforced masonry partially collapsed in the stairwells. To stabilize the building, A.C. Martin and Associates installed an emergency cable to brace the top of the building, drained water from a tank above the observation deck to reduce load, and installed a temporary emergency debris net around the top of the tower volume. When the project budget inflated to almost $300 million after assessment of earthquake damage, a political debate arose. Some politicians felt the costs outweighed the benefits of the retrofit and that erecting a new, larger City Hall building or perhaps purchasing another existing building at a deflated cost would be the best option to house the City's ever-expanding government. Others felt restoring the historic building was tantamount to preserving the City's built heritage for the future. Public support tilted toward the restoration option, again demonstrating local devotion to what was still widely considered the most important fixture in the LA skyline. The rehabilitation/restoration project proceeded. In 1997, FEMA provided an additional $126 million grant to complete the project, and the building was again documented by HABS before work began.

The seismic retrofit and historic restoration project took place between 1998 and 2001, during which time all of City Hall's occupants were removed from the building and temporarily placed in other ancillary municipal buildings in downtown Los Angeles. The adjacent City Hall East building served as the seat of government while the retrofit was underway. A.C. Martin and Associates teamed with Clark Construction to reinforce the building with additional steel, and with preservation architect Brenda Levin to rehabilitate interior public spaces and restore damaged elements such as wall finishes and lighting fixtures with conforming and in-kind materials. Perhaps the biggest undertaking during the retrofit was the installation of a subterranean base isolation system with shear walls and supplemental dampers, making Los Angeles City Hall the tallest building in the world to be retrofitted with base isolators at that time. Also included in the retrofitting was the construction of a four-foot-wide by twenty-five-foot-deep obscured moat surrounding the building to reduce its contact with the ground during an earthquake.[25] Once the work was finished in 2001, City Hall was re-dedicated with fanfare reminiscent of that on opening day in 1928. Since it reopened with modern amenities at the start of the twenty-first century, Los Angeles City Hall has continued to serve as the local seat of government, as a gathering place for Angelenos, and as the iconic symbol of its city.

Criterion A: Community Planning and Development

After decades of unplanned development, by the turn of the twentieth century the northern portion of downtown Los Angeles was a diverse mix of commercial, municipal, and residential buildings. City planners aimed to impose some order and wrest an organized civic center from the established built environment at this time. In Los Angeles, as in other American cities, they were heavily influenced by the City Beautiful movement that had emerged in the late nineteenth century. Expressed quite clearly through the writings of urbanist Charles Mulford Robinson and the work of planners such as Daniel Burnham, George E. Kessler, and the Olmsted firm, the City Beautiful movement emphasized rationality, monumentality, and order in both urban and

[25] "Draft Environmental Impact Report: Seismic Rehabilitation of Los Angeles City Hall," prepared by the Environmental Management Section, Project Management Division, Bureau of Engineering, Dept. of Public Works, City of Los Angeles for the Architectural Division, Bureau of Engineering, Dept. of Public Works, City of Los Angeles. Los Angeles, 1994.

suburban settings in order to engender moral and civic virtue among the urban population and improve quality of life.

While it influenced the design of everything from residential suburbs to playgrounds, the City Beautiful Movement is most commonly associated with grand civic improvement projects and monumental civic architecture. Proponents of the City Beautiful movement—similar to the urban reformers of the mid-nineteenth century—emphasized the importance of well-planned, aesthetically pleasing urban spaces incorporating open space and natural features. In the context of local planning, these fundamental ideas about integrating cities and nature were expressed in a series of municipal plans for Los Angeles starting in 1907 and continuing for the next two decades. The first was based on Charles Mulford Robinson's "Los Angeles, California: the City Beautiful," prepared for the City's Municipal Art Commission. The citizen-driven, five-member commission was created in 1903 to provide recommendations on improving the growing city's aesthetics, initially focusing on issues like removing ugly billboards and encouraging cleanup of weedy vacant lots.[26] It gained influence over the next few years, until it became the authorizing body for the designs of all infrastructure, such as proposed new bridges over the Los Angeles River, and public buildings, making it the *de facto* planning and design review commission for the City.

In 1907, the Municipal Art Commission hired New York-born architect and urban theorist Robinson to prepare a report with recommendations on how to approach larger-scale urban planning in Los Angeles. By that point, Robinson had authored dozens of articles and several books on civic beautification and had completed municipal improvement plans for cities including Denver, Colorado Springs, Oakland, Columbus, and Buffalo. He was the preeminent recognized authority in the new field of urban planning and, as proven by his Los Angeles report title, he adhered closely to the overarching ideas of the City Beautiful movement.[27] After extensive investigations, Robinson made his recommendations. They included establishment of a civic center, subdivision planning taking topography into account, better connections between rail and street systems, a rehaul of the street system to include incorporation of larger arterials to the nascent suburbs, and expansion of the existing park and open space system.

Robinson envisioned the new civic center as a complex of monumental administrative buildings aligned on wide, north-south axial thoroughfares along N. Spring and Temple Streets at the north end of downtown. He recommended a new City Hall at the site that was eventually selected for its construction, the Bullard Block between Spring and Main.[28] Practically speaking, Mulford's civic center recommendations had to contend with existing commercial buildings, including the

[26] Carren Jao, "The Commission that Shaped the Los Angeles River's Bridges," KCET, accessed May 2021, https://www.kcet.org/shows/earth-focus/the-commission-that-shaped-the-los-angeles-rivers-bridges.
[27] Charles Mulford Robinson, "Los Angeles, California: The City Beautiful," 1907 essay published in *Report of the Municipal Art Commission for the City of Los Angeles* (Los Angeles: William J. Porter, 1909) "Expert Will Make Plans to Beautify City," *Los Angeles Herald* 2 April 1907; "To Beautify Los Angeles," *Los Angeles Herald* 13 October 1907.
[28] Robinson, "Los Angeles, California: The City Beautiful," page 30 of PDF digitized by Internet Archive.

brand-new International Bank building at his desired location, which occupied the northmost portion of the City Hall parcel until 1954. He huffed in 1907:

> If I had been called upon a few months ago, I could probably have planned with comparative ease a grouping here of public structures that would have given fine conventional effect. But now the tall, slim, costly structure of the International Bank is rising directly in front of the Post office, as if slapping it in the face, completely screening a broad view of the structure, and from Main street hiding even the Courthouse. It stands on exactly the land that would most naturally have been utilized for an open space around which the public buildings should be grouped.[29]

City leaders strove to implement Robinson's recommendations over the next few years, and in 1919, a committee headed by Water Department chief engineer William Mulholland endorsed County Supervisor Jonathan Dodge's plan to locate the civic center in Robinson's recommended area.[30] The City considered at least twenty plans on various scales, most of which focused on the proposed downtown civic center as the desired physical and cultural hub for all other master-planned development to come.[31] Voters repeatedly rejected the bond measures that would have funded the work, leading Robinson to refer to Los Angeles as his most "obstinate" child.[32]

The prosperity of the 1920s revived interest in developing a civic core befitting the burgeoning city, with advocacy from parties including the local Allied Architects Association (AAA). This group of around seventy local architects had banded together in 1921 to maximize their chances of winning public commissions. The newly formed Los Angeles Planning Commission tasked the landscape architecture firm Cook & Hall with development of a civic center plan meant not for actual implementation, but to illustrate general concepts for the public in a bid for support and bond measure approval.[33] Cook & Hall's 1923 program utilized a City Beautiful approach emphasizing symmetry, axial connections, balance, and landscape, in the eyes of the AAA, the landscape architects were unqualified to address architecture. The AAA convinced the City to hand over Cook & Hall's work and used it as a springboard to develop a more comprehensive plan.[34]

The AAA formally presented its "Plan for an Administrative Center" in 1924—like earlier plans, it used a City Beautiful foundation, and it retained Cook & Hall's use of esplanades, plazas, parkways, and other elements of thoughtful landscape design. It put more emphasis on appropriately monumental architecture, and it more thoroughly addressed the issue of how travel and traffic shaped the central city than the plans from the 1900s and 1910s had. It located the new City Hall on the block bounded by W. 1st Street, N. Main Street, W. Temple Street, and N.

[29] Robinson, "Los Angeles, California: The City Beautiful," p. 29 of PDF digitized by Internet Archive.
[30] Meredith Drake Reitan, "Beauty Controlled: The Persistence of City Beautiful Planning in Los Angeles," *Journal of Planning History* Vol. 13(4), 302.
[31] Reitan, "Beauty Controlled," 298.
[32] Reitan, "Beauty Controlled," 298, 302.
[33] Reitan, "Beauty Controlled," 302.
[34] Reitan, "Beauty Controlled," 304-305.

Spring Street, at the north end closer to Temple. The County of Los Angeles adopted the AAA's proposed plan in November 1925 and the City of Los Angeles did not, taking issue with its siting of the new City Hall in a location perceived to be subservient to that of the County Courthouse.[35] Intertwined with the City-County conflict over City Hall's location was a City Council-Board of Public Works conflict over which architects would design the building. The eventual completion of City Hall in 1928 produced a grand municipal edifice ready to anchor a Civic Center, should one ever materialize. In the end, while the AAA's master plan came closest, no one civic center plan was ever adopted and implemented in full by the City of Los Angeles.

The city did get its Civic Center, not fully built out until the economic and building boom of the post-World War II period. The County Hall of Justice (1925) and Los Angeles City Hall (1928), constructed before the Great Depression, served as the anchor buildings. Only the U.S. Courthouse and Federal Building (1940) was constructed in the period between the Depression and World War II. In 1947, the Civic Center Master Plan was again revived to meet the even greater need to expand and centralize government services within the city. Reckoning with recent highway intrusions that would have bisected the original north-south axis of the plan, the post-war iteration was pivoted to the east and west and proportionately expanded. It was under this revised plan that the majority of the Civic Center's buildings were finally constructed.

Though reoriented, the Civic Center did have a semi-axial plan full of monumental public buildings, and it generally corresponded with the City Beautiful spatial principles advocated by Robinson, the Dodge plan, and the AAA. It made an important designation for the county and federal buildings to be located north of Temple Street, while local municipal buildings would be located to the south of Temple.

The Civic Center is bound by W. 1st Street, Figueroa Street, Temple Street, and San Pedro Street and is roughly organized along the east-west axis running from City Hall at the east to the 1965 Department of Water and Power building at the west, connected by the landscaped area known as Grand Park (originally El Paseo de las Pobladores/Civic Center Mall, 1966).[36]

In 2009, as a result of Section 106 project review, the Los Angeles Civic Center Institutional Historic District was determined eligible for listing in the National Register of Historic Places under Criteria A and C for its association with civic development and its physical embodiment of municipal planning principles as they changed over time, with a 1925 to 1972 period of significance. In addition to the contributing 1925 County Hall of Justice, 1928 City Hall, and 1940 U.S. Courthouse and Federal Building noted above, the Civic Center district includes the Los Angeles County Law Library (1953), City Health Building (City Hall South, 1954), County Hall of Administration (1956-1961), Stanley Mosk Courthouse (1958), Central Heating and

[35] Reitan, "Beauty Controlled," 315.
[36] Most information on the Civic Center is derived from "Historic District – Los Angeles Civic Center Institutional Historic District," HistoricPlacesLA, accessed January 2024, https://historicplacesla.lacity.org/report/6a5037fb-b820-464b-947c-df67e9f51708; SWCA Environmental Consultants, Department of Parks and Recreation (DPR) District Record: Los Angeles Civic Center (prepared for the Built Environment Resources Technical Report, Regional Connector Transit Corridor Project: Los Angeles County, California, May 26, 2009).

Refrigeration Plant (1958), Hall of Records (1962), Court of Historic American Flags (1971), Clara Shortridge Foltz Criminal Justice Center (1972), and the multiple buildings of the Music Center (1964 Dorothy Chandler Pavilion, 1967 Mark Taper Forum, and 1967 Ahmanson Theatre).[37] The 1932 State Office Building originally within the district boundaries was demolished in the 1970s after earthquake damage, and the Parker Center Police Headquarters (1955), a contributor to the district as determined in 2009, was demolished in 2019. The City Hall-anchored Civic Center is the hub of local, state and federal government in Los Angeles and boasts "the second highest concentration of civic buildings in the nation."[38]

Criterion A: Politics/Government[39]

Established by colonists from New Spain in 1781, the pueblo (town) of Los Angeles was governed by Spain and its colonial officials in what became Mexico until Mexico achieved its independence in 1821 and assumed governance of Alta California. Under territorial law, a town council, and later, committees overseeing four rancho-based districts, governed the pueblo. In 1835, Mexico named Los Angeles a ciudad (city), to be governed by an elected city council as specified by new territorial law adopted that year.[40] After a series of revolts, a struggle for power between northern and southern California, and a multi-year stretch with no formal local government, California became part of the United States in the 1848 Treaty of Guadalupe Hidalgo. In 1850, Los Angeles incorporated as an American city and California became the thirty-first state of the Union, in that order. The new city had a population of only 1,610 in the year of its incorporation.[41]

The state legislature gave Los Angeles a city charter, albeit one dependent on California and not a document guiding true self-government.[42] A city charter is the fundamental governing document for a municipality, akin to a state constitution or the U.S. Constitution, though subservient to both, in U.S. government. The city charter specifies the governing bodies; their roles, powers, and responsibilities; and requires voter approval of any changes. Local laws, enacted as city ordinances, must be consistent with the charter. In Los Angeles, new city charters were adopted and enacted in 1889, 1925, and 1999, with numerous charter

[37] Historic Resources Group, "Determination of Eligibility: 300 N. Los Angeles Street," prepared for General Services Administration, March 2015, 10; Architectural Resources Group, "SurveyLA: Central City Community Plan Area," Appendix: Historic Districts, Planning Districts and Multi-Property Resources (prepared for City of Los Angeles Department of City Planning Office of Historic Resources, September 2016), 16.
[38] Architectural Resources Group, "Survey LA: Central City Community Plan Area" (prepared for City of Los Angeles Department of City Planning Office of Historic Resources, September 2016), 4.
[39] Except where noted otherwise, this section's information on City Hall's iterations and development is drawn primarily from Gee, *Los Angeles City Hall*.
[40] Anne V. Howell, "History and Description: Los Angeles City Government (1781-1998)" (Unpublished paper prepared for the Los Angeles Department of City Planning, 1998), 4-5.
[41] Doyce B. Nunis Jr., "Los Angeles, 1781-1850," in Rudd et al., *The Development of Los Angeles City Government*, xxxviii; Raphael J. Sonenshein, *Los Angeles: Structure of a City Government* (Los Angeles: The League of Women Voters of Los Angeles, 2006), 7.
42 James W. Ingram III, "Charters: A History of the City's Constitution," in Hynda L. Rudd, Tom Sitton, Lawrence B. de Graaf, Michael E. Engh, Steven P. Erie, Judson A. Grenier, Gloria Ricci Lothrop, and Doyce B. Nunis Jr. (Board of Editors), The Development of Los Angeles City Government: An Institutional History 1850-2000 Volumes 1 and 2 (Los Angeles: Los Angeles Historical Society, 2007), 4.

amendments approved by voters in the intervening years. Each new charter, representing the City's reorientation in a new direction of governance and reflecting Los Angeles' massive growth, was paralleled by the City's construction (1889 and 1928) or renewal (1998-2001) of a City Hall to represent its forward-looking evolution.

Between 1850 and 1889, Los Angeles was governed by an elected Common Council that changed in size and composition over time and managed basic municipal services from infrastructure to policing. Local officials operated out of a number of makeshift headquarters prior to 1885, when municipal government moved into its first purpose-built city hall on the northeast corner of 2nd and Spring Streets.[43] It quickly outgrew the three-story building; the city saw its first major population boom in the 1880s, driven by low railroad fares and widespread land speculation, and government services expanded to meet the needs of a fast-growing citizenry. In 1889, after adoption by voters, Los Angeles enacted its first home rule charter. It established a system of citizen commissions to manage city departments, limited terms of most officials to two years, guaranteed municipal control of the water supply, and established a "strong council, weak mayor" structure—founding components that influenced the development of local government for decades.[44]

The City completed construction of its new city hall in the same year it enacted its first city charter, siting the new heart of government at the southwest corner of Fort Street between 2nd and 3rd Streets.[45] Designed by local firm Caukin and Haas, the three-story Richardsonian Romanesque building was massive compared to the 1885 city hall, with cladding of sandstone, brick, and terra cotta; elaborate ornamentation; a triple-arched entry porch; and a tall corner tower. In 1918, after years of seismic concerns, the tower was truncated by seventy-six feet.[46] By that time, the City and its government had experienced another growth spurt, and efforts to both update the city charter and establish a newer, larger city hall building were well underway. Dozens of charter amendments reshaped Los Angeles government between 1889 and 1925, aiming to promote "progress through governmental efficiency and economic growth" in part by increasing mayoral power while decreasing council power, and delegating authority from elected leaders to appointed commission officials.[47]

The Progressive movement influenced local pushes for political reform, one result of which was Los Angeles' institution of nonpartisan elections in 1909—two years before the state of California did the same.[48] The new wave of reform was personified by local activists like John Randolph Haynes, who was instrumental in bringing about charter reform in 1925, and political

43 Irene Tresun, "Los Angeles City Halls," in Rudd et al., The Development of Los Angeles City Government, 937.
44 Sonenshein, Los Angeles, 29.
45 Fort Street was renamed Broadway in the same year.
46 "Our City Halls: A Pictorial History of the City Halls of Los Angeles Showing the Onward Steps of the Administration Buildings of a Great City from 1847 to 1928," Historical Society of Southern California Collection – Charles Puck Collection of Negatives and Photographs; Box 34, Album 6, at Huntington Library, Art Collections, and Botanical Gardens Photo Archives, cited in Gee, Los Angeles City Hall, 22.
47 Ingram, "Charters," in Rudd et al., *The Development of Los Angeles City Government*, 4, 16 (quote from p. 4).
48 Raphael J. Sonenshein, "Los Angeles Government in the Twenty-first Century: A New Progressive Era?" in Rudd et al., *The Development of Los Angeles City Government*, 874; Sonenshein, *Los Angeles*, 21.

candidates like George E. Cryer. Cryer campaigned for mayor on a platform of cleaning up city politics and creating civic improvements through the adoption of a new city charter and executive budget and won election in 1921. He remained mayor until 1929, during a period of massive change for Los Angeles and its leaders.[49] Spurred by rapid industrial and agricultural growth that drew migrants westward, the city's population multiplied fivefold from approximately 100,000 residents in 1900 to 576,673 by 1920.[50] Growth continued during the 1920s: by 1930 the population reached over 1.2 million.[51] Government facilities lagged far behind public need in the early 1920s, with an estimated eighty percent of city office spaces scattered across town instead of in the 1889 city hall.

The pursuit of a grand new city hall, and its eventual construction, inextricably intertwined with both the philosophy and the organizational structure of Los Angeles government as it came to maturity in the 1920s. Mayor Cryer promised a new city hall building "in keeping with the wealth and dignity of one of America's largest and most rapidly growing cities,"[52] arguing that the Broadway building was wholly inadequate to support modern governance as required by a modern City. After a failed attempt to obtain funding for a temporary facility, Mayor Cryer found support to erect a permanent new city hall through a $7.5 million bond measure resolution passed by City Council on March 7, 1923. The proposed bond would allocate $2.5 million to acquire a new site and $5 million to construct the building. The resolution also gave voters the opportunity to decide whether the building should be located on the north end of downtown in a new administrative area comprising the Temple and Bullard Blocks on Spring Street north of 1st Street, or on the south end bounded by 9th, Washington, Figueroa, and Los Angeles Streets, an area that had become a prolific commercial and business district by this time. In June of that year, voters once again emphatically supported the plan for a new city hall, approving the bond measure in a vote of 20,182 in favor and 2,819 against. Angelenos also voted to select the proposed north site for the project, largely as a result of campaigning efforts by the Chamber of Commerce, the Business Owners' and Managers' Association, and the City Planning Association, all of which argued the north site made better financial sense—more than fifty percent of the site was already publicly owned, and it was situated adjacent to other municipal and federal government buildings, including the county courthouse, Hall of Records, Hall of Justice, and county jail.

Political divisions infiltrated the planning process when it came time to choose an architect to design Los Angeles' new municipal home. By 1924, ongoing conflict between the City Council and the Board of Public Works regarding the legality of which governing body was responsible for selecting an architect created a roadblock in the project timeline. Both entities agreed the design work should be awarded to a local firm, fearing Los Angeles architects were losing out on

[49] Term lengths changed from two to four years in 1925.
[50] "Historical General Population, City & County of Los Angeles, 1850 to 2020," accessed February 2024, https://www.laalmanac.com/population/po02.php; U.S. Census data cited in Philip J. Ethington, "The Spatial and Demographic Growth of Los Angeles," in Rudd et al., *The Development of Los Angeles City Government*, 658.
[51] U.S. Census data cited in Philip J. Ethington, "The Spatial and Demographic Growth of Los Angeles," in Rudd et al., *The Development of Los Angeles City Government*, 658.
[52] George E. Cryer, "Message of the Mayor," January 22, 1923, 9, cited in Gee, *Los Angeles City Hall*, 28.

local projects during the competitive bidding process, as had been the case one year prior when New York-based Bertram Goodhue was chosen to design the new Los Angeles Central Library. To ensure a local architect was selected for the city hall project, political leaders floated the idea of an open competition between Los Angeles' premier designers, including several sole practitioners, established teams like Associate Architects (master architects John C. Austin, Albert C. Martin, and John Parkinson), and Allied Architects Association (AAA).[53]

Meanwhile, local leaders like George Cryer and John Randolph Haynes (among many others) were focusing their efforts on establishing a new city charter to update the much-amended 1889 one and achieved this goal in 1925. The 1925 charter preserved the changes voters had approved over the prior decades, including retaining commission powers and allotting additional power to the mayor's office, and added new economic reforms and provisions for social services.[54] It also changed at-large elections to district elections, with district boundaries reflecting the growth of the City and essentially prohibiting racial gerrymandering. Like other components of early City charters, the definition of council districts and resulting elected councilmembers continued to be a major shaper of local governance. Perhaps the most groundbreaking component of the 1925 charter was its commitment to public oversight over city departments through powerful citizen commissions, "a remarkable innovation for its time" and one that would continue to be a distinctive hallmark of Los Angeles government into the twenty-first century.[55]

By the time the new charter was adopted, Los Angeles had legally acquired the Temple and Bullard Blocks for the city hall site. Support for an open design competition was waning and City Council and the Board of Public Works were still arguing about who would choose the architect almost two years after the project was approved by voters. The 1925 charter removed this roadblock by giving the Board of Public Works lawful authority to select architects for city projects. The Board hired Associate Architects to design the new city hall building, and design and construction proceeded between 1925 and 1928. City Hall was completed by January 1, 1928. The following day, January 2, 1928, employees of the Superior Court of Los Angeles moved into the building, and by the end of April almost all of the city's departments had taken up occupancy in their new office spaces. The first City Council session was held in the new City Council Chamber on April 16 with architects Austin, Martin, and Parkinson in attendance, receiving ample praise for their work.

In 1928, the new City Hall reunited the majority of City officials, departments, and employees under one roof. The building has played a multifaceted role since that time as the seat of politics and government for the second-largest city in the U.S. Its consolidating of most city bureaucracy into one location ensured that the most influential governing decisions and practices originated here. Elected officials like the Mayor, Councilmembers, City Attorney, and City Controller were of obvious importance, and perhaps less well known is the central role played by departments in

[53] Edwin Bergstrom, "The Organization and Procedure of Allied Architects, The Allied Architects Association of Los Angeles," *Architectural Forum*, February 1928, 289.
[54] Ingram, "Charters," in Rudd et al., *The Development of Los Angeles City Government*, 16-18; Sonenshein, *Los Angeles*, 31.
[55] Sonenshein, "A New Progressive Era?", in Rudd et al., *The Development of Los Angeles City Government*, 874.

the governance of Los Angeles. Local City departments fall into two categories, charter departments like Fire, Police, Public Works, Planning, and Recreation and Parks and three proprietary departments: Airports, Water and Power, and Harbor, later known as Port of Los Angeles. Political scientist Raphael Sonenshein cites the outsized influence of these entities in Los Angeles:

> To a certain degree, the history of Los Angeles government in the twentieth century is the history of departments—whether the three great proprietaries… or the big operating departments such as police, fire, public works, and planning. A history of New York City or Chicago government would probably cast city departments in a smaller role and politicians in a much brighter light. It was not until the rise of Sam Yorty and Tom Bradley in the last third of the century that politicians with major constituencies become central players in the governing system.[56]

Until government expansion necessitated the movement of some departments and commissions into satellite facilities in the post-World War II period, City Hall housed almost all of them. The Health Department, a notable exception, occupied the separate 1907 Bank of Italy building at the north end of City Hall's parcel until 1954. Between 1928 and 1939, the following major municipal entities, among other smaller ones, were headquartered at City Hall: City Council and support staff; Mayor and support staff; Attorney; Controller; Clerk; Bureau of Engineering; Building and Safety; Police; Recreation and Parks; Public Utilities and Transportation; Public Works; Social Service; City Employees Association; Municipal Housing; Civil Service Commission; Fire Commission; Harbor Commission; Municipal Art Commission; Park Commission; Planning Commission, and Playground Commission; City Mothers' Bureau; and Police Juvenile Bureau.[57] Additional boards and commissions, including the Boards of Education, Police Commissioners, Water and Power Commissioners, and Library Commissioners, were based elsewhere and held meetings at least weekly in City Hall.[58] Los Angeles County rented out a large portion of City Hall's tower for the Superior Courts.[59] Notably, the Los Angeles Department of Water and Power, the most powerful of the proprietary departments during the twentieth century, boasted its own building at 207 S. Broadway.

The unification of city, and some county, government in one location meant that City Hall was the nerve center for everything from ordinance development to public protests. Angelenos went there to pay bills, set up utility services, permit new buildings, serve on juries, speak at public meetings, vote, and for hundreds of people on a daily basis, work. While headquartered in City Hall, the Los Angeles Police Department (LAPD) grew to become one of the most powerful and influential departments in the nation and pioneered advancements like crime labs. The Planning Department shaped the physical development of the city's built environment, for better and for worse, during its periods of greatest growth. The City Clerk's office managed all city elections, meaning everything from voter registration to ballot tallies happened at City Hall and made it the

[56] Sonenshein, "A New Progressive Era?", in Rudd et al., The Development of Los Angeles City Government, 875.
[57] Based on City Hall 1927 drawings and Los Angeles City Directories 1928, 1929, 1930, 1938, and 1939.
[58] Los Angeles City Directories.
[59] Gee, Los Angeles City Hall, 75.

heart of the local democratic process. A succession of City Councilmembers and Mayors did their part to guide the ever-growing metropolis in new directions, with varying degrees of success.

Even City Hall's massive space could not accommodate all its bureaucracy in the 1920s, let alone the decades to come. Los Angeles' geographical expansion through annexations of both incorporated cities and unincorporated areas required some extension of City facilities; city-built examples include the San Pedro Municipal Building (Los Angeles Historic-Cultural Monument #738), constructed in 1928 to serve the southernmost portion of Los Angeles, and the Valley Municipal Center (Van Nuys City Hall, Los Angeles Historic-Cultural Monument #202), completed in 1933 to provide a service center in the San Fernando Valley. Existing municipal facilities in formerly independent cities became Los Angeles facilities in the 1920s-1930s as well, including Eagle Rock Municipal Building (1922), Watts City Hall (1910), and Barnes City Hall (1924, more a feed store than a city hall).[60] Facilities like libraries, community centers, fire stations, police stations, parks, playgrounds, utilities yards, and many others also continued to increase in range and numbers along with the City while being overseen from their departments' administrative offices at City Hall.

The structure and organization of local government continued to change after the 1928 completion of City Hall. As with the 1889 charter, the 1925 charter saw dozens of amendments approved by voters from the 1920s through the 1960s. Some were technical in nature while others responded to political corruption. The LAPD, as one visible example, became more corrupt during mayoral administrations like that of Frank Shaw, which "sold city positions and took advantage of a police force on the take."[61] In a notable anti-corruption vote in 1937, voters approved civil service protection for general managers of city departments, meaning manager tenures were more likely to span multiple administrations and be less vulnerable to political influence. In 1938, they recalled Shaw from office. Another major reformer, Mayor Fletcher Bowron, succeeded Shaw and during his fifteen years in office "restored Los Angeles government to its modern reform roots."[62] With additional charter amendments, elected term lengths changed, commissions came and went, departments grew and shrank, Council organization shifted, and new positions were created. One new entity was Bowron's city administrative office, another reform effort, in 1951. Ordinances established new municipal codes and changed others as local officials strove to lead and shape the growing City. Local government adapted along with everyone else during the years of the Great Depression and World War II.

[60] Tresun, "Los Angeles City Halls," in Rudd et al., The Development of Los Angeles City Government, 938.
[61] Sonenshein, "A New Progressive Era?", in Rudd et al., The Development of Los Angeles City Government, 875.
[62] Tom Sitton, Los Angeles Transformed: Fletcher Bowron's Urban Reform Revival, 1938-1951 (Albuquerque: University of New Mexico Press, 2005), cited in Sonenshein, "A New Progressive Era?", in Rudd et al., The Development of Los Angeles City Government, 875-876.

Los Angeles experienced another massive population boom after the war's end, reaching 2,478,694 by 1960.[63] Suburbanization became a crucial shaper of the City's geography, demographics, and politics, as new residential subdivisions exploded all around the existing urban center. The related rapid expansion of municipal services led to increased fears of corruption and to additional attempts at charter reform by City-appointed commissions, study groups, and activists outside the government structure. Calls for a new charter and other municipal reforms over the next several decades, intensifying with the unrest, uprisings, racial reckonings and Civil Rights Movement of the 1960s-1970s, resulted in a series of piecemeal charter amendments and in some changes to municipal code. These generally shifted more power to elected instead of appointed officials, in part by weakening the citizen commission system and by decreasing the autonomy of some city departments.[64]

During the postwar period, civil service protection as established in 1937 had some unexpected consequences, among them the emergence of the chief of police as "the city's most influential political power."[65] The LAPD became more autonomous until it could not be fully controlled by public commissions or elected officials, with the most notable growth when William H. Parker became chief in 1950. Parker instituted a number of new policies improving department administration, standardizing training, cleaning up corruption, and otherwise professionalizing the department. He also fought against public oversight, ignored elected officials, and allowed the LAPD's existing abuses of power and hostility toward Angelenos of color to grow unchecked. Parker simultaneously built on the mythos of the department by encouraging its idealized depictions in popular media like the television show *Dragnet*, which played a large role in the LAPD's nationwide recognition. As a result, "While the LAPD thrived on stage and screen and became a worldwide police model, it was a hindrance to the development of real democracy in Los Angeles."[66] In 1955, the police department moved into new, purpose-built headquarters this consolidated multiple locations in downtown Los Angeles and removed all LAPD offices from City Hall.[67] Control of the LAPD proved a flashpoint in local governance multiple times over the following decades. One of the few politicians willing to challenge Parker's autonomy was Councilmember Tom Bradley, a former police officer himself who represented Council District 10 between 1963 and 1973. He became the city's first African American mayor and served for twenty years.

Predictably, the expanding postwar government again ran up against a shortage of space for departments other than the LAPD, including at City Hall itself. The 1954 construction of the City Health Department Administration Building (City Hall South) provided new space for

[63] U.S. Census data cited in Ethington, "The Spatial and Demographic Growth of Los Angeles," in Rudd et al., The Development of Los Angeles City Government, 658.
[64] Sonenshein, Los Angeles, 35. The decades-long power struggle between the City Council and the Department of Water and Power is a story unto itself.
[65] Sonenshein, "A New Progressive Era?", in Rudd et al., *The Development of Los Angeles City Government*, 876.
[66] Raphael J. Sonenshein, Politics in Black and White: Race and Power in Los Angeles (Princeton, NG: Princetown University Press, 1993), 32-33, 68, cited in Sonenshein, "A New Progressive Era?", in Rudd et al., The Development of Los Angeles City Government, 876.
[67] "Police Await Completion of Building," Los Angeles Times January 3, 1955. The new building, later named Parker Center, was demolished in 2019.

employees formerly housed in the 1907 Bank of Italy/Health Department building, and expansion into satellite facilities continued citywide during the postwar period. In 1959, Los Angeles County moved its Superior Court work out of City Hall's tower and into a newly built courthouse, making more room for City personnel.[68] The need for more office as well as institutional space was urgent across Los Angeles, most pressingly in downtown and in newer commercial areas like Wilshire Boulevard. In response, the City removed the 150-foot height restriction on new buildings in 1956. Ten years later, the forty-two-story Union Bank Square building was the first to surpass City Hall as the tallest building in the city. In 1973, after deciding to construct an annex to City Hall instead of demolishing the 1928 building and starting over, the City completed the eighteen-story Brutalist City Hall East building across Main Street. Designed by local architects J.E. Stanton and William F. Stockwell, the annex connected to the east façade of City Hall via an enclosed pedestrian bridge.

The ever-evolving legislative shifts, Council negotiations, interdepartmental dynamics, political personalities, and scandals that have been part of Los Angeles politics from the time of its incorporation continued through the 1970s-1990s period marked by additional reform attempts, and into the twenty-first century. The governance of the nation's second-largest city continues from the physical and metaphorical seat of local power since 1928, City Hall at 200 N. Spring Street. The City has maintained and restored its building through catastrophic events like the 1971, 1987, and 1994 earthquakes and the more insidious challenge of slow deterioration.

Criterion A: Social History

City Hall has been the focal point of civic engagement in Los Angeles since its construction. Monumental in scale by design, it serves as a visual and iconographic representation of both citizenry and bureaucracy. Due to its physical and metaphorical prominence in Los Angeles and beyond, the building is a physical symbol and civic magnet for local municipal government, and for state and national government as well. Numerous socio-political events, including demonstrations, protests, picket lines, marches, and occupations that have helped shape the social history of the city, state, and nation have taken place at City Hall since it was first dedicated in 1928. Civic celebrations and other gatherings of all kinds have commonly happened at City Hall as well, with its broad entry steps and open space of City Hall Park serving as particular assembly spots. As such, City Hall is significant for its association with patterns of social events that represent the relationship between citizens and their government.

In 1901, political speeches without a permit became illegal in downtown Los Angeles. Only the LAPD was authorized to issue permits, with issuance guided by the political leanings of the mayor's office as well as the police chief. In the Eurocentric and politically conservative historic climate that characterized Los Angeles during much of the twentieth century, permits were typically granted to political candidates and demonstrations that favored mainstream national and statewide political movements, or local administration and legislative issues. They were often denied to non-White ethnic and racial communities, socialists, communists, anarchists,

[68] "Modernizing City Hall Set at $1.5 Million," Los Angeles Times April 14, 1959.

suffragists, and any other groups with contrasting political motivations.[69] Because organized demonstrations were limited in and around the city's municipal seat, then occupying the 1889 City Hall building on Broadway, more took place in local community halls and clubs, public institutions, and in private meetings. Furthermore, dissenters typically voiced their concerns for local legislation through the established channels: via public comment at scheduled City Council and Board of Public Works meetings in city hall, or through personal relationships with bureaucrats.[70] For example, in anticipation for the 1911 October state ballot measure to enfranchise female voters, a coalition of Los Angeles suffragists worked directly with progressive wing leaders of the Republican Party to organize suffrage "picnics" around Los Angeles in an effort to circumvent an anti-labor ordinance that restricted public meetings downtown.[71]

City Hall was constructed within this limited-speech zone downtown in 1928, thus all politically motivated demonstrations around the building and on City Hall property required the proper event permits.[72] Nonetheless, it was the first time the city had a centralized, accessible, and adequately spacious location to function as a public space of contact between citizens and the government for political expression.

Among the earliest social movements to petition the government for redress of grievances at the new City Hall building was the labor movement. Organized labor movements were extremely active in Los Angeles' political landscape in the early decades of the twentieth century as the city's population grew and industry trades diversified.[73] By the time City Hall was constructed in 1928, labor unions had gained significant political influence when the city's population boomed as a result of the fast growing real estate, oil, and film industries.[74] When unemployment rose during the Depression years of the 1930s, unions grew even stronger with pro-labor New Deal political backing, thus spurring the rise of the racially inclusive Congress of Industrial Organization (CIO) in 1935. Though a national organizing body, the CIO held various protests and strikes at City Hall throughout the 1930s and 1940s to push pro-union legislation that supported local union workers. In doing so, the CIO made considerable progress to unionize dozens of trades in Los Angeles, setting a national precedent for labor organizing via

[69] Mark Wild, Street Meeting: Multiethnic Neighborhoods in Early Twentieth-century Los Angeles (University of California: Berkeley, 2005), 157.
[70] "Rousing speech at a magnificent republican demonstration in Los Angeles last evening," *Los Angeles Times*, September 29, 1900, 5; "Socialists hold greatest political demonstration in history of the city," Los Angeles Evening Post-Record, October 26, 1911, 1.
[71] Ellen DuBois, "Op-Ed: How L.A. suffragists won the vote for California women years before the 19th Amendment," *Los Angeles Times*, August 17, 2020.
[72] Jeremy White, "Chapter 9: Los Angeles City Hall: Space, Form, and Gesture," in City Halls and Civic Materialism: Towards a Global History of Urban Public Space, ed. Jeremy White and Swati Chattopadhyay (London: Routledge, 2014), 177-196. Permits for events and demonstrations are still required as of 2024 and are issued through both the LAPD as well as the Department of Building and Safety in some instances.
[73] Becky Nicolaides, "SurveyLA, Los Angeles Citywide Historic Context Statement, Context: Industrial Development, 1850-1980, Theme: Labor History, 1870-1980," prepared for the City of Los Angeles Office of Historic Resources, October 2017, 27-28.
[74] Nicolaides, "Context: Industrial Development, 1850-1980," 8.

demonstration throughout the country.[75] Its frequent use of City Hall for its demonstrations solidified the building's place as the key gathering spot for public gatherings of this type.

CIO demonstrations at City Hall typically covered a range of social issues and were organized in collaboration with other labor organizations like the American Federation of Labor (AFL), the Workers' Alliance, the Labor's Nonpartisan League, and the Central Labor Council. Early labor-driven events often intersected with those of the Communist Party, which staged massive public demonstrations at the building on behalf of working-class voters who were struggling with unemployment during the 1930s.[76] In the years leading up to World War II, the CIO and its tangential labor organizations were heavily involved in planning anti-war peace protests on the monolithic front steps of City Hall in defiance of domestic war policies and foreign relations with political adversaries such as Nazi Germany as the threat of global fascism rose.[77] As appropriate for an organization that represented an array of ethnic and racial union workers, some of Los Angeles' earliest protests against police brutality were rooted in CIO demonstrations. For example, in 1946 CIO electrical and meatpacking workers held a 2,000-person picket line at City Hall to demand the removal of Mayor Fletcher Bowron, whose crime policies widely targeted marginalized union workers.[78] Although the CIO and its affiliates lost momentum in the postwar years as the American economy was on the rise and jobs became plentiful, early labor-related demonstrations in the 1930s and 1940s at Los Angeles City Hall had a significant impact in promoting and strengthening unionized labor at the national level.

Social demonstrations that took place at City Hall in the late 1940s and early 1950s largely shifted back toward local issues like city planning, urban development, and civil service employment issues. In the postwar era of urban renewal, Angelenos congregated on the steps of City Hall to protest pay and housing inequities, discriminatory zoning, land use, eminent domain, community displacement, and the construction of freeways that decimated low-income ethnic communities throughout the city. [79] After a near riot at the rent control office in 1950, a group of 250 landlords marched on City Hall to protest delays in rent decontrol, demanding to see Mayor Bowron before being escorted out of the building by LAPD.[80] In 1951, a group of over 400 Mexican American Chávez Ravine property owners flooded City Hall to protest the proposed development of their homes into an Elysian Park public housing development, a proposal that eventually evolved into the mass eviction of homeowners to clear space for Dodger Stadium,

[75] Nicolaides, "Context: Industrial Development, 1850-1980," 10-15.
[76] Nicolaides, "Context: Industrial Development, 1850-1980, 10.
[77] Various photographs, Los Angeles Daily News Negatives, UCLA Library Special Collections, Charles E. Young Research Library, accessed digitally in April 2024, https://digital.library.ucla.edu/catalog?f%5Bmember_of_collections_ssim%5D%5B%5D=Los+Angeles+Daily+News+Negatives&sort=title_alpha_numeric_ssort+asc; Various photographs, *The Los Angeles Herald Examiner* Photo Collection and Herman J. Schultheis Collection, Los Angeles Public Library Photo Collection, accessed May 2024, https://tessa2.lapl.org.
[78] "L.A. City Hall Picketed in C.I.O. Protest," *Press-Telegram*, January 18, 1946, 1.
[79] Various photographs, University of Southern California, USC Digital Library, *Los Angeles Examiner* Collection, 1920-1961, accessed May 2024, https://digitallibrary.usc.edu/; various photographs, UCLA Library Special Collections, Charles E. Young Research Library, *Los Angeles Daily News* Negatives, accessed May 2024, https://www.library.ucla.edu/visit/locations/library-special-collections/.
[80] "250 Irate Landlords March on Los Angeles City Hall in Protest," *San Pedro News Pilot,* October 19, 1950, 1.

boasting signs that read "We have a right to our homes!"[81] Various marches both in favor and against local issues took place in the downtown area throughout decade, many of which culminated on the steps of City Hall.[82]

During the Civil Rights Movement, City Hall became the stage for a broader spectrum of protests that influenced the national political landscape during a time of widespread civil unrest and calls for reform. In the late 1950s and 1960s, it was the site of major demonstrations and rallies in response to rising police brutality and the implementation of increasingly restrictive local policies. Demonstrators protested policies that prohibited access to public space and voting rights, anti-free speech ordinances, and outright discrimination against African Americans, Latin Americans, Asian Americans, the LGBTQ community, women, and other minority or marginalized Angelenos. Several of the largest and most impactful City Hall demonstrations during this time were a 1964 protest in response to the passage of Proposition 14, which repealed a number of anti-discrimination housing laws in California; a 1965 rally in the days following the Watts Uprising composed of both supporters and opponents of Mayor Samuel W. Yorty and Police Chief William H. Parker who carried signs reading "Angelinos Support Parker" and "Parker Must Go"; and a 1969 Black Panther and NAACP rally march across downtown Los Angeles that drew a crowd of thousands in response to the SWAT police raid on the Black Panther headquarters in the days prior.[83] Many of the protests that took place at City Hall played a major role in setting the precedent for political advocacy in retaliation against restrictive government policies that were taking hold across the United States at the time.[84]

The 1970s and 1980s were marked by countercultural anti-Vietnam War protests, anti-budget cut rallies, and climate-related demonstrations at City Hall. In 1971, thousands of young Angelinos gathered on the steps of City Hall to protest the Vietnam War and nuclear bomb testing as a show of solidarity with sixteen other protests nationwide.[85] In the following years, dozens of pro-peace and anti-Vietnam War demonstrations occurred on City Hall property, several of which were led by the city's anti-communist Vietnamese population.[86] Other demonstrators took to

[81] "Chávez Ravine housing storm breaks anew," Daily News, April 26, 1951, 2**;** Various photographs, *The Los Angeles Herald Examiner* Photo Collection, accessed May 2024, https://tessa2.lapl.org.
[82] Various dates, *Los Angeles Times, Los Angeles Evening Citizens News*, *Los Angeles Mirror, Press-Telegram*.
[83] Tom Kravitz, "Candle-less protest," Valley Times Photo Collection, Los Angeles Public Library photo Collection, 1964, accessed May 2024, https://tessa2.lapl.org/digital/collection/photos/id/52304; "Thousands Support Him, Says Yorty," *Press-Telegram*, August 21, 1965, 2; "Protest against police conduct during Watts Riots," UPI- The African American Experience 1930-1980 Collection, Chapman University Digital Commons, 1965, accessed May 2024, https://digitalcommons.chapman.edu/upi_african_american/188/;
[84] Mike Davis and John Wiener, "Erased from utopia: the hidden history of LA's black and brown resistance," The Guardian, April 15, 2020, accessed April 2024, https://www.theguardian.com/us-news/2020/apr/15/los-angeles-black-brown-activism-1960s; Christina Rice, "A City Engaged: Los Angeles in the Civil Rights Era," Los Angeles Public Library Blog, February 18, 2018, accessed April 2024, https://www.lapl.org/collections-resources/blogs/lapl/city-engaged-los-angeles-civil-rights-era; "Thousands Rally at City Hall to Protest Raid on Panthers," *Los Angeles Times*, December 12, 1969, 1, 3.
[85] "Young Americans to Rally," *South Gate Press*, November 6, 1971, 5.
[86] "Vietnamese Hold Mournful Rally for Boat People," *Los Angeles Times*, June 20, 1979, 40; Chris Gulker, "Vietnamese rally at City Hall," *Los Angeles Herald Examiner* Photo Collection, Los Angeles Public Library Photo Collection, 1979, accessed May 2024, https://tessa2.lapl.org/digital/collection/photos/id/28497.

City Hall to call attention to air and water pollution, animal abuse, anti-immigration policies, and a myriad of other national and local social issues. Into the first few decades of the twenty-first century, City Hall has continued to serve as the predominant public space for civic engagement in an increasingly divisive political landscape.

Criterion A: Entertainment/Recreation

From the date of its completion, City Hall played an important role in representing the character of Los Angeles and beyond onscreen. The building itself was constructed in response to the city's growth in the first two decades of the twentieth century, catalyzed in part by the emerging motion picture industry. Constructed at the start of the Golden Age of Hollywood in the late 1920s, a period marked by the arrival of talking pictures just one year prior to its opening in 1927, City Hall quickly became a physical symbol of the city's relationship to government and to the entertainment industry as well.[87] The connection was represented as early as the dedication ceremony on April 26, 1928, which was emceed by famed Hollywood film producer Joseph Schenck and included a performance by Broadway and Hollywood songwriter and performer Irving Berlin. The celebration's three-mile-long parade included floats, aerial bombs, and other Hollywood theatrics directed by showman and movie-theater magnate Sid Grauman.[88]

City Hall's institutional typology, massive size, and proximity to nearby Hollywood studios made it a key event space for star studded galas as well as an easily accessible filming location.[89] Its broad exterior and architecturally varied and physically spacious interiors also served as convenient stand-ins for any number of places, and it soon became a fixture in onscreen portrayals of Los Angeles, serving as the city's backdrop in several popular films. In the same year it opened, director Jack Conway shot scenes for *While the City Sleeps* starring Lon Chaney at the Los Angeles Civic Center with City Hall featured prominently in the background.[90] In his 1953 adaptation of H.G. Wells' *The War of the Worlds*, director Byron Haskin had a scale model of City Hall built for a scene in which aliens launch an attack on the city, subsequently blowing up City Hall. The film won an Oscar for Special Effects at the twenty-sixth Academy Awards the following year.[91]

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[87] "Fox perfects novel talking device," *Los Angeles Times,* February 20, 1927, 59. The first talking picture to debut in theaters was Warner Brothers' "The Jazz Singer," directed by Alan Crosland in 1027.

[88] Myra L. Frank, "Los Angeles City Hall," 12; Colin Marshall, "Los Angeles in Buildings: City Hall," October 18, 2017, accessed May 2024, https://www.pbssocal.org/shows/lost-la/los-angeles-in-buildings-city-hall; "Los Angeles City Hall," Water and Power Associates Virtual Museum, accessed May 2024, https://waterandpower.org/Museum2/Los_Angeles_City_Hall_1928.html

[89] "Los Angeles Dedicates its Splendid New City Hall with Gala Ceremonies," *Los Angeles Evening Express*, April 26, 1928, 4; "City Hall in Gala Garb for Pageant," *Daily News*, December 17, 1930, 6.

[90] Raphael J. Sonenshein, *Los Angeles: Structure of a City Government* (Los Angeles: The League of Women Voters of Los Angeles, 2006), 122; Leon Smith, *Movies and Television Locations: 113 Famous Sites in Los Angeles and San Diego* (United Kingdom: McFarland & Company Inc., 2000), 69.

[91] Sonenshein, *Los Angeles: Structure of a City Government*, 122; Colin Marshall, "Los Angeles in Buildings," PBS SoCal, October 18, 2017, accessed April 2024, https://www.pbssocal.org/shows/lost-la/los-angeles-in-buildings-city-hall; Ada Tseng and John Healey, "53 Essential L.A. Filming Locations: How many have you visited?," *Los Angeles Times*, September 15, 2022, accessed April 2024, https://www.latimes.com/entertainment-arts/list/53-essential-l-a-filming-locations-how-many-have-you-visited.

City Hall's famed exterior and many notable interior spaces, such as the Board of Public Works Session Room, the Rotunda, and the City Council Chamber, have appeared in dozens of other films throughout the decades; the building has both depicted itself and stood in for many other governmental buildings across America. Films include *Mildred Pierce* (1945), *D.O.A.* (1949), *Outside the Wall* (1950), *Get Outta Town* (1962), *The Sunshine Boys* (1975), *Protocol* (1980), *Best Seller* (1987), *Another Midnight Run* (1994), *Die Hard 2* (1992), *The Two Jakes* (1990), *Bugsy* (1991), *The Bodyguard* (1992), *Final Analysis* (1992), *One Woman's Courage* (1994), *Speed* (1994), *Eraser* (1996), *Mulholland Falls* (1996), *A Thin Line Between Love and Hate* (1996), *Father's Day* (1997), *L.A. Confidential* (1997), *On the Line* (1998), *Legally Blonde II* (2003), and *Gangster Squad* (2013).[92]

In the early 1950s, home television sets became more easily accessible to the average American, the big three networks of ABC, CBS, and NBC converted wholly from radio to television broadcasting, and the age of television began. It was due to television as much as, if not more than, film that City Hall achieved icon status as Los Angeles' most recognizable building. The building first gained widespread national recognition in the hearts of Americans as the emblem on the badge of LAPD's Sgt. Joe Friday, played by Jack Webb, in the opening and closing sequences of the long-running television show *Dragnet*, which aired on NBC from 1951 to 1959.[93] The building also was also featured in several episodes of *Perry Mason* and *Adventures of Superman* throughout the 1950s, in the latter of which it appeared as the *Daily Planet* building beginning in the second season of the show.[94] Other notable television shows that have used City Hall as a filming location include *Kojak*, *The Rockford Files*, *L.A. Law*, *Hill Street Blues*, *The Twilight Zone*, *Cagney & Lacey*, *Murder She Wrote*, *Matlock*, *Equal Justice*, *Beverly Hills 90210*, *Players*, *The Pretenders*, *Alias*, *Crossing Jordan*, *JAG*, *Judging Amy*, and *The West Wing*.[95]

Since its construction, City Hall has played a major role in conveying the visual characteristics of Los Angeles and has served as a substitute for other institutional settings on screens across America. The building continues to be heavily used as a filming location for both motion pictures and television shows in the twenty-first century. Architectural historian Jeremy White summarized City Hall's resulting presence in the national consciousness:

> It is an attractive building, almost magnetic in its allure… It is one of the most visible buildings in American, and chances are you have seen it, whether you have been to Los Angeles or not. Even if you haven't scrutinized the images in this chapter, there is a pretty good chance you have seen parts of this building already. For decades television

[92] Smith, *Movies and Television Locations,* 69-80; Sonenshein, *Los Angeles: Structure of a City Government*, 122-23; Leon Smith, *Famous Hollywood Locations: Descriptions and Photographs of 382 Sites Involving 289 Films and 105 Television Series* (United Kingdom: McFarland & Company Inc., 2001), 19-20; White, "Los Angeles City Hall," 180.
[93] Michan Andrew Connor, "Creating Cities and Citizens: Municipal Boundaries, Place Entrepreneurs, and the Production of Race in Los Angeles County, 1926-1978" (PhD. Diss., University of Southern California, 2008), 222, 230; Smith, *Movies and Television Locations,* 69.
[94] Leon Smith, *Famous Hollywood Locations,* 305-06.
[95] Leon Smith, Famous Hollywood Locations, 306; Sonenshein, Los Angeles: Structure of a City Government, 123.

and film crews have pictured it in their cinematic frames, especially favoring the Greco-Roman inspired east portico and its steps that connect the building to Spring Street. That marble flight of stairs has played the role of Washington's Capitol Hill steps for much of the twentieth century in movie theaters and on television sets, and its portico has played visual placeholder for the courthouses of numerous towns in myriad films, making LA's City Hall one of the most familiar government buildings in the world.[96]

Criterion C: Architecture

The Architecture of Los Angeles City Hall

Designed by the Associate Architects partnership of John C. Austin, Albert C. Martin, and John Parkinson, Los Angeles City Hall is an excellent, unique, and monumental example of an eclectic style that Austin called "Modern American" and project architect/interior designer Austin Whittlesey called "Modern Classic," as "None of the traditional styles would be acceptable."[97] City Hall's design incorporates essential elements of the Neoclassical Revival, Mediterranean Revival, and Art Deco styles, stripping down the ornamental aspects of each to produce a "white monumental monolith" [98] representing Los Angeles' forward-looking character. The building's massive size, far surpassing any other building in Los Angeles at that time and including an Art Deco tower volume for which an exception to the city's 150-foot height limit was made, firmly established the seat of municipal government as the literal and symbolic focal point of the entire city during a period of intense growth and development.

City Hall's melding of essential elements of disparate styles into a new modern idiom on a large scale made it a nationally recognized icon, ranked among other architecturally significant properties from the 1920s-1940s. Some of these comparable properties are discussed at the end of the Architecture discussion. The building's design was also an inspiration for the 1930s style that came to be known as PWA Moderne, also called WPA Moderne, Stripped Classicism, or Classical Moderne. Typically applied to large institutional buildings, PWA Moderne "struck a middle ground between the formality of the Beaux Arts tradition and the contemporary aesthetic of the Art Deco and Moderne styles. What resulted was an idiom that was equal parts familiar and new."[99] City Hall's public interior spaces, meanwhile, were highly ornamented in a design that seemingly referenced nearly every European architectural archetype while incorporating local materials and references to California history. The interiors used features, finishes and details evoking multiple eras and idioms—Byzantine, Renaissance, Romanesque, Grecian, Spanish Colonial, and more—to firmly root City Hall's meaning in past precedent and impress upon visitors the well-earned importance of Los Angeles as a new Western metropolis.

[96] White, "Los Angeles City Hall," 180.
[97] Austin cited in Los Angeles Conservancy, "Los Angeles City Hall," accessed March 2024 at https://www.laconservancy.org/learn/historic-places/los-angeles-city-hall/; Whittlesey cited in Gee, *Los Angeles City Hall*, 79.
[98] Los Angeles City Hall Dedication Day Program, April 1928.
[99] City of Los Angeles, "Los Angeles Citywide Historic Context Statement: Architecture and Engineering: L.A. Modernism, 1919-1980" (prepared by Architectural Resources Group, ICF International, and Mitzi Mogul for the City of Los Angeles Department of City Planning Office of Historic Resources, August 2021), 79.

In overall form and configuration, John Parkinson's original concept design for City Hall, with significant input from his son and partner Donald Parkinson, demonstrated a conspicuous similarity to Bertram Goodhue's design for the Nebraska State Capitol (1920; NR# 7000327). Goodhue's design in Nebraska strayed from the traditional Neoclassical detailing typically used in government buildings. Instead, he stripped the building of excess ornament to accentuate its formal geometrical composition. The deviation was an architectural sensation embraced by Goodhue's contemporaries and the public, and he continued to advance this new modernist idiom in his design for the Los Angeles Central Library (1926; NR #70000136). The library's pyramidal-roofed tower was much shorter than that of the Nebraska Capitol and remained a central feature above simple rectangular forms of smooth, uninterrupted concrete. Streamlined decorative elements inspired by Classical design and Egyptian Revival architecture lent the exterior a sense of age and profundity, while highly decorated interiors including a massive domed rotunda showed respect for the pursuit of knowledge. Some City policymakers, including Mayor George E. Cryer, had preferred a local architect like Associate Architects over the New York-based Goodhue for the library project.[100]

Like the Nebraska State Capitol, Associate Architects' plans for the new Los Angeles City Hall depicted a cross-axial plan with a monumental tower volume at its center and a domed rotunda central to the base section's interior. It was massed into three parts: a broad, rectangular, Neoclassical base of granite; a set-back mid-section of tower-flanking wings with Mediterranean Revival-style hipped clay tile roofs; and the soaring central Art Deco tower. Architect George P. Hales waxed poetic on the symbology of the three parts:

> The three salient features of the building may be compared to the characteristics of the City which it serves—the broad and solid base is typical of the City's firm foundation at the strategic point of the great Southwest; the flanking wings rising from the base typify its marvelous growth from the original pueblo; while the soaring lines of the tower symbolize the indomitable spirit of its citizens that made it possible.[101]

City Hall's architects had more practical considerations in mind: maximizing office space and light in a highly ambitious design with a budget of $5 million for the entire project. To that end, in addition to the carefully considered three-part massing, Austin, Martin, and Parkinson confined most of the ornament and decorative elements to lower stories in both interior and exterior publicly accessible spaces such as the primary façade's arcaded forecourt, the Rotunda, primary corridors, City Council Chamber, and Board of Public Works Session Room.[102] This allowed the majority of the budget to be directed toward maximizing light and optimizing floor

[100] Gee, *Los Angeles City Hall*, 24.
[101] George P. Hales, Los Angeles City Hall (Los Angeles: Board of Public Works, 1928), 63.
[102] In a likely indication of budget limitations, certain ornamental features present in the original design of the building were never actualized. These include sculptures meant to be placed atop pedestals flanking the N. Spring Street stairs on the west façade, as well as frieze inscriptions and sculptural reliefs intended to be carved above both the forecourt arcade facing N. Spring Street and above the building's primary entrance doors within the forecourt, also on the west façade.

space on the mid-section volume and upper tower office floors. The architects explained this approach in a report accompanying their preliminary plans in September 1925:

> In designing the building it has been necessary to exercise strict economy, and we believe we have accomplished this by the elimination of a large amount of ornament, relying on the size of the building for beauty. We have not followed the usual stereotyped design of city hall building [*sic*], but have adhered to the type of building that will give the maximum amount of floor space and the maximum amount of light, with minimum amount of expensive detail…. The monumental character of the new Los Angeles City Hall will be obtained almost entirely by means of silhouette, structural form, and scale.[103]

The resulting design emphasized the building's overall geometry, Neoclassical order, clean lines, and monolithic tower volume. In addition to its soaring height, the tower used Art Deco elements and Exotic Revival elements for visual emphasis, including a stepped-back floor plan, corner piers creating a battered appearance, and the iconic stepped pyramidal roofline with ziggurat/temple carveouts inspired by the ancient Mausoleum at Halicarnassus. Both the Board of Public Works and the Los Angeles Municipal Art Commission praised the architects for their work and the speed with which they were able to produce such thorough designs; however questions immediately arose regarding the feasibility of constructing the tower volume, which would bring the building to a total height of 452 feet.

During the 1920s, Los Angeles adhered to a strict 150-foot, thirteen-story height restriction that was codified in 1911. The law was an amendment to a 1905 city ordinance that restricted buildings to 130 feet in response to building safety issues raised after the 1903 Iroquois Theatre fire in Chicago. City Hall's proposed tower volume was over three times the height of the legal limit, a design approach the architects determined was necessary to provide the needed floor space without covering the property's entire ground area, which would leave little room for the proposed park south of the building and other surrounding landscape features consistent with city beautification efforts. To ensure its safety, the team of architects had designed the tower with compressible joints at each floor so it would withstand an earthquake event.[104] When voters approved a height variance for City Hall in 1926, they ensured Los Angeles' most soaring building would be not an office building, but the heart of local government. City Hall's "monumental character" [105] would be achieved through its unequaled height, balanced order, and monolithic appearance rather than through applied ornamentation. At least at the exterior.

The architects' exterior restraint did not extend to City Hall's public interior spaces, which contain an astonishing amount of ornamentation and complex iconography rendered in high-quality materials. Led by architect Austin Whittlesey, the interior design maximized features and details intended to evoke European architectural styles over a span of thousands of years, while

[103] Board of Public Works, Minutes, September 25, 1925, Vol. 146, p. 274 (Los Angeles City Archives), cited in Gee, *Los Angeles City Hall*, 40.
[104] Myra L. Frank, "Los Angeles City Hall," 12.
[105] Board of Public Works, Minutes, September 25, 1925, Vol. 146, p. 274 (Los Angeles City Archives), cited in Gee, *Los Angeles City Hall*, 40.

integrating local imagery and materials reminding all of Los Angeles, California's rightful place among the great cities of the world. City Hall's 1997 HABS documentation update summarizes some of the influences visible at the building's primary entrance and within its interiors:

> The forecourt resembles a cloister associated with monastic traditions. The rotunda, with its shallow saucer dome and stylized mosaics, has features typically found in an early Byzantine church interior. The City Council Chamber is in the form of a basilica, the earliest Christian church form. The Public Works Session Chamber, square in plan with shallow arcades on all sides, recalls Romanesque monastery spaces. The barrel-vaulted corridors and groin vaulted elevator lobby derive their architecture from Renaissance forms. Thus, the repertoire of European archetypal architecture is combined to suggest the many temporal, geographic and cultural sources from which the City of Los Angeles has drawn its constituency.[106]

City Hall's project team of artists and artisans employed a vast array of forms, techniques, and materials to decorate the building's interiors and the primary exterior entrance, the formal forecourt at the west façade. The forecourt welcomed visitors with arcades of tiled groin arches with wall-mounted arched panels of Gladding, McBean and Co. tiles depicting some of the city's leading industries. The entrance here bore inscriptions chosen by a special committee and influenced by philosopher Hartley Burr Alexander, who created the inscription scheme for both the Nebraska State Capitol and Los Angeles Central Library. [107] So did other entrances, the Council Chamber and Mayor's Reception Room. Sculptor Henry Lion created paneled bronze doors with bas-reliefs depicting symbols of California's history for the primary entrance.

The forecourt opened into a stone-finished vestibule with wall-mounted arched faience tile panels, designed by J. Donald Prouty and created by Malibu Potteries, bearing the names of City Council members, Board of Public Works members, Associate Architects, and general contractor C.J. Kubach Co., Inc. Other Malibu Potteries panels adorned the building's east lobby, the grand stairways at the interior's north and south ends, and other spaces. Vaulted and coffered ceilings throughout the interior bore painted murals by Anthony Heinsbergen, Herman Sachs, and their teams of painters, using imagery from various mythologies and California history. Walls, floors, door surrounds, and baseboards in the primary public spaces—corridors, lobbies, elevator lobbies, Rotunda, City Council Chamber, and Mayor's Office Suite—were finished in various marbles and limestones, with even more marbles used in the solid Corinthian columns ornamenting the most symbolic spaces. Intricately decorated light fixtures of bronze and cast iron provided light and detail in the public spaces. At the twenty-seventh floor ceremonial room, the space's fifty-foot height was emphasized by pilasters and tall window bays, accented by a painted ceiling, gold-lettered quotes around the tops of the walls, and hanging light fixtures. The most highly articulated space, the grand three-story Rotunda, boasted an intricately tiled dome with Gladding, McBean glazed and acoustical tile, symbolic figures, and a cast bronze chandelier portraying California explorers and pioneers. The floor was rendered geometrically patterned

[106] ARG, HABS Documentation Update 1997, 14.
[107] Gee, *Los Angeles City Hall*, 94.

marble, and the surrounding arcade featured solid columns, each of a different marble, with carved Corinthian capitals.

City Hall's twinned modern and traditional idioms appears to have had the desired effect on Angelenos, who marveled at the building's grandeur. Some in the architectural community may have been less impressed, as personified by an unnamed British architecture critic:

> As a work of architectural beauty little can be said in its favor, and even as a means of obtaining the fullest results from the area, it is a failure… a city as well boomed as Los Angeles might well have afforded to instruct these three architects to design a thing of beauty, instead of what was evidently asked of them.[108]

This viewpoint notwithstanding, most of the reception was positive at the time of City Hall's completion, and appreciation for the building' eclectic design has not waned over time. Architectural historian Jeremy White observed City Hall's integration of architectural order and complex iconography allowed it "to define place through the imaginative assemblage of historical fragments, some stretching back as far as antiquity, artfully composed as a unified whole."[109] Architectural historian David Gebhard summarized the design's place in national context: "Los Angeles City Hall represents one of the most successful marriages of the time-honored classical building and that paramount symbol of the pre-eminence of commerce in American life, the skyscraper."[110] The building's influence on subsequent modern designs both locally and nationwide is evident in the development of the Moderne idiom, including the many PWA Moderne buildings constructed in the 1930s. Associate Architects were not the first designers to have to negotiate space and budget considerations in the course of their design process and the general consensus is that they were among the most successful. Above all, Angelenos' embrace of the forward-thinking design proved City Hall's designers had accomplished what they had set out to do. It was Angelenos' love of their "white monumental monolith" [111] that saved it more than once in its later years.

City Hall Architects, Builder, and Artists

Los Angeles City Hall's architects John C. Austin, Albert C. Martin, and John Parkinson brought demonstrated skill, deep local experience, and specialized talent to their Associate Architects team. Historian Stephen Gee aptly summarizes the architects' design credentials, which include some of Los Angeles' most iconic buildings:

> Austin was a politically savvy designer, who today is best remembered for his work on Griffith Observatory and the Shrine Auditorium. Martin was an innovative architect and engineer who created St. Vincent's Catholic Church in Los Angeles and the Ventura

[108] "A British Criticism of the New Los Angeles City Hall," *Architect and Engineer* Vol. 91 No. 2, November 1927, 63.
[109] White, "Los Angeles City Hall," 181.
[110] David Gebhard, *The National Trust Guide to Art Deco in America* (New York: John Wiley & Sons, Inc. in cooperation with the National Trust for Historic Preservation, 1996), 202-204.
[111] Los Angeles City Hall Dedication Day Program, April 1928.

> County Courthouse. Parkinson was widely regarded as the dean of Southern California architects, whose many iconic structures include Bullock's Wilshire, Los Angeles Memorial Coliseum, and the Braly Block, the city's first skyscraper.[112]

While the architects collaborated closely, there was a general division of labor: Parkinson, with assistance from his son and partner Donald Parkinson, created the concept and architectural design; Martin led the structural design; and Austin oversaw creation of the working drawings as well as general project administration. [113] For City Hall's elaborate interior design, Associate Architects relied on architect Austin Whittlesey, who had worked for Bertram Goodhue and completed renderings for Goodhue's seminal Nebraska State Capitol design. Whittlesey's interior designs were rendered by a series of master artists, artisans, and craftspeople, including sculptors Henry Lion and Casper Gruenfeld[114] and decorative painters Anthony Heinsbergen and Herman Sachs. Gladding, McBean & Co. produced massive amounts of tile for both exterior and interior applications in its Glendale factory, with the local Malibu Potteries creating glazed decorative faience tile as designed by J. Donald Prouty. The C.J. Kubach Co., Inc., was the general contractor for construction. Biographical information on the architects, artists, builder, and local tile manufacturers follows.

John C. Austin, Architect

John C. Austin was born in Bodicote, Oxfordshire, England in 1870 and apprenticed for architect William S. Barwick in the late 1880s.[115] He emigrated to the United States in 1890 and worked as a draftsman for the firm of Mooser and Devlin from 1892 to 1895 in San Francisco.[116] In 1895, Austin relocated to Los Angeles, where he went on to practice independently and partner with architects including Chauncey Fitch Skilling, William C. Pennell, Frederick M. Ashley, and others over the next decades.[117] In 1921, Austin joined the Associate Architects of Los Angeles and remained part of this member firm until 1944. His partnership with Ashley was long-lived, starting in 1922 and later becoming Austin, Field, and Fry with Robert Field, Jr. and Charles E. Fry; he remained a part of this partnership until his death in 1963 at the age of ninety-three.[118]

Austin built a reputation for his excellent Period Revival designs for residences, commercial blocks, hotels, and institutional buildings, and served as president of the Southern California Chapter for the AIA from 1912 to 1913.[119] Prior to his work on Los Angeles City Hall, Austin designed notable Los Angeles buildings including the Hollywood Masonic Temple (1921),

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[112] Gee, *Los Angeles City Hall*, 34.
[113] Los Angeles Conservancy, "Los Angeles City Hall."
[114] Sculptor Carlo Gerrone is also listed as a sculptor in George P. Hales, *Los Angeles City Hall* (Los Angeles: Board of Public Works, 1928), the best contemporary source of information on building materials and details, on p. xi. No additional information could be found on this artist in primary or secondary sources.
[115] Pacific Coast Architectural Database (PCAD), "John Corneby Wilson Austin (Architect)," accessed January 2024 at https://pcad.lib.washington.edu/person/107/.
[116] PCAD, "John Corneby Wilson Austin (Architect)."
[117] "John C. Austin, Dean of Architects, Dies," *Los Angeles Times*, September 5, 1963, 37; PCAD, "John Corneby Wilson Austin (Architect
[118] "John C. Austin, Dean of Architects, Dies."
[119] PCAD, "John Corneby Wilson Austin (Architect)."

Guaranty Building and Loan Association building (1923), and Shrine Auditorium (1925). Later designs included Griffith Observatory (1935), St. Paul's Catholic Church (1937), NBC's Radio City Studios (1939, no longer extant), and many others. Austin is noted as being responsible for some of Los Angeles' first steel-frame buildings and was recognized with the "Achievement Award of the Construction Industries" in 1949.[120]

Outside of his architectural practice, Austin was involved in numerous local and civic organizations including serving as a trustee of the County Art Institute, Historical Society of Southern California, and president of the Los Angeles Chamber of Commerce. On the national level, he was a member of President Roosevelt's Labor Mediation Board and the State Legislative Advisory Committee on Defense and Employment.[121] He was a Fellow of the American Institute of Architects and a thirty-second degree Mason.

Albert C. Martin, Architect
Albert C. Martin, Sr. was born in La Salle, Illinois in 1879 and earned his architectural engineering degree at the University of Illinois in 1902. He moved to Los Angeles in 1904 to work as a superintendent of construction for Carl Leonardt and Company, one of the largest contracting firms in the United States at the time.[122] Shortly after, he served as head of construction for the Hamburger Department Store in downtown Los Angeles, and took over as architect when original designer Alfred F. Rosenheim was fired.[123] The successful completion of this project, for which he designed an unusual reinforced concrete system, launched Martin's career.[124] He started his own practice in 1908, where he served as both architect and structural engineer and continued to pioneer advancements in construction technology. As early as 1910, Martin obtained a patent for reinforced concrete techniques, and his office was among the first West Coast architectural firms to incorporate riveted steel frame construction in a high rise. In 1918, he demonstrated both technologies with the first cantilevered, reinforced concrete balcony in the Million Dollar Theater on Broadway.[125] The firm also became a field leader in seismic design after the Long Beach Earthquake of 1933.

In addition to Los Angeles City Hall, Martin's notable designs of the 1910s and 1920s include Ventura County Courthouse in Ventura (1911-1912), St. Vincent de Paul Catholic Church in Los Angeles (1923-1925), St. Monica's Catholic Church in Santa Monica (1925), the Boulevard Theater in Los Angeles (1925), and Death Valley's Furnace Creek Inn (1927). Martin did not specialize in any one building type or style, though most of his work from this period was Period Revival in keeping with styles of the time. A decade after his work on City Hall, Martin designed the Streamline Moderne style May Company department store (1939, with S.A. Marx) on Wilshire Boulevard.

[120] "John C. Austin, Architect, Wins High Award," *Los Angeles Evening Citizen News*, March 18, 1949, 4.
[121] "John C. Austin, Dean of Architects, Dies."
[122] Pacific Coast Architecture Database, "Albert C. Martin, Sr (Architect)," accessed January 2024 at https://pcad.lib.washington.edu/firm/2381/.
[123] Gee, *Los Angeles City Hall*, 48-49.
[124] Ibid.; Los Angeles Conservancy, "Albert C. Martin, Sr. (1879-1960)," accessed January 2024 at https://www.laconservancy.org/architects/albertc-martin-sr.
[125] Ibid.

In 1945, Albert C. Martin Sr. incorporated A.C. Martin and Associates with his two sons, Albert C. Martin Jr. (1913-2006) and John Edward Martin (1916-2004).[126] Martin Sr. died in 1960 and the Martin firm continued to design notable buildings, including the iconic Department of Water and Power headquarters in the Los Angeles Civic Center.[127] In the 1990s, the firm, by then known as A.C. Martin and Partners, circled back to rehabilitate its founder's earliest work by leading the seismic retrofitting and comprehensive restoration of Los Angeles City Hall.

John Parkinson, Architect

John Parkinson was born in Scorton, Lancashire, England in 1861; he worked as a builders' apprentice and attended the Mechanic Institute to build a foundational understanding of architecture.[128] Parkinson emigrated to the United States in 1883 to work for an architecture firm in Minneapolis, where he established a reputation as a commercial building designer.[129] After stints in Napa, California and Seattle, Washington, where he designed a number of notable buildings, Parkinson moved to Los Angeles. He established his own practice and in 1896 designed the city's first Class "A," fireproof steel-framed building, the Homer Laughlin building (later known as Grand Central Market). In 1904, Parkinson designed the fourteen-story Braly Block/Continental Building, regarded as Los Angeles' first skyscraper. Parkinson partnered with George Edwin Bergstrom between 1905 and 1915, and the pair specialized in commercial architecture; it was estimated that the firm designed eighty percent of the city's modern office buildings during that period.[130] Parkinson served from 1919 to 1933 on the State Board of Architects and was the board's president in 1922.[131]

In 1920, Parkinson's son Donald joined his father's practice, and the firm became John Parkinson and Donald B. Parkinson, Architects. The father-and-son team were among the most important architects practicing in Los Angeles in the early twentieth century. Together, the Parkinsons contributed to more than $100,000,000 worth of buildings in the city; their major works in Los Angeles alone include the campus master plan and several buildings for the University of Southern California (1920-1928), Los Angeles Memorial Coliseum (1921-1923), Bullock's Wilshire Department Store (1928-1929), Title Guarantee and Trust Company (1929-1931), and Los Angeles Union Station (1936-1939). Although their early designs directly reflected Classical and Beaux Arts traditions, their work in the late 1920s and 1930s on buildings such as Los Angeles City Hall, Bullock's Wilshire, the Los Angeles branch of the Federal Reserve Bank, the Title Guarantee building, and Union Station show the influence of Art Deco and Moderne traditions on their work. John Parkinson died in 1935.

[126] PCAD, "Albert C. Martin, Sr (Architect)."
[127] Architectural Resources Group, "National Register of Historic Places Registration Form: Federal Building, 300 N. Los Angeles Street," prepared for the National Park Service, May 2020.
[128] Rockwell D. Hunt, "John Parkinson's Book Brings Back Pleasant Memories," *Napa Valley Register*, July 18, 1962, 33.
[129] "Parkinson Rites Said: Noted Architect Laid to Rest: Union Passenger Terminal Last of Many Structures He Designed Here," *Los Angeles Times*, 12 December 1935, 1.
[130] Gee, *Los Angeles City Hall*, 51.
[131] "D.B. Parkinson, Architect and Designer, Dies," *Los Angeles Times*, 19 November 1945, 2; "Parkinson Rites Said," A1.

Austin Whittlesey, Interior Designer

Austin Cruver Whittlesey was born in 1893 in Chicago and relocated with his family to California in 1900. His father, architect Charles Whittlesey, maintained offices in San Francisco and Los Angeles and was well known for his work in the American Southwest including El Tovar Hotel (1905) in the Grand Canyon and for his reinforced concrete work in the Bay Area.[132] Austin Whittlesey worked for his father before moving to New York to work with architect Bertram Goodhue. After a scholarship-funded stint to study architecture in Spain, he returned to Goodhue's practice, where he produced exterior and interior renderings for the Nebraska State Capitol (1920). After gaining his license to practice architecture in 1924, Whittlesey worked independently, and sometimes in partnership. From 1929 to 1930, he worked as a designer for the firm of Allison & Allison, and he later was a partner at Austin, Field, and Fry.[133] Aside from Los Angeles City Hall, Whittlesey's notable Los Angeles projects include the Felipe De Neve branch of Los Angeles Public Library (1929), Kerckhoff Hall at UCLA (1930), and SoCal Edison Office Building No.2 (1931). Whittlesey also taught at Columbia University and was a member of the American Institute of Architects. He died in 1950 at the age of fifty-seven.[134]

C.J. Kubach Company, Builder

Christian J. Kubach, founder of the C.J. Kubach Company, was born in Germany in 1855.[135] He emigrated to Pittsburgh in 1874 and then to the West Coast in 1875, where he gained his education through working in the construction trade. Kubach started his career in San Francisco with a building company, then moved between Sacramento and Virginia City, Nevada erecting mining buildings before settling down in Los Angeles.[136] He worked for a variety of contracting companies within Los Angeles before organizing his own company in 1903.[137] The C.J. Kubach Co. constructed a wide variety of buildings, including hospitals, schools, office buildings, and industrial buildings across Southern California, including projects in Pasadena, Redlands, Riverside, Santa Barbara, and San Diego in addition to Los Angeles.[138] In addition to Los Angeles City Hall, the company's notable projects include the Hall of Justice (1925), Merchants National Bank Building (1926) and Wright & Callendar Building (1908). As general contractor for City Hall, the builder awarded some of the largest contracts for building materials at the time in Southern California.[139] Kubach led an active life outside of his primary business and served as vice president of the K&K Brick Company, was on the Los Angeles School Board in 1896, and was an active Mason for forty years.[140] He died in 1929 at the age of seventy-four.[141]

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[132] Pacific Coast Architectural Database, "Austin Cruver Whittlesey," accessed January 2024 at https://pcad.lib.washington.edu/person/106/.
[133] Pacific Coast Architectural Database, "Austin Cruver Whittlesey."
[134] "Whittlesey Services Set," *Los Angeles Times*, June 9, 1950, 2.
[135] "L.A. Pioneer Laid to Rest," *South Gate Daily Press-Tribune*, December 3, 1929, 8.
[136] "Builder of City Hall Succumbs," *Los Angeles Times*, November 30, 1929, 17.
[137] "Visioned the Mighty City that is Los Angeles Today," *Los Angeles Times*, January 2, 1929, 98.
[138] "Impromptu Olympian," *Independent Press Telegram*, January 19, 1958, 78; "Builder of City Hall Succumbs."
[139] "City Hall Up Five Stories," *Los Angeles Times*, August 22, 1926, 95.
[140] "Builder of City Hall Succumbs."
[141] "Builder of City Hall Succumbs."

Henry Lion, Sculptor

Sculptor Henry Lion was born in Fresno, California in 1900. After graduating from high school, he relocated to Los Angeles to earn his art education at Otis Art Institute and went on to work as a sculptor for the Paramount-Lasky Motion Picture Corporation.[142] Lion received his first major commission in 1924, winning an art competition to produce sculptures for the new Carthay Circle subdivision.[143] He maintained a studio home in Cheviot Hills and often had to send his plaster molds to New York due to a lack of bronze foundries in Southern California.[144] Like many artists at the time, he benefited from the Federal Art Program and Works Progress Administration for many of his commissions. Much of Lion's work was in parks, public and civic spaces. Notable projects by Henry Lion include sculptures in Carthay Circle (1925), the Fountain of Honor at Wilshire Ebell Club (1930), Felipe De Neve statue in Los Angeles Plaza (1932), Power of Water fountain at Lafayette Park Place (1934), and Cabrillo monument at San Pedro Harbor (1936).[145] He was the inventor of a three-dimensional film animation process and author of the book, *Sculpture for Beginners*. Lion died in 1966 at the age of sixty-six.[146]

Casper Gruenfeld, Sculptor

Born in Germany in 1872, Casper Gruenfeld emigrated to the United States in 1903 and worked with Danish sculptor Johannes Gelert in Chicago before relocating to Los Angeles later in his career.[147] He maintained a studio at 209 E. 31st Street for several decades.[148] Architect John Parkinson recruited Gruenfeld to create sculptures at the University of Southern California (USC) Administration Building and a fountain in Pershing Square (during Parkinson's 1911 redesign of what used to be known as Los Angeles Central Park).[149] Assisted by sculptor Carlo Gerrone, Gruenfeld modeled ornamental grillework as well as stone capitals, the pediment over the primary entry, and other details for Los Angeles City Hall.[150] Outside of his own practice, he served as an art educator at USC and was a member of the Southern California Artists and Architects Club.[151] Gruenfeld died in 1954 at the age of eighty-one.[152]

Anthony B. Heinsbergen, Decorative Painter

Anthony B. Heinsbergen was born in Holland in 1895. In his youth, he developed a passion for painting and earned his art education through apprenticeship, starting at the age of ten.[153] In

[142] Betty Lochrie Hoag, "Oral History Interview with Mr. Henry Lion, Sculptor and Painter," Smithsonian Archives of American Art, May 21, 1964, accessed January 2024 at https://www.aaa.si.edu/download_pdf_transcript/ajax?record_id=edanmdm-AAADCD_oh_213638; "Henry Lion, 22, Local Student, Gets Praise," *Fresno Morning Republican*, July 23, 1922, 7.
[143] "Fresnan Wins High Place in Artistic World with Sculpture," *Fresno Morning Republican*, October 4, 1925, 7.
[144] "One Artist in Person: Henry Lion," *Los Angeles Times*, March 1, 1936, 51.
[145] "Rites Today for Sculptor Henry Lion," *Independent*, October 28, 1966, 26.
[146] "Henry Lion, Southland Sculptor, Dies," *Los Angeles Times*, October 27, 1966, 52.
[147] "Casper L. Gruenfeld," *Los Angeles Times*, December 15, 1942, 52; Gee, *Los Angeles City Hall*, 96.
[148] "City Hall Art Work Now Ready," *Los Angeles Times*, February 22, 1927.
[149] Gee, *Los Angeles City Hall*, 96.
[150] Ibid; "City Hall Art Work Now Ready."
[151] "Casper L. Gruenfeld."
[152] "Casper L. Gruenfeld."
[153] "Artist was Famous for Deliberate Excess," *Los Angeles Times*, June 22, 1981, 15.

1906, he emigrated to Los Angeles with his father and began apprenticing for local artists as well as completing high school and working on interiors for the Parker Decorating Company.[154] He went to work in Seattle for the Bell Decorating Company and across the United States before establishing his own practice, and completed his first theater commissions for the Pantages Theatres in Portland and Seattle.[155] In 1924, he received his largest commission yet: the interior of the Hollywood Pantages theatre. Heinsbergen's work would eventually ornament "some 750 of the most extravagant theaters in the country, as well as important civic buildings."[156]

The painter maintained a Late Gothic Revival/Romanesque studio at 7415 Beverly Boulevard, constructed in 1928 from bricks of the old Los Angeles City Hall.[157] His methodology consisted of painting murals in sectioned canvas panels in his studio and installing them on site, akin to wallpaper; he employed a massive crew of painters to render his designs as his workload increased.[158] In addition to Los Angeles City Hall, his notable Los Angeles-area projects include interior decoration and paintings at the Tower Theatre (1927), Beverly Wilshire Hotel (1928), and Beverly Hills City Hall (1932).[159] In 1951, his son Anthony T. Heinsbergen joined the family business. A.B Heinsbergen retired in the mid-1960s, consulting on projects in his spare time, and died in 1981 at the age of eighty-six.[160] Heinsbergen's business survives, known as A.T. Heinsbergen & Co. The firm has been retained for conservation of A.B. Heinsbergen's artwork with many repeat clients, including Los Angeles City Hall in the late 1990s, after damaged by the 1994 Northridge Earthquake.[161] Several of the senior artisans on the team working on the conservation were apprentices at the time of city hall's construction.[162]

Herman Sachs, Decorative Painter

Herman Sachs was born in Romania in 1889 and first worked with his father, a prominent muralist.[163] After graduating from Bucharest's Royal Academy, Sachs studied throughout Europe, returned to work with his father for a time, and then emigrated to the United States. While in Europe, Sachs founded the expressionist workshops of Munich and was internationally known as a prominent leader in art education.[164] In 1920, he established the Chicago Industrial Art School, and in 1921 he went on to serve as director of the Dayton Museum of Arts and Art School in Ohio in 1921.[165] Sachs appears to have relocated to Los Angeles in 1923, where he

[154] Gee, *Los Angeles City Hall*, 130.
[155] Ibid.; W.H. Bell, " Decorative Scheme of Great Beauty and Distinction," *Salt Lake Telegram*, November 21, 1920.
[156] Gee, *Los Angeles City Hall*, 130.
[157] Ruth Ryon, "Old Firm Keeps Young Remolding Past," *Los Angeles Times*, April 28, 1985, 162.
[158] "Artist was Famous for Deliberate Excess."
[159] Hardy Holzman Pfeiffer Associates, "Los Angeles City Hall Master Plan: Archival Research."
[160] Dennis McLellan, "Anthony T. Heinsbergen, 74; Restored the Interior Splendor of Landmarks," *Los Angeles Times,* February 8, 2004, 181; "Decorator of Cinemas is dead at age of 86," *Merced Sun Star*, June 23, 1981, 9.
[161] Ruth Ryon, "Old Firm Keeps Young Remolding Past," *Los Angeles Times*.
[162] Hardy Holzman Pfeiffer Associates, "Los Angeles City Hall Master Plan for Preservation and Restoration: Public Circulation Spaces: Recommendations," Prepared for Project Restore, July 1988, 24.
[163] Gee, *Los Angeles City Hall*, 132.
[164] "Will demonstrate tie-dye batik at college lecture," *The Bulletin*, April 21, 1923, 8.
[165] "New Director of Dayton Art School Rebels Against Convention," *Dayton Daily News*, July 3, 1921, 20; "New Art School Director is Named," *Dayton Daily News*, June 298, 1921, 8.

continued expanding his work as a mural painter, decorator, color consultant, and art educator.[166] As a color consultant, Sachs would define a building's color palette through its building materials and coatings. He collaborated on multiple projects with John and Donald Parkinson beyond Los Angeles City Hall, including Title Insurance and Trust Building (1928), Federal Reserve Bank (1929), Bullock's Wilshire (1929), and Union Station (1939). Sachs died in 1940 at the age of fifty-one.[167]

Malibu Potteries and J. Donald Prouty, Decorative Tilework[168]

Malibu Potteries was founded in 1926 by Malibu foremother and businesswoman Rhoda May Knight Rindge in an effort to recuperate significant financial losses after the 1905 death of her husband Frederick Rindge. By the 1920s, May Rindge had exhausted funds from the family's agricultural endeavors and began to search for new ways to utilize the 17,000-acre farm she had inherited called Malibu Ranch. When her initial search for oil on the property proved fruitless, Rindge hired a chemical engineer in 1922 to survey the ranch for other potential resources. He determined the land, situated in Malibu Canyon, was rich with numerous clay deposits and therefore ideal for the production of kiln-fired ceramics. Shortly after this discovery, Rindge constructed a small factory located on the beach roughly half a mile east of Malibu Point where she opened Malibu Potteries. The budding entrepreneur hired master ceramicist Rufus Keeler to head operations and manage the company's 125 workers. The workshop specialized in glazed architectural tiles and was lucrative from its inception due to the company's high quality craftsmanship and unique designs produced by several staff artists and designers, including J. Donald Prouty, a Topanga Canyon resident and ceramicist who was responsible for designing twenty-three large decorative faience tile panels for Los Angeles City Hall in 1928.[169]

At the height of its production in the late 1920s, Malibu Potteries was producing up to 30,000 square feet of tile per month, typically to decorate civic buildings and mansions designed in the widely popular Spanish Colonial Revival and Moorish Revival styles throughout Southern California. Other notable projects included the Mayan Theater in Los Angeles (1927), Grand Casino at Avalon on Catalina Island (1929), and Adamson House in Malibu (1929). For almost thirty years, discarded fragments of Malibu tile were used by artist Simon Rodia, once an employee of Malibu Potteries, to construct the Watts Towers sculptures in the Watts neighborhood of Los Angeles (1921-1954, NR #77000297). In 1931, a fire partially destroyed the Malibu Potteries factory. Despite an attempt to resume production, the business was shuttered the following year.

[166] "Architecture without 'life'," *Los Angeles Record*, August 23, 1923, 6.
[167] "Sachs, noted mural painter, succumbs," *San Bernadino County Sun*, November 13, 1940, 2.
[168] Unless otherwise noted, background information regarding Malibu Potteries and Donald Prouty is derived from the following sources: Ronald L. Rindge, Thomas W. Doyle, and Marcia Page, *Ceramic Art of the Malibu Potteries, 1926- 1932* (Malibu, CA: Malibu Lagoon Museum, 1988) and David K. Randall, *The King and Queen of Malibu: The True Story of the Battle for Paradise* (New York: W.W. Norton Co., 2016), 191-192.
[169] Gee, *Los Angeles City Hall,* 108, 110, 139, 148; Suzanne Guldimann, "Historic Malibu Potteries Transformed Clay into Gold," Topanga News Times, accessed April 2024, https://topanganewtimes.com/2020/09/11/historic-malibu-potteries-transformed-clay-into-gold/.

Gladding, McBean, & Company, Decorative Tilework[170]
Gladding, McBean, & Company was founded in 1875 by Charles Gladding, Peter McGill McBean, and George Chambers at the site of a large clay deposit in Placer County, California. Initially focused on producing clay sewer piping, by 1883 the company was among the largest producer of architectural terra cotta on the West Coast; after a series of mergers and acquisitions throughout the 1920s, Gladding, McBean, & Company expanded its operations to include plants in Los Angeles, Santa Monica, Glendale, Point Richmond, and Alberhill, California, as well as northward in Renton, Taylor, and Mica, Washington.[171] From 1926 to 1928, Gladding, McBean, & Company served as a primary vendor for the construction of Los Angeles City Hall, providing over 3,000 tons of terra cotta for exterior cladding, thousands of clay roof tiles in various shades of red, orange, and gold, blue-green glazed tile panels and Promenade tile for the forecourt, and decorative acoustic tiles for interior spaces such as the Rotunda and Board of Public Works Session Room. At the time of City Hall's construction, Gladding, McBean, & Company provided the most ever terra cotta used in a single Southern California building directly from its local Glendale plant.[172]

Throughout the 1930s, the Lincoln plant continued to be the primary producer of clay roof tile and terra cotta brick, while the new Los Angeles and Glendale plants became major manufacturers of dinnerware and tile products. The company continued to expand throughout the 1940s, and by 1950 was considered one of the world's largest ceramics manufacturers, helping to proliferate the Spanish Colonial Revival style indicative of coastal California.[173] Other notable extant California projects that exhibit materials manufactured by Gladding, McBean, & Company include the Spreckels Theatre in San Diego (1912, NR #75000467) and the Ventura County Courthouse in Ventura (1912-1913, known as Ventura City Hall as of 2024, NR #710000211). At the time of this report, Gladding, McBean, & Company continues to be a major manufacturer clay roof tile, terra cotta, garden pottery, and clay sewer pipe.[174]

Comparable Properties
Los Angeles City Hall is noted in multiple publications as an iconic example of the Moderne/Art Deco architectural style, and as one of the nation's most exemplary city halls.[175] The following National Register-listed properties are among those comparable to City Hall.

[170] Unless otherwise noted, background information regarding Gladding, McBean & Company is derived from James F. Elliot-Bishop *Franciscan, Catalina, and Other Gladding, McBean Wares: Ceramic Table and Art Wares: 1873-1942* (Pennsylvania: Schiffer Publishing, 2001).
[171] "Two clay products plants consolidate," *Berkeley Daily Gazette*, February 15, 1926, 4.
[172] Gee, *Los Angeles City Hall,* 22, 69, 75, 88, 122, 126, 198.
[173] "Leaders Tour Ceramics Plant," Los Angeles Times, April 19, 1950, 25.
[174] "Shaping our Industry for Over 140 Years," Gladding, McBean & Company, accessed April 2024, https://www.gladdingmcbean.com/; "Gladding, McBean, Interpace, and Wedgwood," Franciscan Ceramics Archive, accessed April 2024, https://gmcb.com/franciscan_archive/index.php/front-page/gladding-mcbean-co-interpace-and-the-franciscan-ceramics-division/.
[175] E.g., Gebhard, *The National Trust Guide to Art Deco in America*; Arthur Drooker, *City Hall* (Atglen, Pennsylvania: Schiffer Publishing, 2020); White and Chattopadhyay, *City Halls and Civic Materialism*.

1. The Nebraska State Capitol (NR#7000327) in Lincoln was designed by Bertram Goodhue, who won the 1920 design competition for the building. As previously noted, Goodhue's design was an obvious inspiration for some aspects of Associate Architects' design for Los Angeles City Hall. The monumental, limestone-clad building, which was not completed until 1932, has a three-story, square base from which extends a 400-foot-high tower capped by a dome. Its style incorporates multiple motifs and idioms, both exterior and interior, into a "vaguely classical scheme" simplifying the elements into a new modern idiom.[176]

The Nebraska State Capitol was listed in the National Register of Historic Places for its architectural significance, standing "among America's finest examples of the school of architectural 'modernism' of the 1920s, a national style characterized in its ornamentation by simplified historical allusion and freedom from slavish imitation of classical or medieval design."[177] The property was designated a National Historic Landmark in 1976.[178]

2. The Federal Reserve Bank of San Francisco, Los Angeles Branch (NR #84000843) was designed by Los Angeles City Hall co-architects John Parkinson and Donald B. Parkinson soon after City Hall's completion. Constructed in 1930, this five-story, granite-clad bank building is "one of the earliest examples of the Classical Moderne style in Los Angeles, as well as one of the finest and most refined."[179] Its strict symmetry and stripped Classical elements reflected the evolution of the architects' once-Beaux Arts-focused style after the completion of the eclectic modern City Hall. The building received a large compatible addition in 1953.

In 1984, the Federal Reserve Bank of San Francisco, Los Angeles Branch was listed in the National Register of Historic Places. It was evaluated as significant at the state level for "its design by the prominent Los Angeles architectural firm of Parkinson and Parkinson, its association with a major financial institution of the city, the quality of its design and workmanship, the appropriateness of its solid, dignified design to its tenant, and its position as one of the earliest Classical Moderne structures in Los Angeles."[180]

3. Buffalo City Hall (NR #98001611) in Buffalo, New York was designed by John J. Wade of firm Dietel and Wade, and Sullivan W. Jones. Completed in 1932, this tan sandstone-clad, thirty-story city hall reflects an Art Deco/Moderne/eclectic architectural style, and a stepped configuration topped by a tower with elaborate Art Deco ornamentation. Its interior features "Americanesque" iconography "free of European imitation."[181]

[176] John Q. Magie, "National Register of Historic Places Inventory – Nomination Form: Nebraska State Capitol," prepared for the National Park Service, October 1970, 2.
[177] Magie, "Nebraska State Capitol National Register Nomination Form," 3.
[178] "National Register Database and Research," accessed October 2024, https://www.nps.gov/subjects/nationalregister/database-research.htm.
[179] Marvin A. Brown, "National Register of Historic Places Inventory – Nomination Form: Federal Reserve Bank of San Francisco, Los Angeles Branch," prepared for the National Park Service, September 1984, 2.
[180] Brown, "Federal Reserve Bank of San Francisco, Los Angeles Branch," 4.
[181] Drooker, *City Hall*, 100-101.

Buffalo City Hall was listed in the National Register of Historic Places in 1999 for its architectural significance at the local level.[182] Its nomination evaluated it as "an exceptionally authentic example of the early twentieth century skyscraper type expressed in the Art Deco, Modernistic style."[183]

4. The St. Paul City Hall and Ramsey County Courthouse (NR #83000940) was designed by the Chicago firm of Holabird and Root and the St. Paul firm of Ellerbe and Company. Completed in 1932, the nineteen-story, limestone-clad civic building features a tall central tower with vertical window bays and restrained Art Deco details, flanked by lower wings. Its interior features richly detailed Art Deco elements. The building's National Register nomination notes it "bears all the hallmarks of the American Perpendicular or Modernistic phase of the Art Deco style as it was applied to commercial, and in this case, public skyscraper design."[184]

The St. Paul City Hall and Ramsey County Courthouse building was listed in the National Register of Historic Places in 1983 for its architectural significance at the state level.[185] Its nomination evaluated it as a "nationally acclaimed, wonderfully sophisticated example of the Modernistic phase of the Art Deco style" with additional significance due to its design by Holabird and Root working with Ellerbe and Company.[186]

5. Los Angeles Union Passenger Terminal (Los Angeles Union Station) (NR #80000811) was designed by John Parkinson and Donald B. Parkinson in a modern interpretation of the Spanish Colonial Revival/Mission Revival styles, with Moderne and Art Deco elements. It was completed in 1939. The central rail terminal's design combines elements from these multiple idioms, including red clay tile roofs, arched windows, smooth stucco and concrete cladding, interior courtyards, and a clock tower with simplified ornamentation, to "create a design that pays homage to the city's cultural heritage while simultaneously looking towards the future."[187]

Los Angeles Union Station was listed in the National Register of Historic Places in 1980 and was evaluated as significant at the national level for its architectural merit and its role in transportation history.[188]

[182] "National Register Database and Research," accessed October 2024, https://www.nps.gov/subjects/nationalregister/database-research.htm.
[183] "National Register of Historic Places Registration Form: Buffalo City Hall," prepared for the National Park Service, December 1998, 8-1.
[184] Patricia Murphy,"National Register of Historic Places Inventory – Nomination Form: St. Paul City Hall and Ramsey County Courthouse" (prepared for the National Park Service, December 1982), 2.
[185] "National Register Database and Research," accessed October 2024, https://www.nps.gov/subjects/nationalregister/database-research.htm.
[186] Murphy,"National Register Nomination Form: St. Paul City Hall and Ramsey County Courthouse," 3.
[187] Architectural Resources Group, Inc., "Los Angeles Union Station: Historic Structures Report" (prepared for Los Angeles County Metropolitan Transportation Authority, October 2014), vii.
[188] Ruben Lovret, "National Register of Historic Places Inventory – Nomination Form: Los Angeles Union Passenger Terminal" (prepared for the National Park Service, November 1980).

Conclusion

Los Angeles City Hall is eligible for listing in the National Register of Historic Places under Criteria A and C for its association with significant historical events and as an excellent example of its architectural style as designed by master architects. Under Criterion A, the property is eligible at the local level of significance in the following areas: Community Planning and Development, for its association with city planning and urban design principles that prevailed in the first quarter of the twentieth century; Politics/Government, as the physical heart of municipal governance; Social History, for its role as the focal point of public protests, demonstrations, and social movements in Los Angeles; and Entertainment/Recreation, for its long history with the city's film and television industry as a filming location. Under Criterion C, Los Angeles City Hall is eligible at the national level of significance in the area of Architecture for its unique eclectic style designed by master architects John C. Austin, Albert C. Martin, and John Parkinson. Incorporating elements of Art Deco, Neoclassical Revival, Mediterranean Revival, and other idioms into a new modern style, City Hall is a distinctive example of an eclectic Moderne skyscraper embodying its era and place. The building's highly ornamented interiors, the design of which was overseen by Austin Whittlesey, are notable for their high-quality materials and artwork created by master artists and artisans including sculptors Henry Lion and Casper Gruenfeld and painters/muralists Anthony B. Heinsbergen and Herman Sachs.

Los Angeles City Hall's period of significance begins in 1928 with completion of construction and ends in 1972, immediately before the 1973 construction of City Hall East and its connecting pedestrian bridge to the original building. This period captures the time during which Los Angeles City Hall became an architectural icon that exemplified the ideals and ambitions of Los Angeles as it assumed its role as a major American city. The property retains all aspects of integrity and continues to convey its historical associations and original architectural character.

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Bulletin (v.d.)
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Fresno Morning Republican (v.d.)
Independent (v.d.)
Independent Press Telegram (v.d.)
Los Angeles Evening Citizen News (v.d.)

Los Angeles Mirror (v.d.)
Los Angeles Record (v.d.)
Los Angeles Times (v.d.)
Merced Sun Star (v.d.)
Napa Valley Register (v.d.)
New York Sun (v.d.)
Press-Telegram (v.d.)
Record (v.d.)
Salt Lake Telegram (v.d.)
San Bernadino County Sun (v.d.)
South Gate Daily Press-Tribune (v.d.)

Repositories
City of Los Angeles Department of Building and Safety
HistoricPlacesLA
Sanborn Fire Insurance Maps
South Central Coastal Information Center
TESSA Los Angeles Public Library Digital Collection
UCLA Library Special Collections
USC Digital Library
USC Special Collections

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
_X_ previously determined eligible by the National Register
____ designated a National Historic Landmark
_X_ recorded by Historic American Buildings Survey # _CA-2159_____
____ 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
_X_ Other
Name of repository: _Project Restore Archives, Los Angeles City Hall; Los Angeles Public Library; South Central Coastal Information Center at CSU Fullerton_____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 6.5 acres

Latitude/Longitude Coordinates
Datum if other than WGS84:
(enter coordinates to 6 decimal places)
1. Latitude: 34.053762 Longitude: -118.242921

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

The boundary is limited to the parcel containing Los Angeles City Hall and its grounds, Assessor Identification Number (AIN) 5161-005-906, bounded by W. Temple Street on the north, W. 1st Street on the south, N. Spring Street on the west, and N. Main Street on the east.

Boundary Justification (Explain why the boundaries were selected.)

This parcel represents the property historically associated with Los Angeles City Hall.

11. Form Prepared By

name/title: Mary Ringhoff, Senior Associate; Brannon Smithwick, Architectural Historian; and Sydney Landers, Architectural Historian
organization: Architectural Resources Group for Project Restore
street & number: 360 E. 2nd Street, Suite 225
city or town: Los Angeles state: CA zip code: 90012
e-mail: m.ringhoff@argcreate.com
telephone: (626) 583-1401
date: July 2024; Revised October 2024

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.

Photo Log

Name of Property:	Los Angeles City Hall
City or Vicinity:	Los Angeles
County:	Los Angeles
State:	California
Photographer:	Sydney Landers and Brannon Smithwick Architectural Resources Group
Date Photographed:	January 25 and May 16, 2024

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

1 of 16 West (primary) façade, view east

2 of 16 West (primary) façade, main entrance, view east

3 of 16 North elevation, view southeast

4 of 16 East façade and north elevation, view southwest across Temple Street

5 of 16 East façade, interface with pedestrian bridge connection to City Hall East (1973), view southwest

6 of 16 East façade, entrance, view west

7 of 16 South elevation and east façade, view northwest across Main Street

8 of 16 South elevation, view northeast from City Hall Park

9 of 16 South elevation, entrance, view north

10 of 16 Flint Fountain located within City Hall Park, view southeast

11 of 16 Interior, third floor Rotunda, view northwest

12 of 16 Interior, detail view of tile mosaic at Rotunda ceiling

13 of 16 Interior, third floor north wing corridor, view north

14 of 16 Interior, City Council Chambers, view southwest

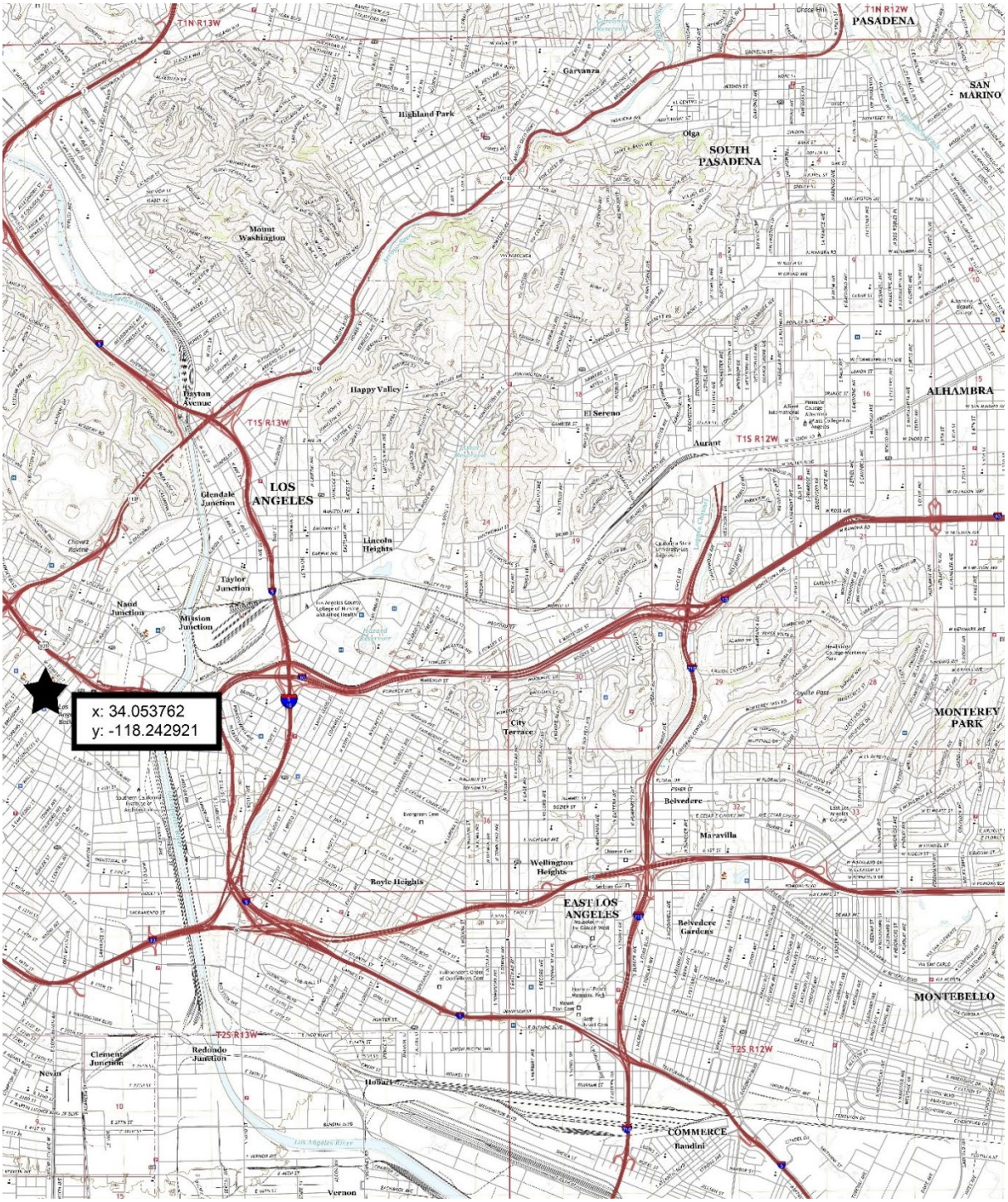
15 of 16 Interior, stairs from second floor to third floor at end of north wing, view northeast

16 of 16 Interior, twenty-seventh floor wall inscription and ceiling decoration, view southeast

Los Angeles City Hall | Los Angeles, California
Name of Property | County and State

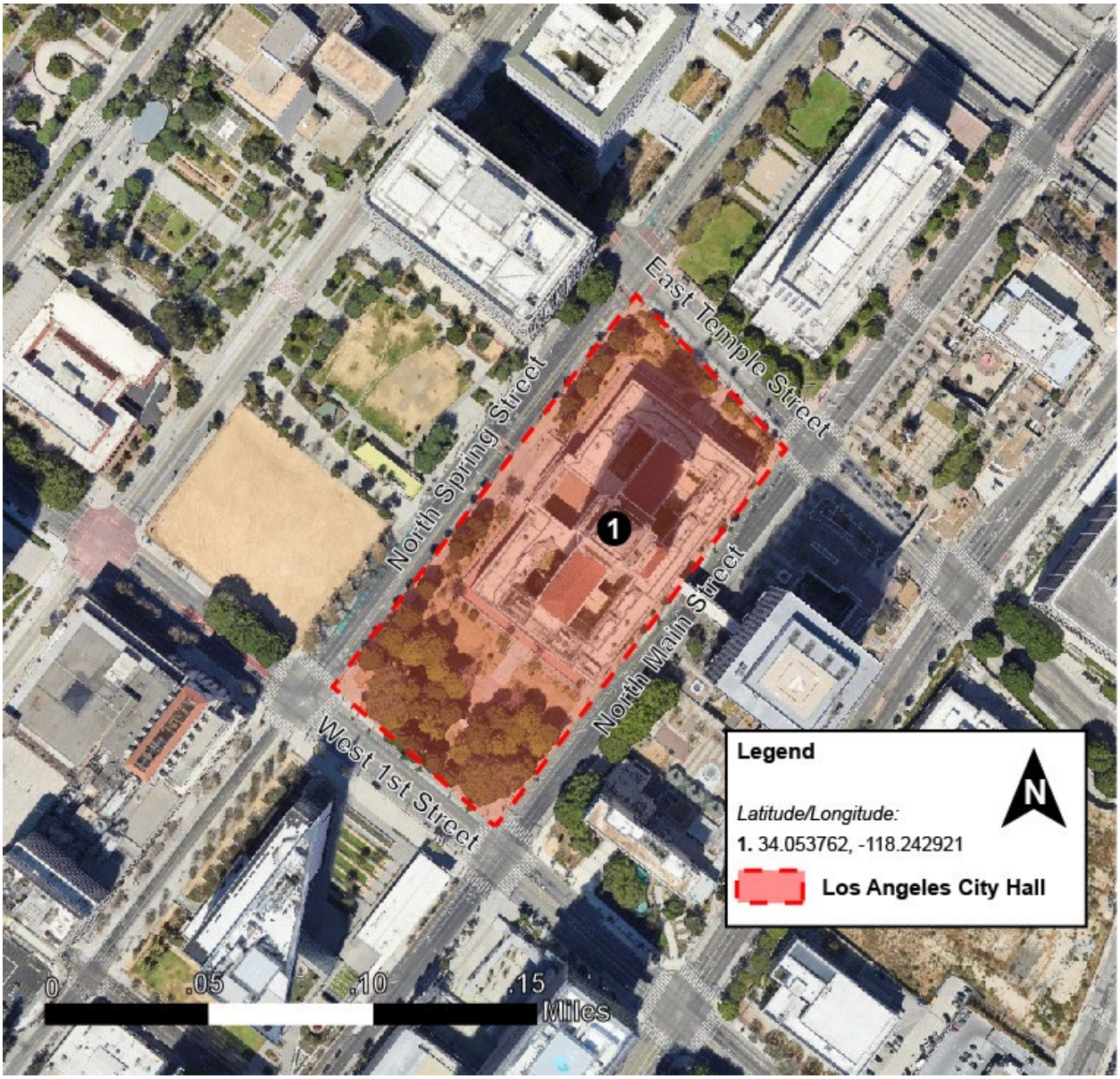
Location Map

USGS Topographical Map, Los Angeles, CA, 2022, 7.5-Minute Series, Annotated by ARG



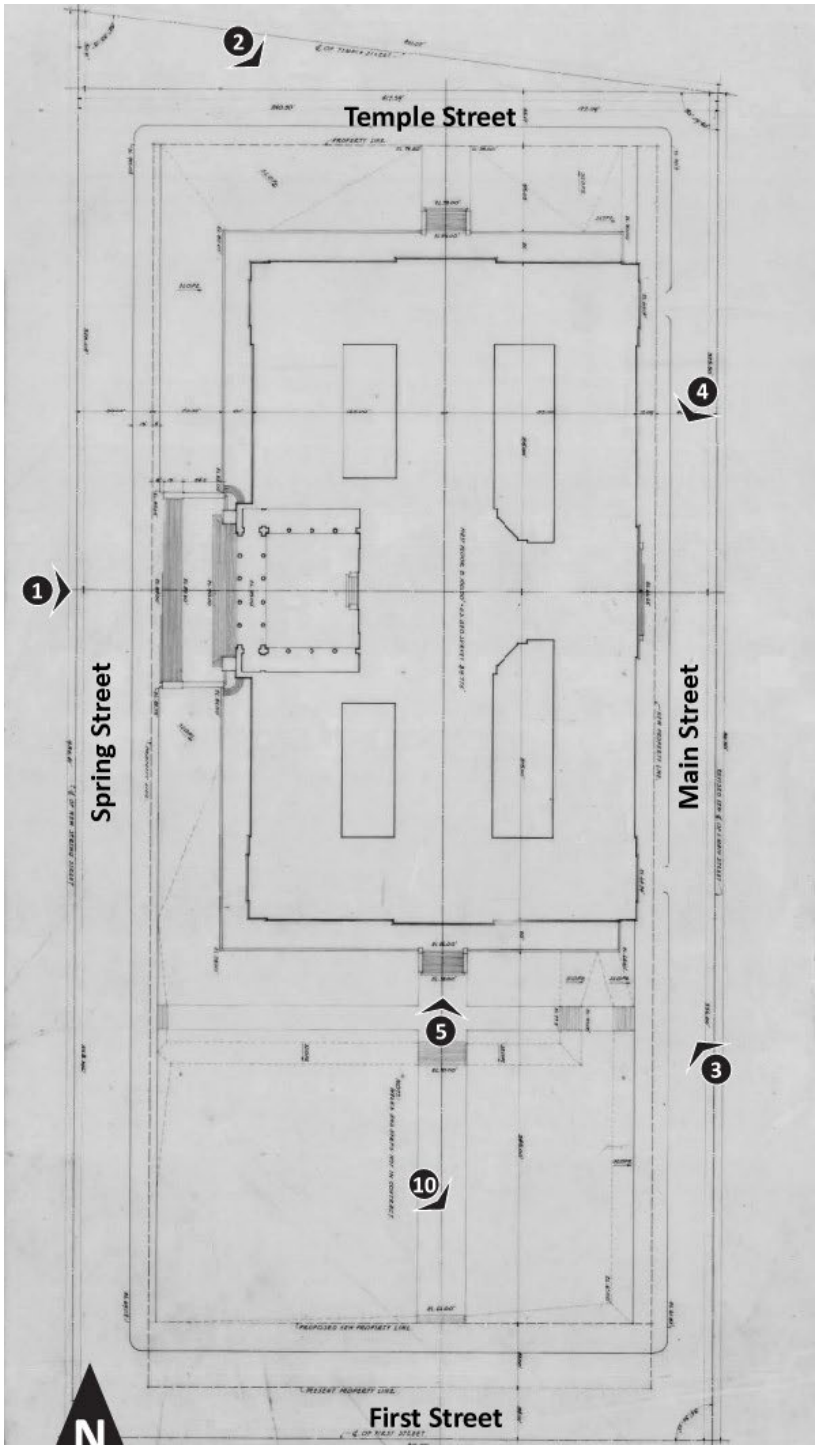
Site Map

2024 Google aerial image, annotated by ARG



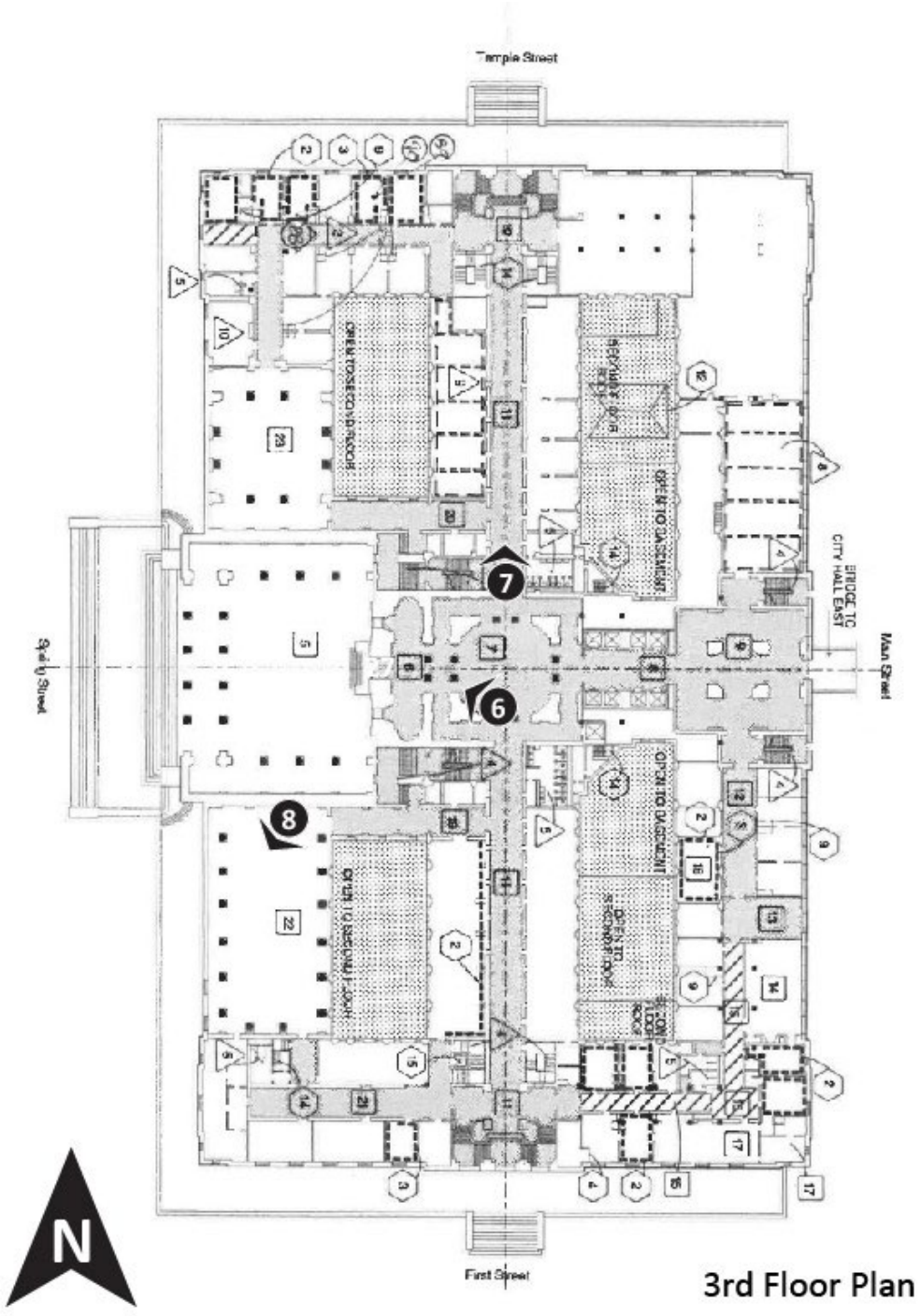
Exterior Photo Key

1928 Plot Plan, Austin, Parkinson, Martin, annotated by ARG



Third Floor Plan Photo Key

1993 Seismic Rehabilitation Plans, A.C. Martin Partners, annotated by ARG



Twenty-seventh Floor Plan Photo Key

1993 Seismic Rehabilitation Plans, A.C. Martin Partners, annotated by ARG

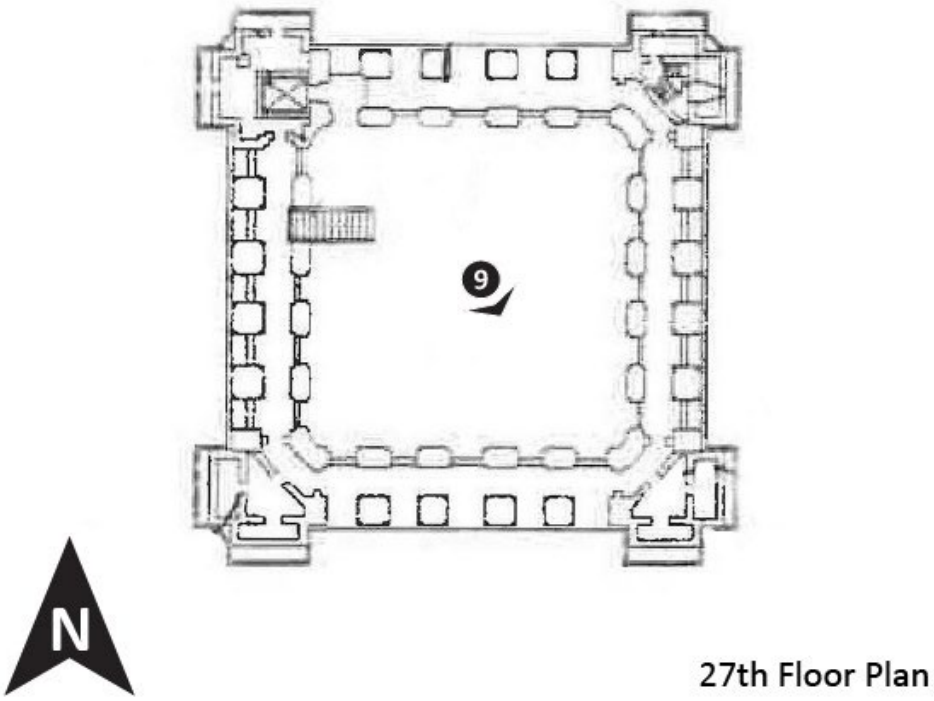


Figure 1 City Hall construction halfway point ceremony, view northeast, 1927. Eyre Powell Chamber of Commerce Photo Collection, Los Angeles Public Library.

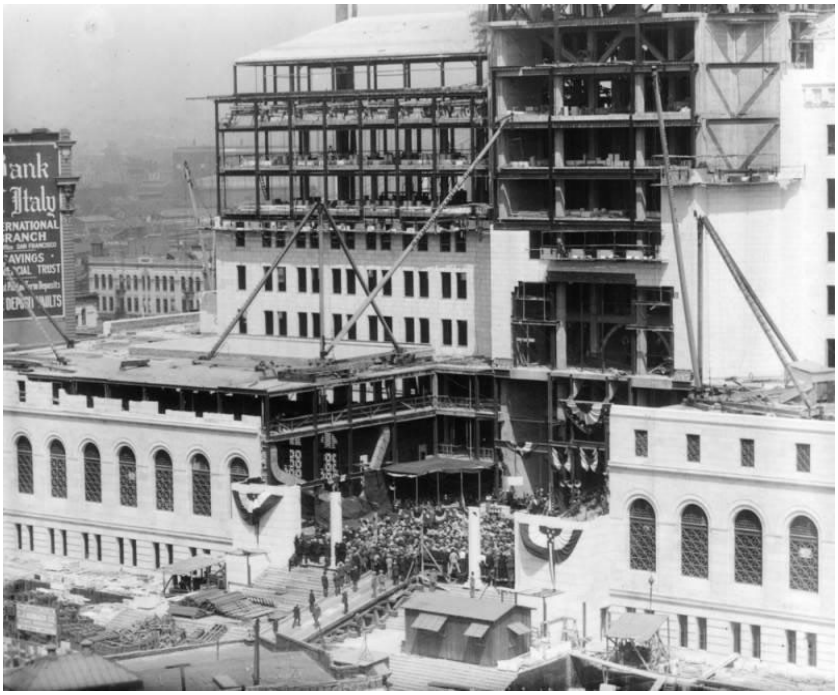


Figure 2 City Hall under construction with full tower framework, view northeast, 1928. California Historical Society Collection, University of Southern California Libraries. Digitally reproduced by the USC Digital Library.

Figure 3 Nearly completed City Hall, view northeast, 1928. Security Pacific National Bank Collection, Los Angeles Public Library.

Figure 4 Dedication of Los Angeles City Hall, view east, 1928. Security Pacific National Bank Collection, Los Angeles Public Library.

Figure 5 City Hall west façade entry forecourt, view northeast, ca.1928. California Historical Society Collection, University of Southern California Libraries. Digitally reproduced by the USC Digital Library.

Figure 6 Mosaic over a stairway, view southeast, ca.1928. California Historical Society Collection, University of Southern California Libraries. Digitally reproduced by the USC Digital Library.

Figure 7 Interior view of Rotunda, view northwest, ca.1928. California Historical Society Collection, University of Southern California Libraries. Digitally reproduced by the USC Digital Library.

Figure 8 View of City Hall Park with early plantings, view northeast, ca. 1929. California Historical Society Collection, University of Southern California Libraries. Digitally reproduced by the USC Digital Library.

Figure 9 City Hall, City Hall Park, and adjacent vacant lot for future federal building, view northwest, 1938. Security Pacific National Bank Collection, Los Angeles Public Library.

Figure 10 Aerial view of Civic Center, view east, circa 1945. Security Pacific National Bank Collection, Los Angeles Public Library.

Figure 11 Birdseye view over City Hall showing mid-century Civic Center development, view northwest, 1970. California Historical Society Collection, University of Southern California Libraries. Digitally reproduced by the USC Digital Library.

Figure 12 Los Angeles City Hall, photographed by Julius Schulman, view east, 1978. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10).

Photo 1 West (primary) façade, view east

Photo 2 West (primary) façade, main entrance, view east

Photo 3 North elevation, view southeast

Photo 4 East façade and north elevation, view southwest across Temple Street

Photo 5 East façade, interface with pedestrian bridge connection to City Hall East (1973), view southwest

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Photo 12 Interior, detail view of tile mosaic at Rotunda ceiling

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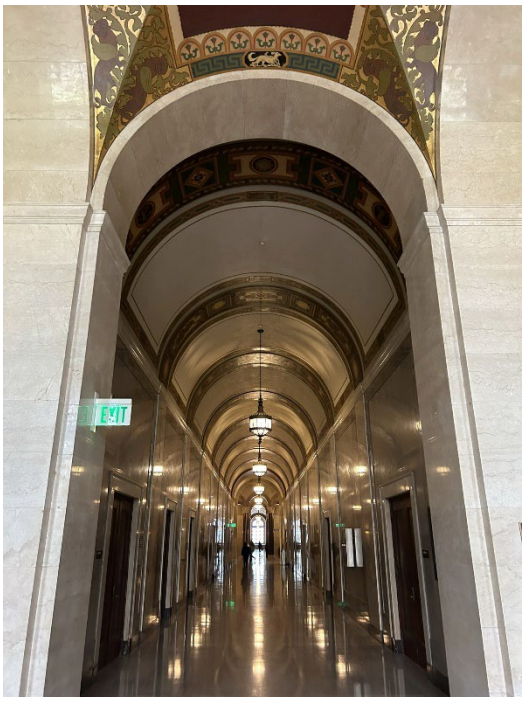

Photo 14 Interior, City Council Chambers, view southwest

Photo 15 Interior, stairs from second floor to third floor at end of north wing, view northeast

Photo 16 Interior, twenty-seventh floor wall inscription and ceiling decoration, view southeast