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

Historic name: King Edward Hotel DRAFT
Other names/site number: _____
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: 117-131 East 5th Street, 455 South Los Angeles Street
City or town: Los Angeles State: CA 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Not For Publication: ☐ Vicinity: ☐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

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:	X
Public – Local	
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
		sites
		structures
		objects
1		Total

Number of contributing resources previously listed in the National Register _____

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/hotel and
COMMERCE/TRADE/restaurant
COMMERCE/TRADE/specialty stores

Current Functions
(Enter categories from instructions.)
DOMESTIC/multiple dwelling
COMMERCE/TRADE/specialty stores

7. Description

Architectural Classification
(Enter categories from instructions.)
_LATE 19TH AND 20TH CENTURY REVIVALS
___Beaux Arts_____
_____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _

FOUNDATION: concrete_
WALLS: brick, terra cotta_
ROOF: asphalt_
OTHER: steel and stained-glass marquee, fixed steel windows, double-hung wood and vinyl windows_

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

Located at the northwest corner of S. Los Angeles Street and E. Fifth Street in downtown Los Angeles, the King Edward Hotel is a Beaux Arts style commercial building constructed in 1905. It is located within the southern boundary of the Fifth Street-Main Street Commercial Historic District, of which it is a contributor. The district is determined eligible for the National Register of Historic Places and is currently listed on the California Register of Historic Places. The building's alley-facing (west) elevation is on the historically significant Werdin Place, also known as Indian Alley. This L-shaped building has a steel beam and structural clay tile construction and is clad in tan-colored, unglazed brick. The building is six stories in height, plus basement, with a heavy projected cornice with oversized, block dentil brackets and a frieze of protruding brick dentil, and egg-and-dart stone molding. The roof is low sloped, containing several ventilation turrets, an elevator, and stair bulkhead. All materials were said to be sourced in Los Angeles.[1]

Narrative Description

South Elevation

There are two street-facing elevations. The E. Fifth Street (south) elevation is five bays wide. The bays are arranged in an alternating two window, three window sequence with a vertical, protruding, brick pattern between each bay creating the impression of pilasters. Most of the original, wooden, double-hung, one-over-one windows remain. Historically, the ground floor – hotel lobby, restaurant, and dining room – occupied the first three westernmost bays; the other two bays were occupied by three small retail shops. Between 1921 and 1923, the hotel restaurant and dining room were sectioned off and turned into two small retail spaces.

The lobby entrance is located in the middle of the second westernmost bay. The 1914 iron and stained-glass canopy hangs over the recessed entrance; above it is an ornate crosshead with corbels. Both entrance doors are glass over one panel, metal clad, oversized double doors; there is a large, single-pane transom window. The retail storefronts have been altered over the years. The hotel lobby retains its original plate glass windows and prismatic glass tile transoms. The

[1] Los Angeles Times, "The King Edward Hotel," V24.

easternmost two storefronts retain their original prismatic glass tile transoms. Most of the remaining prismatic glass tile transoms have a small horizontal pivot window.

The ground floor exterior brick masonry is covered with a metal skin, likely cast iron, with ornamental elements, including spandrel beam, rope molding, and recessed panel piers and bulkheads. On the bottom of the pier of the westernmost bay, there is a cornerstone reading – JOHN PARKINSON ARCHITECT. The small neighborhood bar called the "King Eddy Saloon" occupies part of the forth and all of the fifth bays; its main entrance is recessed with a metal awning and there is an entrance to a very small bottle shop with a commercial glass door and a security door with a heavy galvanized metal screen.

On the second, third, and six floors, there is a stringcourse of brick molding. Recessed brick lines create the impression of radiating flat arches over the windows of the second story. On the second and sixth stories, some horizontal brick layers are recessed creating the impression of large lighter-colored bands cut by thinner dark ones. On the mezzanine level, (roughly in the middle of the elevation) KING EDWARD HOTEL is spelled out in large raised letters.

East Elevation

The S. Los Angeles Street (east) elevation is three bays wide. The bays are arranged in an alternating one window, two window sequence with a vertical, protruding, brick pattern at each end creating the impression of rectangular quoins. Most of the original, wooden, double-hung, one-over-one windows remain. On the ground floor, the King Eddy Saloon occupies almost all of the three bays. Part of the northernmost bay contains a recessed service entrance with a six-panel door and a security door with a heavy galvanized metal screen; its transom is covered with plywood. The southernmost bay is occupied by a small, vertical, neon sign reading – KING EDDY SALOON – and a service entrance with a six-panel door and a security door with a heavy galvanized metal screen. In 1923, all the plate glass was removed and the openings walled in.

The original prismatic glass tile transoms with small horizontal pivot windows remain; they are painted black. The ground floor exterior brick masonry is covered with metal skin, likely cast iron, with ornamental elements, including spandrel beam, rope molding, and recessed panel piers and bulkheads. Near the recessed service entrance reads – JOHN PARKINSON PROPERTY – in brass letters embedded in the sidewalk.

On the second, third, and six floors, the stringcourse of brick molding carries over from the E. Fifth Street elevation. Recessed brick lines create the impression of radiating flat arches over the windows of the second story. On the second and sixth stories, some horizontal brick layers are recessed, creating the impression of large lighter-colored bands cut by thinner dark ones. The second bay retains the original metal fire escape; in 1955 the cornice was cut so the fire escape could extend directly to the roof.

North Elevation

The north elevation faces a two-story building. Since the hotel was designed to have only outside rooms, the floors above the mezzanine are set back with evenly-spaced single windows; most of the original, wooden, double-hung, one-over-one windows remain. The structural clay tile is glazed and exposed. At the northeast corner of the L projection is a large red brick chimney with the red brick continuing to cover the entire northern side of the projection. A painted ghost sign at the roofline reads – KING EDWARD HOTEL ABSOLUTELY FIREPROOF.

West Elevation

The west elevation faces Werdin Place, also known as Indian Alley. The ground floor contains three unevenly-spaced arched window openings and two large openings that have mostly been filled-in with red brick; one opening contains a large window, the other contains a metal roll-up fire door and a small window. The three windows appear to be vinyl.

The west elevation is arranged in six bays. The bay's irregular arrangement is due to the functional aspect of the hotel. From the north, the first bay is one window wide, the second bay is three windows wide, the third bay is one window wide, the fourth bay is two windows wide, the fifth bay is one window wide, and the sixth bay is one window wide. The window sizes are also irregular. Most of the original, wooden, double-hung, one-over-one windows remain. The window openings on floors one through four are arched; the sixth floor's openings are not arched. The first quarter of the elevation is rusticated brick; the rest is clad in tan-colored, unglazed brick. All of the ornamentation that adorns the E. Fifth Street (south) elevation can be seen on the north elevation, with the exception of the protruding brick pilasters and the recessed brick line radiating arches.

Interior

The hotel has 150 guest rooms, some with private baths. The guest room floors were renovated in 2018-2019. The double-height lobby retains most of its historic fabric. The lobby retains its multi-colored mosaic tile floor, Scagliola marble columns reaching floor to ceiling with large capitals, crown molding with corbels, marble wainscoting, dark Egyptian marble counter, arched wall niches framed in marble and topped with molding, a large molded-plaster mantel clock, Juliet balcony, marble mythical fish wall fountain, the original hotel safe, the wooden key/message wall cabinet, marble and metal console table, and one of the original wooden elevators with brass doors. Over both elevator doors are original stained glass arched transoms behind plywood. The original garden-themed murals in the arched wall niches have been painted over. (See Figure 3) Parkinson's hometown flower, the Red Rose of Lancaster, can be found throughout the lobby.

The mezzanine woman's balcony was added in 1925. (See Figure 4) The banister and newels are cast iron; the handrails are made of wood and the risers and treads are carpeted. The small wood-

and-glass partitioned space behind the mezzanine stairs was likely added at the same time; the space was likely used for women traveling alone to discretely check-in to the hotel.

Interior – King Eddy Saloon

The King Eddy Saloon at 129-131 E. Fifth Street is at the northwest corner of E. Fifth and S. Los Angeles Streets. The storefront at 131 has been continuously associated with the sale of drink and food since 1921. The interior has been remodeled through the years. In 1923, 131's large plate glass windows were removed and the openings closed. A building permit from 1933 shows the current concrete stairs, which provided direct basement access from the rear of the bar. In approximately 1960, the wall between 131 and 129 was removed, combining the two storefronts. The King Eddy Saloon's defining feature is its large, circa 1960, horseshoe-shaped bar.

Interior – Basement

About two-thirds of the basement was dedicated to the running of the hotel; it is currently used as storage. Some remnants of that period remain- wooden shelves labeled "towels," "face clothes," and "bed sheets," painted wall signage, wooden doors, marble wainscoting, freight elevators, and boilers.

The easternmost one-third of the basement still functions as storage; rooms roughly matching the footprints of the storefronts above are separated by walls of structural clay tile. A small room at the northernmost side under 127 E. Fifth Street appears to have been a men's restroom. Graffiti from 1905 to the 1930s is written in lead and grease pencil on the walls; the messages and responses are mostly sexual, both heterosexual and homosexual, and the language reflects the period. The drawings depict women in period dress and hairstyles. There are four distinct drawings which depict people from the early 1900s period, including a Chinese man with a queue hairstyle. In addition, a man named "Willie Garing," wrote his initials on the wall multiple times throughout the period. Off this small room is a stairway that appears to lead to 127 E. Fifth Street; it has been sealed at both openings. Missing structural clay tiles reveal period artifacts and debris from 1932. The small room's graffiti and stairway are recent discoveries and need further study.

The large room under 129-131 E. Fifth Street contains a small room and a restroom on the northernmost wall. The remnants of a kitchen (likely installed in the early 1920s) are along the easternmost wall, along with a large steel stove hood, food preparation spaces, a cold room, and a freight elevator. There appears to have once been a, roughly, ten-foot wooden stage at the southeast corner; the depth of the stage has been modified over the years. Found under the stage were sewing needles, bobbin, thread, thread puller, and thimbles that appear to be of the time.

Most of the walls, structural posts, and ceiling appear to have once been completely covered with a painted mural; water has damaged much of the mural and some of it has been painted over. The mural is painted in the German Expressionist style. Each element in the mural has heavy black outline; the mural uses the colors green, brown, yellow, red, and blue. The murals on the

southernmost and northernmost walls, structural posts, and ceiling contain pastoral scenes of trees, bushes, hills, houses, and clear skies; the houses are reminiscent of multistoried Bavarian houses and the landscape is suggestive of Dr. Seuss illustrations.

The westernmost wall and the kitchen wooden partition wall contains the best-preserved part of the mural; it is a ratskeller motif with a pattern of wooden-barrel beer kegs housed in cracking, plaster-covered, arched niches with foamy mugs of beer sitting on wooden stools under each tap. The paint colors, the flat look, and the German Expressionist style strongly suggest that the mural was likely painted in the 1920s, and the artist was likely a theater/film scenic artist or art designer.

Historical Analysis

In 2016, SurveyLA found the King Edward Hotel eligible for local, state, and national register as an individual resource under Criteria A and C. Under Criteria A, SurveyLA found the building to be significant as the long-term location of the King Eddy Saloon, a business important to the commercial identity and prohibition history of Downtown Los Angeles; the bar has been continuously run since 1933 under different names at this location.[2] Under Criteria C, SurveyLA found the building to be an excellent example of Beaux Arts commercial architecture in Downtown Los Angeles, and a work of noted Los Angeles architects Parkinson and Bergstrom. Under Criteria A and C, SurveyLA found the building to be an excellent example of an early 20th century hotel in Downtown Los Angeles, exhibiting essential characteristics of the property type, and reflecting early patterns of commercial development in Los Angeles' central business district.

In 2007, the Fifth Street-Main Street Commercial Historic District was evaluated in 2007 as part of the Section 106 review process. The district was found to be eligible for National Register under Criteria A and C. The King Edward Hotel is listed as a contributor to the district and listed on the California Register of Historic Places.[3]

In 1976, the Los Angeles Natural History Museum prepared a DPR for the King Edward Hotel. The DPR found it eligible for National Register and stated that it remains a distinctive and well-preserved edifice.[4]

On May 7, 2020, the City of Los Angeles' Cultural Heritage Commission voted unanimously recommending the King Edward Hotel be designated a Historic-Cultural Monument under Criteria A and C. The recommendation is pending the City Council's official designation.

[2] City of Los Angeles, "Central City Individual Resources – 09/02/16," 10-11.
[3] City of Los Angeles, "Central City: Historic Districts, Planning Districts and Multi-Property Resources – 09/02/16," 6.
[4] Sitton and Smith, "King Edward Hotel DPR."

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
COMMERCE
SOCIAL HISTORY

Period of Significance
1905

Significant Dates
1905
1933

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

Cultural Affiliation
N/A

Architect/Builder
Parkinson, John

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.)

The King Edward Hotel is eligible under Criteria A at the local level due to its association with events that have made a significant contribution to the broad patterns of our history. The King Edward Hotel is an excellent example of an early 20th century hotel in Downtown Los Angeles, exhibiting essential characteristics of the property type, and reflecting early patterns of commercial development in Los Angeles' central business district. The King Eddy Saloon is significant as the long-term location of the King Eddy Saloon, a business important to the commercial identity and prohibition history of Downtown Los Angeles; the bar has been continuously run since 1933 under different names at this location.

The King Edward Hotel is also eligible under Criteria C at the local level in the context of architecture as an early example of a Beaux Arts commercial building, and as a remarkable work of master architect, John Parkinson.[5] The King Edward Hotel was designed and built in 1905 by John Parkinson. The building reflects Parkinson's personal history. It is the only known building where three generations of Parkinsons had a hand in designing.

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

Commercial Development: Hotels

The King Edward Hotel is located at the eastern edge of downtown Los Angeles and the western edge of Central City East. The downtown area where the building is located is generally associated with the Historic Core and the Fifth Street-Main Street Commercial Historic District. Central City East includes the Fifth Street Single-Room Occupancy Hotel Historic District, the Skid Row Single-Room Occupancy Hotel Historic District, and the Wholesale and Toy District. The King Edward Hotel, being on the edge of two very distinct areas, has been heavily influenced by each place's history and evolving cultural fabric.

After 1895, downtown Los Angeles hotel construction was inspired by two passenger rail depots that served transcontinental routes. A third transcontinental depot was added in 1900 that served the San Pedro, Los Angeles, and Salt Lake Railroad, which would eventually become part of the Union Pacific system.[6]

During this time, the migration west to California was mainly for jobs in seasonal labor, and the soon-to-be bourgeoning work in the automobile manufacturing industry and film industry. California was also a destination for salesmen, businessmen, and tourists. Anyone coming into

[5] City of Los Angeles, "Central City Individual Resources – 09/02/16," 10.
[6] Prosser, "Context: Commercial Development, 1859-1980; Theme: Hotels, 1870-1980," 9.

Los Angeles via train, almost always had to arrive first at the Arcade Depot at Alameda Street and E. Fifth Street in Central City East. Central City East was a unique "base of operations" for workers and tourists because it had a diverse range of housing, social services, and transit options.[7]

Real estate developers and newspaper men painted a "moral and racial purity" image of Los Angeles.[8] Los Angeles was advertised as having magical outdoors with flowering and fruit-filled trees, a perfect temperature, plentiful and good-paying jobs, and most of all – opportunity. This manufactured image ultimately lead to a significant population growth every year.

The pre-1895 lodging houses were known less for their quality and more for the owner's and operator's décor and personality. After 1895, in response to the increasing amount of rail travelers, the downtown hotel became larger and taller and took on a luxuriousness that either catered to businessmen or served as a respectable family hostelry.[9] New construction technology allowed for taller buildings with the use of steel and concrete or terra cotta and hollow tile framing instead of wood framing.[10] The Beaux Arts style, which was associated with large commercial buildings on the East Coast, was the favored style with these new hotels.[11] The new hotels also incorporated advances in the technologies of comfort and convenience, such as electricity, telephones, steam heat, proper ventilation, and perhaps the biggest convenience in tall buildings – the elevator.

The new hotels evolved into a business type by using marketing to boast of these new advancements. They played a prominent role in local commerce as many of the hotels used part of their first floor as a lobby and part leased to commercial business for the pedestrian public.[12] The new hotel also offered spaces for social activities. They had private dining rooms and ball rooms to hold events, once only held in homes, churches, or social clubs.[13]

The oldest example of this new commercial hotel is the Van Nuys Hotel (now Barclay Hotel) on Fourth and Main Streets; it was designed by Morgan & Walls in 1896. Its Beaux Arts style accentuated the vertical nature of the building. Its density allowed for a spacious lobby and stairway, a dining room, and a bar that was accessible to the public. The Van Nuys Hotel was also the first to feature electricity and telephones in every room.[14]

In the early 1900s, the Los Angeles Times contained a semi-regular column titled "Fifth and Los Angeles Street." The column charted new development in the area of E. Fifth and Los Angeles Streets. In 1902, wealthy banker and real estate investor, Victor Ponet, and architect John Parkinson each bought parcels of land to redevelop on the east and west sides, respectively, of E.

[7] Spivack, "Community Redevelopment Agency (CRA)," accessed February 22, 2019, https://www.scribd.com/document/59101874/History-of-Skid-Row.
[8] Buntin, *L.A. Noir*, 12.
[9] Prosser, 9.
[10] Ibid, 10.
[11] Wallach et al, *Images of America: Historic Hotels of Los Angeles and* Hollywood, 9; Prosser, 9.
[12] Prosser, 42.
[13] Ibid, 12.
[14] Ibid, 32-33.

Fifth and Los Angeles Streets. [15] The King Edward Hotel was the first to redevelop the area of E. Fifth Street and Los Angeles Street. At the time, Los Angeles Street was still unpaved. Ponet and Parkinson petitioned the City Council to have it paved.[16]

The Pacific Electric Railway sparked a new construction boom when it planned and built its main headquarters and terminal for the Pacific Electric Red Car Lines at Sixth and Main Streets in 1905. These lines serviced downtown and provided connections east and south of downtown, most notably to the Glendale Line. It effectively forced the city's business district, mostly centered at Second and Spring Streets, to move its center to Sixth and Main Streets.[17] Several hotels, including the King Edward Hotel, offered horse-drawn carriage, and later autobus, transit to and from stations.[18]

The streetcar and interurban systems helped individual districts to form naturally – office structures catering mainly to banking and finance developed on S. Spring Street, department stores and theatres formed on S. Broadway Street, and, due to its proximity to the depots, S. Main Street, Los Angeles Street, and Fifth Street became the hotel district. [19]

By 1905, construction on the King Edward Hotel and Alexandria Hotel was well under way. With the construction and success of this new brand of luxurious hotel, only two blocks apart, the surrounding area steadily flourished with new and repurposed commercial and hotel buildings. In 1910, across from the King Edward Hotel to the south, the six-story, 215-room, Arthur Rolland Kelly-designed Baltimore Hotel was built.[20] The two hotels were joined by the Rosslyn Hotel in 1914, just one block away. The Rosslyn Hotel was considerably taller and bigger at 12 stories and 750 rooms. Development slowed during World War I; however, by 1923 the Rosslyn Hotel Annex was built across from the original hotel. Both Rosslyn Hotels accounted for 1100 rooms and 800 baths.[21] The Cecil Hotel was built a year later in 1924 at Seventh and Main Streets. Four out of six of these new hotels were designed by John Parkinson and/or Parkinson & Bergstrom and/or Parkinson & Parkinson, the Baltimore Hotel and the Cecil Hotel being the exceptions. These hotels played a fundamental role in the way tourists envisioned and experienced Los Angeles. Potential hotel guests came to downtown Los Angeles from the east; the new hotel business signs all faced east.[22] The City of Los Angeles even used the existence and the attributes of these hotels in their promotional tourist brochures.[23]

[15] Los Angeles Times, "Among Real Estate Owners and Dealers," A1.
[16] Los Angeles Herald, "Ask for Paving on South Los Angeles," Vol 34, No 54.
[17] ERHA, "Pacific Electric: Main Street Station," accessed March 28, 2019, http://www.erha.org/pelines/penmss.htm; Los Angeles Times, "New Attorney For Santa Fe: Terminal Needed," A1.
[18] The Huntington Library, Southern California Edison Photographs and Negatives, "The King Edward Hotel automobile bus," accessed March 23, 2019, https://hdl.huntington.org/digital/collection/p16003coll2/id/12226/.
[19] Prosser, 10.
[20] Los Angeles Times, "The New Baltimore: Six-story Hotel at Fifth and Los Angeles to Cost Nearly Two Hundred Thousand," *Los Angeles Times* (June 6 1909): V24.
[21] Prosser, 33.
[22] Spivack, 5.
[23] Kendrick, Megan, "Stay in L.A.: Hotels and the Representation of Urban Public Spaces in Los Angeles, 1880s-1950s," accessed April 3, 2019, http://digitallibrary.usc.edu/cdm/compoundobject/collection/p15799coll127/id/156635/rec/1.

In 1919, the Union Stage Depot opened at the northeast side of Fifth and Los Angeles Streets, diagonally across the street from the King Edward Hotel. The depot had six lines running plus touring buses that went to the Mexican border, Imperial Valley, Arizona, San Francisco, and the San Bernardino "mountain camps."[24]

During this time, there was also a working-class hotel construction boom. The railroads had helped increase downtown's transient agricultural laborer, railroad, and construction population. This new population of primarily single men doing seasonal work needed hotel lodgings.[25] These new class of hotels were located close to the King Edward Hotel; Los Angeles Street became a dividing line between the bourgeoning central business district to the west, and the seasonal labor/working-class area to the east. These new accommodations were generally affordable to build because of their wood frame construction. They had little to no common areas and less bathrooms for each patron. They did not have elevators, but they did have retail space on the first floor. These hotels are commonly referred to as Single Room Occupancy (SRO) Hotels.[26] These hotels were built for those with a modest income and no intention to settle in Los Angeles permanently. They were more likely to offer rooms by the week or by the month. Although all hotels would offer their rooms by the week and month as well as by the day, by the 1920s the introduction of the apartment house would cause hotel living to become more associated with these working-class establishments.[27]

The early 1920s brought a series of problems for the once new and luxurious downtown hotel district. Firstly, even though the streetcar lines connecting the stations were still heavily patronized, the introduction of the automobile made the hotel patron less reliant on needing to be close to stations. Secondly, because the downtown hotel did not have private bathrooms in every room, these hotels were now considered obsolete. The King Edward Hotel did try to make up for the lack of private bathrooms by installing bathtubs in some rooms and more shower-rooms on every floor but it was still not enough to change the new belief that regardless of how ornate the shared shower or toilet rooms were, they were now considered "second-class." Even the opulent and celebrated Alexandria Hotel fell into that category, as it only had 200 bathrooms for its 360 guest rooms.[28] Thirdly, competition from newer hotels like the 1923 Biltmore Hotel on Fifth and Grand Streets, to the west of the King Edward Hotel, proved to be insurmountable. When it opened, the Biltmore Hotel had 1500 guest rooms, each with a private bathroom, and 70,000 square feet of meeting and banquet space.[29] As money was being raised to build the Biltmore Hotel, Los Angeles was chided as being "far behind" other cities in hotel development.[30]
To the west of the Biltmore Hotel came the Milner Hotel in 1923, and then, in 1927, the Mayflower Hotel opened.[31] It was the Biltmore Hotel though that introduced Los Angeles to the metropolitan culmination in convention travel – food, housing, and meeting rooms all in one place.[32]

[24] Los Angeles Herald, "New Stage Depot Now Open," Vol 44, No. 279.
[25] Spivack, 2.
[26] Prosser, 44.
[27] Ibid, 14.
[28] Ibid, 12-13.
[29] Los Angeles Times, "Thousand See New Hostelry: Vast Throngs of Visitors at Biltmore," I4.
[30] Los Angeles Times, "Built the Biltmore," I14.
[31] Prosser, 38.

Trains and trolleys by now had vastly expanded people's ability to travel out from downtown. The Pacific Electric tracks alone tied Los Angeles to cities and pleasure resorts in an area of more than sixty miles. The trains stimulated the spread of suburbs and energized new developments.[33] In 1920, Los Angeles had surpassed San Francisco as the largest city in California. By 1922, the city's population grew to 600,000. Despite this population boom, the downtown central business district still experienced a decline of tourists, residents, and, eventually, shopkeepers.

With the addition of these new hotels to the west, the once convenient and respectable hotel district became increasingly obsolete, and the line between them and the purpose-built, working-class hotel became increasingly blurred. Ironically, it was the Parkinson & Parkinson-designed Union Station in the mid to late 1930s which consolidated all passenger service and effectively cut-off E. Fifth Street from its original position as being a convenient area for rail travelers. The hotels on Fifth Street, Main Street, and Los Angeles Street were hit hard.[34]

Although the King Edward Hotel and area hotels were hit by the loss of tourism, the traveling worker and the businessmen needed affordable and flexible hotels. Many downtown hotels turned into residential hotels. In the 1920s, when hotels in the area competed with the rise of apartments, the hotels essentially became a kind of apartment that could be rented out for weeks or months. What the area gained was a culture and identity which still flourishes.

Hotels like the King Edward Hotel were slowly shifting over to being affiliated with SROs. In the 1930s, Central City East became an "ideal resting place" during the Great Depression because of the well-established housing, social services, and transit options.[35] During World War II, many military personnel came through the area on their way out to the Pacific. The United Service Organization (USO), which provided entertainment and social facilities, was located in what is now called Skid Row; the widely accepted boundary of Skid Row is Third Street and Seventh Street to the north and south, and Alameda Street and Main Street to the east and west. When soldiers came back from the war, some settled in Skid Row. The SROs catered to the lowest levels of income, the elderly, people with medical conditions, and long-term substance abusers.[36]

In the 1950s and 1960s, more than half of the SRO rooms in the area were determined "seismically deficient." Most were demolished; an action which displaced many people to the streets of Skid Row. The city went from 15,000 units in the mid-1960s to 7,500 units by the early 1970s. This was coupled with the total demolition of Bunker Hill, which had also been serving a similar purpose providing low-income housing. As a result, those people ended up in Skid Row, on the street, or displaced throughout the city.[37]

[32] Kendrick, 224.
[33] Lillard, Richard G, "Turning Points," *Los Angeles 1781-1981* (August 31, 1980): 56.
[34] Prosser, 20; Los Angeles Times, "New Union Station Sketched," A3.
[35] Spivack 3.
[36] Ibid, 5.
[37] Ibid, 5-6.

Around this time, the image of the commercial hotel centered around the automobile. In the 1950s, the underground parking garage under the hotel was realized. As the decades passed, new commercial hotels were built east of the Biltmore Hotel, closer to the 110 freeway. Some hotel new-builds took advantage of the newly razed and level ground of Bunker Hill. The new hotel became a one-stop shop for everything – lodging, convention-like accommodations, dining, entertainment, and shopping – creating a "sense of security" for the hotel guest.[38]

Instead of demolishing all of Skid Row, which many cities were doing at the time, in 1975, the City of Los Angeles created the Redevelopment Plan. Its first goal was to create mechanisms to stabilize the housing in the area. It included a model of acquiring existing SROs, rehabilitating them, and then selling them to non-profit organizations. The Ross Hotel and the Panama Hotel were among the first SROs to be acquired and rehabilitated. The issue which persisted though was getting private owners of SRO hotels to follow this model in order to maintain and operate a quality building. The Community Redevelopment Agency (CRA) created the Single Room Occupancy Housing Corporation to do just this. To manage social services, the city took the most dangerous and notorious SROs in Los Angeles and converted them into the Weingart Center, starting with the old El Rey Hotel at San Pedro and Sixth Streets. The Weingart Center is now one of the most important centers for health and human services.[39]

Downtown Los Angeles and the business district has experienced a major revitalization in the late 20th century and into the 21st century. There is an issue now of how to sustain that revitalization to the west while also continuing to build up the quality-of-life for the low-income population of Skid Row.[40] Non-profit organizations have continued to adopt the original 1975 model to rehabilitate the area's historic buildings, and run quality housing under effective management. Many of the once-commercial-hotels on Fifth Street are now low-income apartments and SROs. In 2018, AIDS Healthcare Foundation (AHF) purchased three residential hotels in the Skid Row area, including the King Edward Hotel, the Baltimore Hotel, and the nearby Madison Hotel on Seventh Street under the foundation's new housing arm called, the Healthy Housing Foundation.[41] Other low-income units and SROs for transitioning homeless people exist at the Rosslyn Annex and the Alexandria Hotel. These hotels have played a crucial role in the development of Los Angeles and they continue to play an active and vital role in Downtown Los Angeles.

Commercial Development: King Eddy Saloon and Prohibition

The King Eddy Saloon is located on the northwest corner of E. Fifth and Los Angeles Streets, as part of the King Edward Hotel's ground level storefronts at 129-131 E. Fifth Street. The King Eddy Saloon, under different variations of its name, has been in continuous operation at that site since 1933, and likely earlier as a semi-secret bar shortly after the Volstead Act took effect in 1920. It is significant as a long-serving neighborhood bar and as a social and commercial

[38] Prosser, 77.
[39] Spivack, 8.
[40] Spivack, 11.
[41] Smith, Doug, "Historic King Edward Hotel to Get Makeover as Single-Room Occupancy for Homeless People," *Los Angeles Times Online.*

establishment that has long held a central, and sometimes critical, role in the changing and evolving cultural fabric and history of the area. The King Eddy Saloon is a long-term cultural and social landmark of the Downtown and Central City East areas of Los Angeles, and its name and legend are far-reaching and serve as a tourist destination and icon of Los Angeles culture. Its legend as a prohibition bar is pervasive and far reaching as it has become a tourist destination and an icon of Los Angeles' authentic character.

Since at least 1888, there has been a hotel and storefronts on the site where the King Edward Hotel/King Eddy Salon is today. There has been a saloon with a liquor license there as early as 1889.[42]

When the King Edward Hotel opened in 1906, the storefront at 127 E. Fifth Street was immediately leased by well-known saloon owner and wholesale liquor salesman, D.B. Jerrue and his partner W.H Hevren. They called their saloon the "King Edward Bar." Its motto was – "The Whiskies we sell are all very good, and our Anheuser Busch is right from the wood."[43]

Jerrue was President of the lobbyist group, the Liquor Dealers' Protective Association, Vice President and General Manager of the Mathie Brewing Co, owned saloons in Los Angeles and Catalina Island, and was a liquor wholesaler and retailer. He also dabbled in grape growing for brandy and wine. He was what the newspapers and prohibitionists called – a "liquor man." [44]

Jerrue owned saloons in Los Angeles since at least 1890 near El Pueblo de Los Angeles. It appears he ran "respectable" saloons, and obeyed the various and increasingly stringent liquor laws through the years. Jerrue left Los Angeles and the King Edward Bar in 1914 for the Anaheim Brewing Company in Anaheim.

Hevren and his partner, Clarence D. Richardson, took over the King Edward Bar from Jerrue. Hevren appears to be more associated with knowing how to run less-respectable establishments. Hevren's bar in Avalon, Catalina would lose $10,000 worth of liquor stock in a fire,[45] and during prohibition, Hevren would be arrested for running a gambling den in Avalon.

The management of the King Edward Hotel and the owners of the King Edward Bar had prior business relationships. Richardson, along with Jerrue, and soon-to-be King Edward Hotel manager, Edward Dunham, incorporated the Avalon Hotel Association.[46] In 1909, Dunham and Walter E. Smith bought the lease for the King Edward Hotel. Dunham was associated with the Los Angeles hotel business "since the days of the old Pico House" and had opened the Hotel Nadeau. Dunham and Smith held the hotel's lease until a large interest was bought by hotel man and future politician Thomas L. Dodge in 1920.[47]

[42] Los Angeles Herald, "News," Vol 33, No 55.
[43] California State Federation of Labor, "Advertisement," 62.
[44] Los Angeles Times, "Liquor Men Organize," 14.
[45] San Pedro News Pilot, "Will Avalon be Rebuilt? Is Question," Vol 3, No 51.
[46] Los Angeles Herald, "Incorporations," Vol 32, Number 244.
[47] Los Angeles Times, "King Edward Hotel," V4.

In the early 1900s and into the 1920s, the intersection of E. Fifth and Los Angeles Streets was crowded with foot traffic from the Arcade Depot and its rail line which ran up Fifth Street, along with the Pacific Electric Depot at Sixth and Main Streets. This and new development brought an eclectic mix of people, including tourists, businessmen, wholesalers, seasonal workers, and street performers.

The empty lots and wide sidewalks were a magnet for "barking peddlers of phony jewelry and jejune junk," gamblers playing "cane-and-ring" and rack games, socialists, snake shows, vaudeville performances, and medicine peddlers like the "Great Fer-Don."[48] Prohibitionists and preachers pulled their "Gospel Wagon" into the empty lot across from the King Edward Hotel and would rail against the "accursed dispenser of misery, enemy of health and robber of pockets, the iniquitous saloon."[49] The patrons at the King Edward Bar were known to spill out onto the street and heckle when this occurred.

A manufactured image of plentifulness and opportunity ultimately caused Los Angeles' population to grow considerably each year. A new population attracted by the "agricultural Garden of Eden,"[50] came to find out that the cost of living was high, and that most of the jobs were seasonal. The new transient population, predominantly made up of single men, attracted new services that catered to lodging, entertainment in the form of saloons, restaurants, taxi halls, brothels, and social clubs, and utilitarian needs like small shops for dry goods and laundry.[51] These people and these places created a neighborhood.

Prohibitionists slowly chipped away at Los Angeles' saloons – in 1890, an ordinance outlawed the sale of liquor on Sundays;[52] the early/mid 1900s brought "saloon zones," which limited the number of saloons and segregated an area solely for drinking; the early 1900s and into prohibition brought heavy taxes placed on saloons and wholesale liquor dealers in the form of monthly license fees, and the introduction of different classes of licenses and subsequent fees for the liquor industry.[53] Prohibitionists also attacked the secrecy aspect of most saloons. The Los Angeles Times reported on various saloon violations, including patrons using private rooms, boxes, booths, and cellars to hide the act of drinking and entertainment. It was also reported that patrons were using side and rear saloon entrances, and special knocks to gain entry. These behaviors would all become hallmarks of prohibition.[54]

1917 marked the beginning of prohibition when California voted to go partially dry. As a result, Hevren and Richardson were forced to close the King Edward Bar in 1918. It is likely that they were storing liquor in the basement under the bar, but it is unclear if they continued to sell liquor from that location. The stairs that lead from the bar to the basement were most likely closed-up when prohibition ended; a newspaper dated from 1932 was found among the period debris in the

[48] Los Angeles Herald, "Claims Men Are Fakers: Five Arrested in Conducting Games," 3.
[49] Los Angeles Times, "No Disorder: At Los Angeles Street Prohibition Stump Meeting, but Crowd was Next to Adam," I11.
[50] Rose, "'Dry' Los Angeles and Its Liquor Problems in 1924," 52.
[51] Spivack, 2.
[52] Los Angeles Times, "The Police Commission: Steps Taken to Enforce Sunday Closing," 8.
[53] Los Angeles Herald, "Liquor Dealers Will Rejoice Over Victory," Vol 28, No 348; Los Angeles Herald, "Enforce License Act: Mayor Orders Arrest of Liquor Dealers," Vol 30, No 226.
[54] Los Angeles Times, "Some were Open: Saloons that Dispensed Liquid Refreshments Yesterday," 8.

stairwell. After the bar closed in 1918, 127 E. Fifth Street became a barbershop, and a cigar manufacturer and retailer; barbershops and cigar retailers were associated with the selling of illegal liquor during prohibition. The Volstead Act was implemented in 1920.

During the early days of prohibition, it was argued that "if the saloon had been altogether evil, there would be no need for a substitute." Op-eds in the newspapers yearned for the "normalness" which the saloon provided – any class of man could get the same drink, have a cheap but good meal, feel the comradery and even-class of its patrons, and take part in the spirit of democracy from social clubs and strangers. In the saloon, "the workingman could 'shake out his heart.'"[55]

In 1921, Ernest Vierke, a former saloon and liquor man, and his partner, A.M. Miller, opened a soda parlor in the storefront at 131 E. Fifth Street; this was the first food and drink establishment in that location. Vierke was a German-born immigrant who came to Los Angeles in the 1900s by way of Massachusetts. He was very proud of his German heritage, involving himself in German-American singing and social clubs.[56] Vierke stated his occupation as a barber on the U.S. Census; however, the city directories stated that he owned soda parlors.

While soda parlors had become a regular treat before or after a show on Broadway (and popular with women), some also became a front for selling bootleg liquor. Many soda parlors in the vicinity of the King Edward Hotel were raided and people were arrested for buying bootleg liquor at the intersection of E. Fifth and Los Angeles Streets. There is no known record of Vierke's soda parlor being raided.[57]

Vierke owned saloons in Los Angeles dating back to the 1890s. Before prohibition, he and A.H. Tepper owned the Schlitz Buffet and Saloon one block from the King Edward Hotel at E. Fifth and Main Streets. They heavily advertised their saloon through newspapers and postcards, and gave away ceramic beer steins with the image of Vierke and Tepper proudly posing with their beer barrels.[58]

Interestingly, there are no known advertisements for the soda parlor at 131 E. Fifth Street. And, suspiciously, in 1923 Vierke pulled a building permit to remove all the large plate glass windows and fill in the openings with wood and plaster, leaving the soda parlor storefront on a busy downtown corner with no windows.

In the basement under 129-131 E. Fifth Street are the remnants of a commercial kitchen with a cold room and freight elevator. There is also a portion of a stage. A German-inspired, colorful mural once completely covered the walls, structural posts, and ceiling. The mural is German ratskeller themed – Bavarian-style houses, wood barrel beer kegs, foamy mugs of beers, and arches with cracking stucco and brick underneath. It seems likely that Vierke created this

[55] Los Angeles Times, "After the Saloon—What?" III22.
[56] Los Angeles Herald, "Forty Clubs to Sing at L.A. Saengerfest," Vol 41, No 219.
[57] Los Angeles Times, "Seven Operators of 'Soft Drink' Parlors Jailed," 14.
[58] SkyscraperPage Forum, "The Schlitz Buffet," accessed April 12, 2019, https://forum.skyscraperpage.com/showthread.php?t=170279&page=2133.

basement restaurant and entertainment space since the mural appears to date to the 1920s and is German-themed. The mural, dated by a graffiti expert, animation historian and backdrop/set designer, needs more study.

The only known, first-hand knowledge of the King Edward Hotel speakeasy is by American author, John Fante. While living in Depression-era Los Angeles, he wrote about his experience in the "King Edward Cellar" in his novel, *Ask the Dust*.

> So down to Main Street and to Fifth Street, to the long dark bars, to the King Edward Cellar, and there a girl with yellow hair and sickness in her smile…. So your name is Jean,' I said. 'Well, well, well, a pretty name.' We'll dance…. One drink, two drinks, three drinks. What's that you're drinking, Jean? I tasted it, that brownish stuff, looked like whiskey, must have been whiskey, such a face she made, her sweet face so contorted. But it wasn't whiskey, -it was tea, plain tea, forty cents' a slug. Jean, a little liar, trying to fool a great author.[59]

Unfortunately, Fante does not give any other description of the place except that it was one of the "long dark bars" off Fifth and Main Streets. Fante does refer to the bar as the "King Edward Cellar," which likely means the bar was in the basement. His experience refers to prostitution, which, along with gambling, was widely seen as good for business as long as it was done discreetly.[60] It is known during the time of the King Edward Hotel speakeasy, that the main lease holder, Thomas L. Dodge, made an average of $50,000 profit every year off the "hotel and building lease."[61]

During prohibition, the country was familiar with how to hide both the consumption and the manufacturing of liquor. The Los Angeles Police Department (LAPD) and city officials were complicit in the liquor trade and the running of speakeasies. An LAPD statement from 1931 boasted, "Booze Barons of other climes are just bootleggers in Los Angeles."[62] Liquor came from the northern Canadian border and the Southern Mexican border. The *Los Angeles Examiner* estimated that $50,000,000 worth of liquor was smuggled into the California from Canada in 1924.[63] The speakeasies that were raided were either unwanted competition, having trouble controlling their patrons, or selling "rot gut" and making people sick.[64] Compared to other states, California was the "wettest" and only had a fifteen percent enforcement rate. Most who were arrested were let go on "insufficient evidence."[65]

During the years of prohibition, Downtown Los Angeles was "a circus." The motley performers that once crammed the intersection of Fifth Street between Los Angeles and Main Streets booked performances at the theaters lining on and off Broadway. Silent films packed the movie

[59] Fante, *Ask the Dust*, 86-87
[60] Buntin, 26.
[61] The Hotel World, "Thomas L. Dodge," 14
[62] Buntin, 59.
[63] Rose 56.
[64] Michael Fratantoni, interview by Kate Eggert, April 11, 2019.
[65] Rose 56, 61.

palaces.[66] The area around the King Edward Hotel was changing to suit the transient population that now occupied area lodging houses, and hotels like the King Edward Hotel were turning into residential hotels. In the 1930s, the area became an "ideal resting place" during the Great Depression because of the well-established housing, social services, and transit options.[67] Soldiers brought through the area during the World Wars now settled in the area because of entertainment and social services.

When prohibition was repealed in 1933, the "King Edward Grill" was granted a license to sell "3.2 percent beer and wine." California was still waiting for the 1917 California Gandler ordinance to be repealed.[68] The license was revoked a month later because "the restaurant had not been operated at that location as long as the commission was first informed."[69] Through the years, the name and address changed; the address was either 129 or 131 E. Fifth Street, or 455 S. Los Angeles Street. The formal name was the "King Edward Cellar Cafe" as can be gleaned from an entrance canopy building permit in May of 1933. The "King Edward Cafe" name was associated with having its dance permit revoked for operating after business hours.[70] The Guardian (a Los Angeles Police Department publication) advertised the "King Edward Cellar" at 131 E. Fifth Street as having the "hottest shows in town" and where patrons could "dine, drink, and dance."[71] Few saloons marketed to the LAPD at this time, so it is likely that the LAPD was complicit in the existence of the King Edward Hotel speakeasy during prohibition.

What came to be known as the "King Eddy Saloon" served cheap food, beer, and liquor. The "new" stairs to the basement, added in 1933, offered the patron access to dancing, shows, and likely prostitution. It is unclear when the bar name officially changed to the "King Eddy Saloon," but it was likely in the 1960s when new owners expanded the bar to include the storefront at 129 E. Fifth Street to make a "new bar room" and new façade. Prior to 2012, the King Eddy Saloon was owned by the same family since the 1960s. Babe Croik bought the bar with money he earned and saved running downtown parking lots.[72]

As times changed in Downtown Los Angeles and Skid Row, the King Eddy Saloon was there – it opened at 6am and closed at 2am, seven days a week – providing affordable meals and drink, a home away from home, a place to gather, and to offer fraternity and community. Famous authors like Charles Bukowski and John Fante have drank at The King Eddy Saloon adding to its allure, but it is the regular patrons who have kept the place alive. It is the downtown regulars who have given the place its character and authenticity, who assure that at any time an acquaintance will be there to engage in conversation, to listen, and who will make the newcomer feel welcome.[73]

[66] Buntin, 17.
[67] Spivack, 3.
[68] Los Angeles Times, "Forty-one Beer Permits Issued," A1.
[69] Los Angeles Times, "Beer Demands Show Decline," A3.
[70] Los Angeles Times, "Dance Halls Lose Permits," 27.
[71] Los Angeles Police Department, "King Edward Cellar," 37.
[72] Gelt, "The Last Call for a Skid Row Era at King Eddy Saloon," *Los Angeles Times Online*.
[73] Oldenburg, *The Great Good Place,* 20-42.

Like the neighborhood and the people who have populated it, the King Eddy Saloon is a survivor. It persisted when the Pacific Electric Depot stopped its rail lines in the 1940s,[74] when the LAPD was busting "b-girl row" bars on E. Fifth Street,[75] and when Bunker Hill was demolished displacing 11,000 residents. It was respite from the peep-shows, strip clubs, the neon and flashing bulbs of the 1950s through 1970s. It survived the crack epidemic that was responsible for closing more than a dozen bars in Skid Row,[76] and it survived the planned gentrification re-vamp in 2013. The King Eddy Saloon has offered stability and continuity to a population that often has too little of both.

Beaux Arts style

The Beaux Arts architectural style flourished from about 1877 to 1930 and is characterized by an eclectic combination of elements from the Greek, Roman, Renaissance, and Baroque periods. Mostly seen as a grandiose style of architecture, it was widely applied to American public buildings, such as courthouses, libraries, museums, schools, hotels, and railroad terminals.[77]

The Beaux Arts style is named after the École des Beaux-Arts school of architecture in Paris. The École des Beaux-Arts stressed in their architectural education the design principles based on orderliness and symmetry, and a deep understanding of European and Mediterranean architecture from ancient Greece and Rome through the Renaissance, as well as a faithful recreation of these architectural forms and features.[78]

The first American to enter the École was Richard Morris Hunt (New York Metropolitan Museum of Art) in 1846. Thereafter, many architects and landscape architects attended the school as it was considered the most prestigious school of architecture in the world. The alumni would go on to influence city planning, infrastructure, parks, and architecture across the United States, and be the impetus for the "City Beautiful" movement. Newly formed architecture schools in the United States, which adopted the Beaux Arts practices and often were staffed by École alumni, churned out young architects who would take the Beaux Arts style and apply it to designs across the United States. Architects such as J. Galen Howard (University of California, Berkeley Master Plan), Carrère and Hastings of New York (New York Public Library), Daniel H. Burnham (Chicago Master Plan), and Frederick Law Olmsted (New York City Central Park) are some names associated with the École des Beaux-Arts.

The 1893 World's Columbian Exposition in Chicago exposed Americans to a collection of Beaux Arts buildings and is credited with popularizing the style that soon became ubiquitous in cities like New York, Chicago, Washington D.C., San Francisco, and eventually Los Angeles.[79] Adopting the Beaux Arts style in Los Angeles demonstrated the shedding of a what had been

[74] ERHA, "Pacific Electric: Main Street Station," accessed March 28, 2019, http://www.erha.org/pelines/penmss.htm.
[75] Los Angeles Times, "New Revocations hit B-girl Bars," 4.
[76] Ryder, Caroline. "King Eddy Saloon – Still Serving in the Morning," Accessed April 20, 2019. https://www.laweekly.com/news/king-eddy-saloon-still-serving-in-the-morning-2148889.
[77] Harris, *American Architecture: An Illustrated Encyclopedia*, 28.
[78] Grimes, Lyons, and Rinaldi, "Context: Architecture and Engineering; Theme: Beaux Art Classicism, Neoclassical, and Italian Renaissance Revival Architecture, 1895-1940" 4.
[79] Ibid, 16.

perceived as a "Wild West" town, or an agricultural town, to be more aligned with a national and sophisticated style.

The Beaux Arts style came to California through architects trained in Paris and coming to California by way of the East Coast. Albert Pissis is credited as the first Californian admitted to the École des Beaux-Arts. The Los Angeles building booms of the 1890s to the start of World War I, and the 1920s to the start of the Great Depression, coincided with the rise and popularity of the Beaux Arts style.[80] Los Angeles developers and real estate speculators who had already seized upon the potential of the transcontinental rail connection in 1876, pushed to establish Los Angeles' legitimacy by crafting a new image for the town of an idealized, European-American city.[81] The railroad brought in new workers and a fierce competition in goods, making Los Angeles a part of the global economy.[82]

As a result, Downtown Los Angeles has the largest concentration of Beaux Arts style buildings in the Los Angeles area. The buildings are predominantly centered around the "Historic Core," which includes the Broadway Theater and Commercial National Register District, and the Spring Street Financial National Register District. The majority of the buildings range from low- to mid-rise and were built either before World War I or in the 1920s. Predominant architects and firms associated with the Beaux Arts style in downtown Los Angeles are John Parkinson, Parkinson & Bergstrom, Morgan & Walls, and Curlett & Beelman.

The typical Beaux Arts primary façades are like the three parts of a classical column – the ground level as the base, the middle stories as the shaft and the uppermost section, usually with an overhanging cornice, as the capital. Some of the general character-defining elements of the Beaux Arts style include – symmetrical articulation, ornamental sculpture, advancing and receding wall planes, elaborate cornices, tripartite form, lavish and intensive surface decoration, coupled columns or pilasters, and cast concrete, stone, or light-colored brick sheathing.[83] These Beaux Arts elements also embody the principles of the great Roman architectural theorist, Vitruvius. Every work of art should exhibit firmitas, utilitas, venustas – solid, useful, and beautiful.[84]

John Parkinson

The King Edward Hotel was designed and built in 1905 by John Parkinson. Although credit for the design was eventually given to the new firm of Parkinson & Bergstrom, there is enough evidence to safely state that Parkinson himself designed the hotel. Parkinson purchased the land in 1902. The building reflects Parkinson's personal history.

[80] Ibid, 12.
[81] Ibid, 11.
[82] Masters, "Photos: L.A.'s First Railroads Connected the Region to the Global Economy," accessed February 25, 2019, https://www.kcet.org/shows/lost-la/photos-las-first-railroads-connected-the-region-to-the-global-economy.
[83] Grimes, Lyons, and Rinaldi, 21.
[84] Penn State University, "The Vitruvian Virtues of Architecture: Utilitas, Firmitas, Venustas," accessed April 14, 2019, http://art3idea.psu.edu/locus/vitruvius2.pdf.

Parkinson was born in 1861 in the small village of Scorton, in Lancashire, England. He grew up working-class in a mill town near the town of Bolton. Bolton is a short distance to Rivington township. The Rivington landscape is part isolated pastoral and part rugged hills and valleys. It is situated on the steep slopes of Rivington Moor on the western edge of the West Pennine Moors.

Parkinson's father was an engineer in a weaving and cotton mill; his mother was a loving housewife. Parkinson's ancestors were engineers, ministers in the Church of England, horticulturists, his great grandfather laid out of the grounds of Mount Vernon for George Washington.[85] At age fifteen, Parkinson became an apprentice under a local contractor and builder which eventually gave him enough practical experience and confidence to enroll in the Mechanics Institute in Bolton. After six years at the Mechanics Institute, Parkinson said he "knew the construction of buildings from the foundation to the top of the highest finial, was a draftsman, too, and artist born, with confidence unlimited and trained to endure."[86] The Parkinson family motto was "Volens et Valens," meaning the "willing and powerful."

Soon after, Parkinson and a friend ventured to Canada and then Minneapolis where they worked in various sawmills; Parkinson specifically learned how to build stairs and handrailing. Upon returning to his English hometown, he found he would have to start at the bottom of his craft despite the considerable skill and experience he gathered in North America. Parkinson had worked up to supervising other craftsmen in America so he decided to return to the States. This time he was set on California, a place where he had only heard about the weather and that "one had to be very civil to avoid being shot or stabbed."[87]

After successfully making a name for himself in Napa, California and Seattle, Washington as a draftsman and architect, Parkinson announced his move to Los Angeles in May of 1894. Los Angeles' established architectural firms were stiff competition for Parkinson and the architectural credentials he had garnered in Seattle. As with all his new starts in cities, Parkinson used his connections from previous jobs to get his foot in the door. He teamed up with contractor Weymouth Crowell, who he had met in Seattle, to design and build an addition to the La Casa Grande Hotel in Pasadena.[88]

Parkinson's breakthrough came when he designed the Homer Laughlin building (now Grand Central Market) located at 317 South Broadway in 1898. It was the first, Class A steel-frame structure in Los Angeles and widely regarded as the first fireproof building in Southern California.[89] He soon built Los Angeles' first skyscraper, the Beaux Arts style Braly building (now Continental), completed in 1904. It was one of the first office buildings in the Spring Street Financial District.[90] The Braly building forever changed the skyline of Los Angeles; it was

[85] Parkinson, John. California Index File. Local History collection, Los Angeles Public Library.
[86] Gee, *Iconic Vision,* 19-20.
[87] Ibid, 24-26.
[88] Ibid, 57.
[89] GPA Consulting, "Grand Central Market HCM," accessed April 16, 2019, http://planning.lacity.org/StaffRpt/InitialRpts/Item%2005%20CHC-2019-248.pdf.
[90] Gilmore Associates, "Continental Building HCM," accessed February 22, 2019, http://clkrep.lacity.org/onlinedocs/2002/02-2277.PDF.

called "one of the most modern office buildings west of New York City."[91] Historian, Stephen Gee,

asserted that "no single structure did more to enhance John Parkinson's reputation than the Braly Block."[92]

Parkinson began purchasing the lots that the King Edward Hotel would be built on at the end of 1902. He initially started with a parcel of 50 x 100 feet, with a "small frame building of nominal value" on the land. The property location was noted to be well-located, and "in the trend of business development in the wholesale district."[93] Parkinson likely saw the advantage of the Fifth Street rail line and the beginning planning stages of the Pacific Electric Depot that would be located just one block away. Lodging in the area was generally buildings of two to three stories in height and was left over from the days when Los Angeles Street was seen as unseemly. Parkinson was clearly speculating the area and he saw the advantages of building a hotel in an area relatively devoid of "respectable" hotels.

In May of 1905, a building permit was issued to John Parkinson to build a three story and basement, L-shaped, brick building at the northwest corner of Los Angeles and Fifth Streets; Carl Leonhardt, a well-known contractor at the time, was on the permit as the builder. Two months later, Parkinson personally took out another building permit, which added three more stories to the building for a total of 150 guest rooms, nearly half with their own bathrooms.

Before the King Edward Hotel was formally opened on March 15th 1906, it was introduced to the public through articles in the Los Angeles Times and the Los Angeles Herald. (See Figure 1) It was touted as a fireproof, Class A concrete building. All 150 guest rooms were outside rooms, every room had a telephone (great for traveling businessmen and tourists), all rooms had steam heat, hot and cold running water, and connected to the hotel's lobby was "the business men's dining room," which took up two store fronts off E. Fifth Street. A statement of pride, and likely to keep costs down, it was said that all building materials going into the structure were made in Los Angeles. The hotel was called attractive, handsome, and it would have elegant finishings. [94]

Parkinson and The King Edward Hotel were written up extensively in Fireproof Magazine. The hotel's original name was "The Rivington Hotel." Parkinson wrote how he employed new techniques in the construction of the hotel to make it more fireproof than any building he had constructed to date. He wrote that by eliminating much of the iron and steel work above the first story he could instead use hollow, semi-porous, tile partitions that would form the supports for the floors.[95] The walls employed similar tile ranging from six to twelve inches, the exterior walls having the most thickness with the addition of glazed tiles. A note in the published plans explained that the bearing walls be built in "selected hard burned tile" and that the tile must be

[91] The Successful American, "John Parkinson: Architect of Many of the Principal Business Structures of Los Angeles," 18.
[92] Gee, 77.
[93] Los Angeles Times, "Among Real Estate Owners and Dealers," A1.
[94] Los Angeles Times, "The King Edward Hotel: A New Hotel, Magnificently Planned, on the Corner of Los Angeles and Fifth Streets," V24.
[95] Parkinson, "The Rivington Hotel, Los Angeles, Cal," 23.

"thoroughly" soaked in water before being built into the work. Parkinson wrote that his hotel would be "the forerunner" of how to build an economical, fireproof building.[96]

Parkinson would change the hotel's name from "The Rivington Hotel to "The King Edward Hotel" when it was suggested to him by the developer of the Alexandria Hotel, Robert A. Rowen. Rowen was a wealthy landowner and developer. Apparently, Rowan felt the Alexandria, being called "the epitome of Angeleno elegance," had to have her King.[97] King Edward VII, the new King of Great Britain, had ascended to the throne a few years before and Alexandra was his queen. Parkinson describes King Edward several times in his book, calling him "a dashing, laughing…carefree, happy, lucky chap."[98] The name was also to convey a style and architectural design relationship between the two hotels. And, of course, Parkinson had designed both hotels. The furnishings were said to "suggest solid comfort" and along the same lines as the Alexandria Hotel. The King Edward Hotel was built and furnished for $340,000; the lobby's "English vein Cascara" and black and gold Egyptian marble alone cost more than $6000.[99]

Parkinson's original intention to name his hotel after his childhood home can be found in the lobby's molded-plaster mantel clock base – the prominent initials "T R" stand for "The Rivington." The moors of the Rivington area near Bolton was a place Parkinson frequently visited.[100] In his book, *Incidents by the way*, Parkinson wrote about the scenery that inspired him.

> …my father would take me for a walk extending for miles into the country along the beautiful English lanes and by field paths; a great oak tree at a curve in the road, a view down some hawthorn bordered side lane, the lark singing joyfully almost out of sight high up in the sky, the cattle quietly browsing in the fields; on the higher places more distant views of fields extending to the heather covered moors dimly outlined against the sky; often gray clouds, sometimes white with vivid blue patches here and there….[101]

Even though the name of the hotel changed from "The Rivington," Parkinson continued with his plans to pay homage to the place of his childhood and inspiration. Most examples can be found in the hotel lobby, including pastoral murals painted in the lobby's recessed niches that can be seen in 1906 photos (currently painted over), the flower design in the elevator transom's stained glass, and the flower motif that is the Red Rose of Lancaster which adorn the lobby's clock, columns, corbels, staircase, and floor.

Near the hotel's main entrance of E. Fifth Street is a cornerstone reading JOHN PARKINSON ARCHITECT; set into the sidewalk on the building's Los Angeles Street elevation are the embossed brass letters reading JOHN PARKINSON PROPERTY. Adding to the hotel's

[96] Ibid, 24-25.
[97] Los Angeles Herald, "Hotel King Edward Opens Doors to Guests," Vol 33, No 169.
[98] Parkinson, *Incidents by the way*, 280.
[99] Los Angeles Herald, "Hotel King Edward Opens Doors to Guests," Vol 33, No 169.
[100] Parkinson, *Incidents by the way*, 26
[101] Ibid, 16-17.

significance in the Parkinson's family, the Los Angeles County Assessor records show that the Parkinson family held onto the property until 1962, when it was sold to the Babcock family.[102]

In 1905, Parkinson started an architectural firm with Edwin Bergstrom; Bergstrom was described as being a "practical architect of wide experience."[103] He was a graduate of Boston Institute of Technology and Sheffield Scientific School at Yale. Their offices were in the newly built Braly Building. By 1906, Parkinson alone had already designed over a hundred office buildings, hotels, banks, residences, and club houses in Los Angeles, including the Alexandria Hotel, the Trust Building, the Johnson Building, the California Club, the Angelus Hotel, the Currier Building, and the Edison Company Power House.[104]

In just five years, the firm of Parkinson & Bergstrom was said to have designed more Class A buildings than any other architect in the west. The firm continued their preference for steel frame with brick walls and terra cotta ornamentation over reinforced concrete.[105] In 1910, their drafting office employed over two dozen draftsmen and the buildings under construction by the firm accounted for more than six million dollars in expenditures. The buildings included the Hotel Utah and Kearns building in Utah, an addition to the Alexandria Hotel, and the Los Angeles Athletic Club. Their success was said to come from the "frank expression of their buildings," the "practical" arrangement in plans, and their "sound" business acumen.[106] In 1915, after ten years of partnership, Parkinson and Bergstrom went their separate ways. By this time, it was reported that their firm was responsible for eighty percent of the modern office buildings in Los Angeles.[107] Other notable buildings designed by the firm included Bullocks Department Store (downtown), the Bartlett Building (Union Oil Company), the Rosslyn Hotel, and Blackstone's Department Store.

Parkinson continued to design buildings under his name. In 1916, he turned in permits for the city's biggest building permit ever issued at the time – the Los Angeles Wholesale Terminal buildings. It consisted of four buildings spread out over five acres.[108] His son, Donald Berthold Parkinson, joined his father's firm after his studies at Massachusetts Institute of Technology School of Architecture and his service in World War I. Architect John C. Austen wrote they made a "splendid team, one with ripe experience, and the other with the enthusiasm of youth."[109]

The firm was aptly named Parkinson & Parkinson. Their firm is responsible for designing the city's most important civic buildings, including the Los Angeles Memorial Coliseum, Los Angeles City Hall, Los Angeles Hall of Justice (with the Allied Architects Association), and the Los Angeles Union Passenger Terminal (Union Station). Other notable buildings the firm

[102] Los Angeles County Assessor books, 1959-1963.
[103] The American Architect and Building News, "Personal Mention: Los Angeles, Cal," vi.
[104] The Successful American, "John Parkinson: Architect of Many of the Principal Business Structures of Los Angeles," 19.
[105] The Architect and Engineer of California, "The Work of John Parkinson and Edwin Bergstrom," 38.
[106] Ibid, 40.
[107] Gee, 94.
[108] Los Angeles Times, "Asks Permits for City's Biggest Building Job," H12.
[109] Gee, 109.

designed included the Miramar Hotel, the Rosslyn Hotel Annex, Bullocks Wilshire, various USC buildings, the Pacific Coast Stock Exchange Building (in collaboration with Samuel Lunden), and the Manual Arts High School.

John Parkinson died on December 9, 1935. An article entitled "John Parkinson" placed him among the architects of the Parthenon and the Taj Mahal. It said the City of Los Angeles owes Parkinson for his vision and artistry and how he applied the "principles of beauty and truth in architecture" to a city creating its identity.[110] The bulk of Parkinson's buildings are located in Downtown Los Angeles. Parkinson designed buildings in California, Nevada, Utah, and Washington state. Many are in historic districts, and are Historic Cultural Monuments and/or on the National Register of Historic Places.

[110] Los Angeles Times, "John Parkinson," A4.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
_X__ Local government
____ University
_X__ Other
Name of repository: SCCIC Fullerton; City of Los Angeles Office of Historic Resources

Historic Resources Survey Number (if assigned): _19-167031; 0053-0149-0000_____

10. Geographical Data

Acreage of Property .207

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:
(enter coordinates to 6 decimal places)

1. Latitude: 34.046389 Longitude: -118.247778
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

The King Edward Hotel occupies the full footprint of lots 8, 9, 10, and 11 of block C of the Rivara and Vignolo Tract. The King Edward Hotel is located in the City of Los Angeles. The Assessor Parcel No. is 5148009008.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the property is the original boundary of the original parcel currently occupied by the building.

---

11. Form Prepared By

name/title: _Kate Eggert, Krisy Gosney_____
organization: _GEHPC_____
street & number: _6444 Kraft Avenue_____
city or town: North Hollywood_____ state: _CA_____ zip code: _91606_____
e-mail_kate@gehpc.com_____
telephone: _323-481-4167_____
date: _7/10/2020_____

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:

City or Vicinity:

County: State:

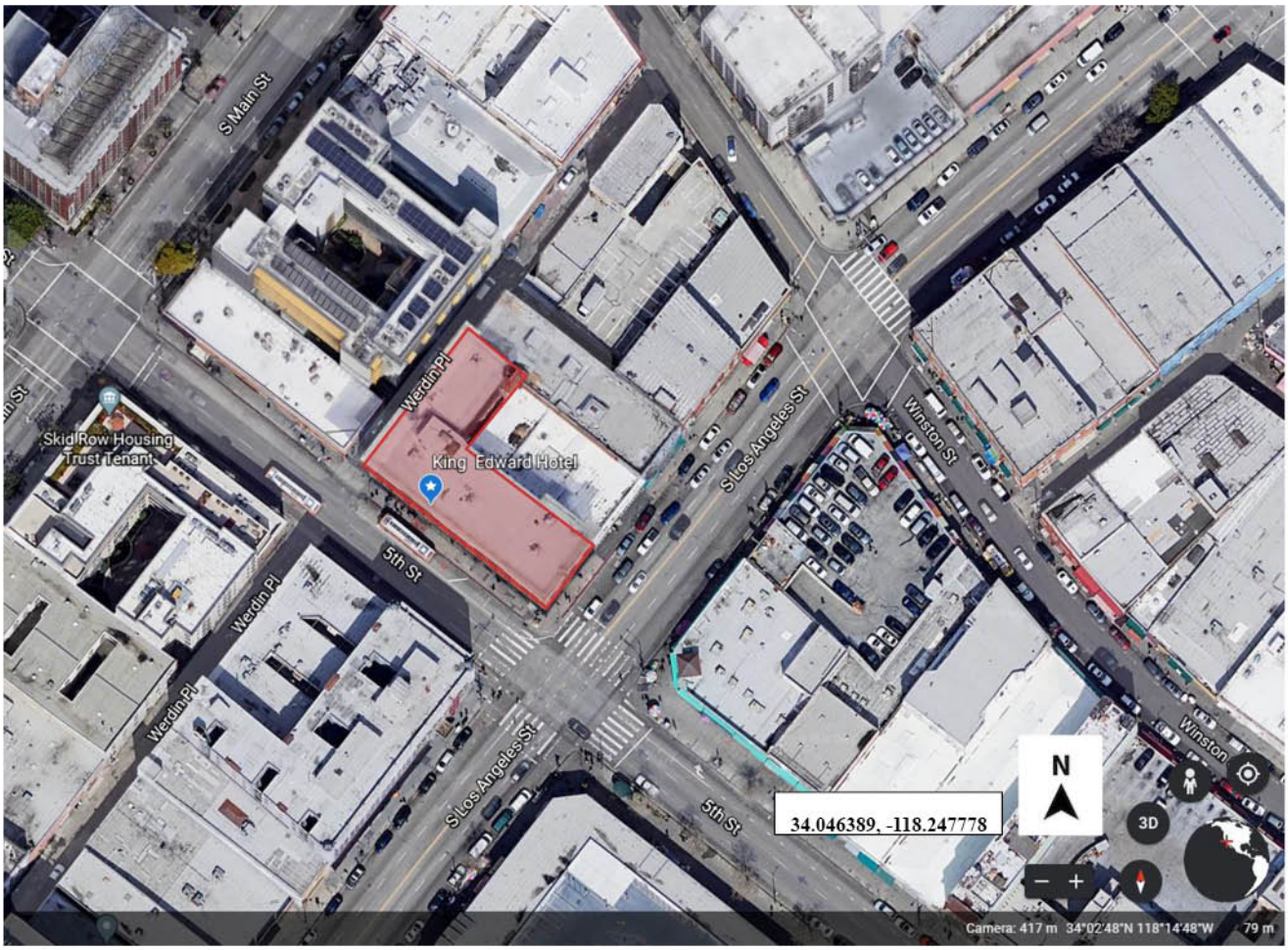
Photographer:

Date Photographed:

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

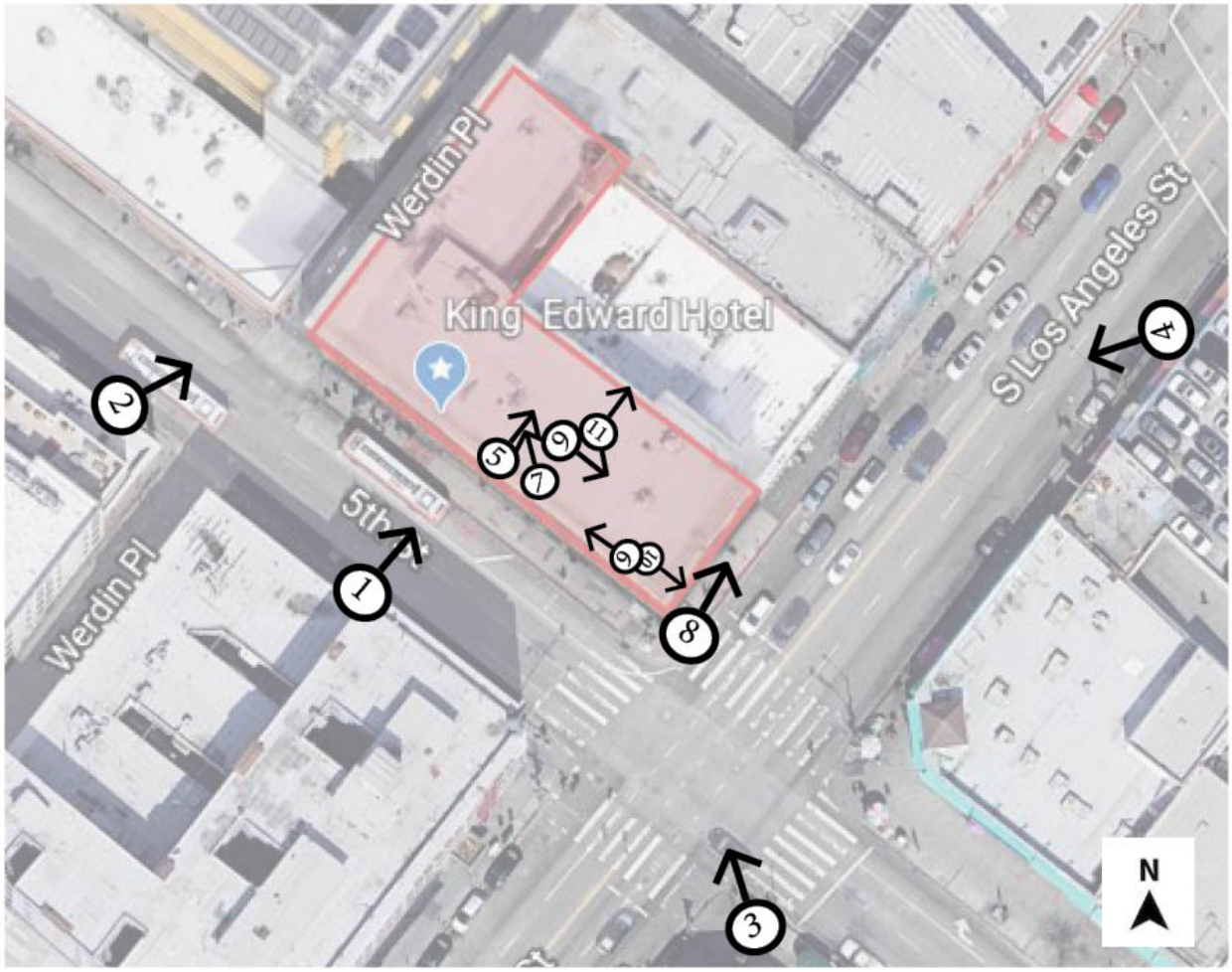
1 of ___.

Location Map



Base map: Google Earth, property outlined and shaded in red.

Sketch Map/Photo Key



Photograph Log

Name of Property:	King Edward Hotel
City or Vicinity:	Los Angeles
County:	Los Angeles
State:	California
Name of Photographer:	Kate Eggert
Date of Photographs:	December 17, 2018; March 8, 2019; March 29, 2019
Location of Original Digital Files:	117-131 East 5th Street, 455 South Los Angeles Street
Number of Photographs:	11

1 of 11
King Edward Hotel south elevation. Camera facing northeast. Photograph taken on March 29, 2019.

2 of 11
King Edward Hotel south elevation and partial west elevation. Camera facing northeast. Photograph taken on December 17, 2018.

3 of 11
King Edward Hotel south elevation and east elevation. Camera facing northwest. Photograph taken on March 29, 2019.

4 of 11
King Edward Hotel north elevation and east elevation. Camera facing southwest. Photograph taken on December 17, 2018.

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King Edward Hotel lobby – front counter. Camera facing northeast. Photograph taken on March 29, 2019.

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King Edward Hotel lobby – mezzanine. Camera facing southeast. Photograph taken on December 17, 2018.

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King Edward Hotel lobby – view into café next door. Camera facing northwest. Photograph taken on December 17, 2018.

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John Parkinson Property brass letters embedded in sidewalk on the Los Angeles Street side of the King Edward Hotel. Camera facing northeast. Photograph taken on December 17, 2018.

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King Edward Hotel mural in basement – pastoral scene. Camera facing northwest. Photograph taken on March 8, 2019.

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King Edward Hotel mural in basement – wooden-barrel beer kegs. Camera facing southeast. Photograph taken on March 8, 2019.

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King Edward Hotel, circa 1906
Photo courtesy of John Parkinson and Donald B. Parkinson, Architects, book

KING EDWARD HOTEL, FIFTH AT LOS ANGELES STREETS

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King Edward Hotel, circa 1908-1918
Photo courtesy of Stephen Gee

Figure 3
King Edward Hotel lobby, circa 1908-1918
Photo courtesy of Stephen Gee

Figure 4
King Edward Hotel lobby, circa 1925
Photo courtesy of Stephen Gee