

Winona Boulevard Mid-Century Modern Historic District
Name of Property

Los Angeles, CA
County and State

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
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>13</u>	<u>5</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>13</u>	<u>5</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: stucco, stone, wood, brick, steel, aluminum

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

Winona Boulevard Mid-Century Modern Historic District is an intact and cohesive collection of mid-twentieth century multi-family buildings on both sides of Winona Boulevard between Hollywood Boulevard and Franklin Avenue in the Hollywood area. Heading north, the district has a slight incline, and is mostly flat compared to the Hollywood Hills directly to the north. The district is part of a regular, rectilinear street grid pattern. Contributing resources mostly have shallow setbacks from the sidewalk, with unusually wide parkways separating the sidewalk from the street. Of the district's eighteen resources, thirteen exhibit the character defining features of the Modern Movement. Five noncontributing resources were built outside the period of significance, have lost integrity, or do not contribute to the historic association for which the property is significant. The district retains all aspects of integrity.

Narrative Description

Setting

Originally developed in the early twentieth century with lower density residences, much of this block of Winona Boulevard was demolished in the 1950s to make way for higher density in the form of courtyard apartments and variations of the stucco box apartment of the 1950s and 1960s.

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The stucco box design was often referred to as the “dingbat,” in reference to the applied decorations that typically adorned the exterior, sometimes with less whimsy than the name might imply. Leonard Pitt’s Los Angeles dictionary noted,

DINGBAT STYLE, boxlike, two-story walk-up apartment building with sheltered parking at street level but no space for outdoor amenities. The dingbat typifies Los Angeles apartment architecture at its worst. The term, coined by Francis Ventre while teaching architecture at UCLA and living in such a box, was popularized by writer Reyner Banham.¹

The Hollywood Hills lie directly to the north of the this block of Winona Boulevard. To the south is commercial development along Hollywood Boulevard. Blocks to the east and west underwent similar changes in the 1950s, retaining more of their early-twentieth century building stock, and less overall integrity of their Mid-Century resources.

The district retains its original development pattern, still being entirely residential. Contributors feature architectural forms that are highly evocative of the Mid-Century Modern style, including their use of accent materials and applied decoration. Most contributing resources are two-stories tall, with integrated parking. The resources have mostly been well maintained, keeping enough of the original materials and workmanship intact to convey their significance. Common alterations include vinyl window replacements. Overall fenestration patterns have been preserved, as the openings on primary elevations have not changed size, and new openings have not been cut. Even when alterations are visible from the street, they do not detract from the overall feeling of the neighborhood, nor do the alterations diminish the integrity of design for the district as a whole. Noncontributors in the district consist of three early twentieth century apartment buildings (pre-period of significance), one Mid-Century Modern building whose facade was significantly altered, and one period of significance building that does not feature the characteristics of the Mid-Century Modern style.

Contributing and Noncontributing Classification

Resources are identified as district contributors if, in spite of alterations, the original intent of the designers remains intact. Replacement of doors or windows within original openings was not in and of itself disqualifying. Disruption of original fenestration patterns or significant additions on the primary elevation generally classified a resource as noncontributing. Applied non-historic mouldings around openings was also considered a large enough alteration to classify a building noncontributing. Resources built outside the period of significance are noncontributing. A resource built within the period of significance that does not exhibit the character defining features of the Mid-Century Modern style is noncontributing.

¹ Leonard and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Berkeley: University of California Press, 1997) <https://archive.org/details/losangelestozenc00pitt/page/109/mode/2up?q=dingbat> (accessed September 21, 2023), 117.

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Resource Count

Some resources include detached garages at the rear of the parcel, as seen in satellite photography. Nearly all of the garages are either partially or fully obscured when viewing primary elevations from the street. As a result, their presence is indicated in the property descriptions without the garages being counted as resources.

Individual Resource Descriptions

As noted for twelve of the eighteen resources, “Architect: none” indicates no architect was identified on the building permits. For thirteen resources, the builder was the original owner and often the building designer.

1. 1735 Winona Boulevard APN: 5544011016 Contributor 1956
Architect: none **Photos #1, 2**
Builder and Original Owner: George A. Nassif

A two-story apartment building in the Mid-Century Modern style. It has a roughly rectangular plan, and a hipped roof. A side driveway leads to detached garages and an integrated tuck-under carport in the rear. The building is clad in stucco with a stone veneer accenting the base. A sign on the building in the shape of a shield reads “Georgian Arms.” It has flush mounted jalousie windows, some of which are surrounded by bezels on the front elevation.

2. 1744 Winona Boulevard APN: 5544012035 Contributor 1950
Architect: none **Photo #3**
Builder and Original Owner: P. Rosensohn

A two-story apartment building in the Mid-Century Modern style. It has a roughly rectangular plan, and a hipped roof. A side driveway leads to detached garages in the rear. Exterior staircases on the side lead to cantilevered second floor walkways. It is clad in stucco with integrated brick planters. The northwest corner of the building is rounded, with bands of steel casement windows following the curve. Above the recessed entry stoop is a projecting section that is screened in by frosted glass. Part of the primary elevation is separated into vertical sections by applied timbers.

3. 1745 Winona Boulevard APN: 5544011045 Contributor 1954
Architect: none **Photos #4, 5**
Builder and Original Owner: Arkay Constr. Co. & H. Strauss

A two-story courtyard apartment building in the Mid-Century Modern style. It has an O-shaped plan, and a hipped roof. A side driveway leads to detached garages and an integrated tuck-under carport in the rear. The building is primarily clad in stucco, with a stone veneer accenting some sections, and vertically scored stucco accenting others. Stone steps lead to a security gate with geometric decoration at the primary entrance. Other decoration includes a geometric trellis, and

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horizontally oriented cantilevered projections that taper towards the ground in steps. Typical windows are groupings of steel casements, some with bezels.

4. 1752 Winona Boulevard APN: 5544012034 Contributor 1954
Architect: none **Photos #3, 6**
Builder and Original Owner: Harry Becker

A two-story apartment building in the Mid-Century Modern style. It has an irregular plan, and a hipped roof. A side driveway leads to integrated tuck-under carports in the side and rear. Exterior staircases on the side lead to cantilevered second floor walkways. The building is clad in stucco, with the upper floor vertically scored for accent on the primary elevation. Integrated stone planters continue as accent cladding at the base of the primary elevation. Reeded pilasters frame the corners of the building. Typical windows are multi-lite steel casements, some of which are surrounded by bezels.

5. 1753 Winona Boulevard APN: 5544011012 Noncontributor 1915
Architect: A.E. Wright Builder: unknown **Photo #7**
Original Owner: E.L. Smith

A two-story house with no discernible style after alterations, converted to apartments with a later addition to the rear. It has an irregular plan, and a gable, hip, and pent roof. A side driveway leads to a parking lot in the rear.

6. 1758 Winona Boulevard APN: 5544012033 Noncontributor 1923
Architect: none Builder: J.W. Bruckelauk **Photo #8**
Original Owner: H.D. Garrison

A two-story apartment building in the Spanish Colonial Revival style that has been heavily altered. It has a roughly rectangular plan, and a flat roof. A side driveway leads to a parking lot in the rear.

7. 1759 Winona Boulevard APN: 5544011011 Contributor 1956
Architect: none **Photos #9, 10**
Builder and Original Owner: Ralph T. McKinnon

A two-story apartment building in the Mid-Century Modern style. It has a roughly rectangular plan, and a hipped roof. A side driveway leads to detached garages and an integrated tuck-under carport in the rear. Exterior staircases on the side lead to cantilevered second floor walkways. The building is primarily clad in stucco, with wooden board and batten siding accenting the second floor of the primary elevation. A stone planter is integrated into the base. It has jalousie windows, which are slightly recessed.

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8. 1800 Winona Boulevard APN: 5544012044 Noncontributor 1959
Architect: Lawrence Harris Builder: Coronet Const. Co. **Photo #11**
Original Owner: Norlen Investment Co.

A three-story courtyard apartment building in the Mid-Century Modern style, with subterranean parking. It has a roughly O-shaped plan and a flat roof. A secondary courtyard on the side houses a swimming pool. It has lozenge shapes running along a projecting roofline and a full-height glass curtain wall at the entrance. All windows and screen doors have been replaced with vinyl, and foam trim has been applied around window openings and balconies.

9. 1803 Winona Boulevard APN: 5544011010 Contributor 1958
Architect: none **Photo #12**
Builder and Original Owner: 1803 Winona Co.

A two-story apartment building in the Mid-Century Modern style. It has a roughly rectangular plan and intersecting single-pitched roofs. A side driveway leads to an integrated tuck-under carport on the side. Exterior staircases on the side lead to cantilevered second floor walkways. The building is clad in stucco, with applied timbers separating the second floor of the primary elevation into vertical sections. First floor windows on the primary elevation are grouped by one wide bezel. Other decoration includes a concrete block trellis, decorative iron railings with a geometric pattern, and a horizontally oriented cantilevered projection that tapers towards the ground in steps. All windows have been replaced with vinyl. Original fenestration pattern has been maintained, as no openings were widened, and new openings were not cut.

10. 1807 Winona Boulevard APN: 5544011009 Contributor 1954
Architect: none **Photo #13**
Builder and Original Owner: Mervin Gelber

A two-story apartment building in the Mid-Century Modern style. It has a roughly rectangular plan, and a hipped roof. A side driveway leads to detached garages and an integrated tuck-under carport in the rear. The building is clad in stucco, with applied timbers that taper towards the base separating the facade into vertical sections. Integrated stone planters continue as accent cladding at the base of the building. All windows have been replaced with vinyl. Original fenestration pattern has been maintained, as no openings were widened, and new openings were not cut.

11. 1815 Winona Boulevard APN: 5544011008 Noncontributor 1920
Architect: La Realde & Barber Builder: Willard-Brent Co., Inc. **Photo #14**
Original Owner: Mira DeCamp

A two-story apartment building in the Spanish Colonial Revival style that has been heavily altered. It has a rectangular plan, and a flat and shed roof. A side driveway leads to detached garages in the rear.

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12. 1818 Winona Boulevard APN: 5544012029 Contributor 1952
Architect: none **Photo #15**
Builder and Original Owner: Hugo Strauss

A two-story apartment building in the Mid-Century Modern style. It has an irregular plan, and a hipped roof. A side driveway leads to an integrated tuck-under carport in the rear. Exterior staircases on the side lead to cantilevered second floor walkways. The building is clad in stucco, with brick accent cladding that has been painted over at the base of the primary elevation. Vertically scored stucco accents part of the upper floor. Other decoration includes decorative iron railings with a geometric pattern, and horizontally oriented cantilevered projections that taper towards the ground in steps. Typical windows are groupings of steel casements, some with bezels.

13. 1819 Winona Boulevard APN: 5544011007 Contributor 1952
Architect: none **Photo #16**
Builder and Original Owner: Rothnian-Klein

A two-story apartment building in the Mid-Century Modern style. It has an irregular plan, and a hipped roof. A side driveway leads to detached garages and an integrated tuck-under carport in the rear. Exterior staircases on the side lead to cantilevered second floor walkways. The building is clad in stucco, with applied timbers that taper towards the base separating part of the facade into vertical sections. Other decoration includes decorative iron railings with a geometric pattern, and a horizontally oriented cantilevered projection that tapers towards the ground in steps. Most of the windows have been replaced with vinyl. The entire second floor of the primary elevation, and the first floor of the north elevation have retained their original steel casements, some with bezels. Openings have been altered on the corners of the first floor.

14. 1824 Winona Boulevard APN: 5544012028 Contributor 1953
Architect: none **Photos #17, 18, 19**
Builder and Original Owner: D. Pinsky

A two-story courtyard apartment building in the Mid-Century Modern style. It has a U-shaped plan, and a hipped roof. A side driveway leads to detached garages and an integrated tuck-under carport in the rear. Exterior staircases on the side lead to cantilevered second floor walkways. The corners at the entrance to the courtyard are rounded, with bands of steel casements following the curve. The building is clad in stucco, with applied timbers that taper towards the base separating part of the facade into vertical sections. Vertically scored stucco provides other accents on part of the facade. Integrated stone planters continue as accent cladding at the base of the building. Some windows on the side elevation have been replaced with vinyl. The primary elevation has retained all of its steel casements.

15. 1831 Winona Boulevard APN: 5544011043 Contributor 1964
Architect: Abraham Shapiro **Photo #20**
Builder and Original Owner: Winona Co

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A three-story courtyard apartment building in the Mid-Century Modern style, with subterranean parking. It has an O-shaped plan, and a flat roof. There is a swimming pool in the middle of the O. The primary elevation is separated into five sections by vertical piers that run the full height. A floating staircase leads to a recessed entry porch that is off-center. Above the entry bay is text that reads, "The Carlyle" set against decorative stone accent cladding. Stucco balconies run the width of the building on each floor. Sliding doors leading to each balcony have been replaced with vinyl.

16. 1837 Winona Boulevard APN: 5544011004 Contributor 1953
Architect: none **Photo #21**
Builder and Original Owner: Arkay Construction Co.

A two-story apartment building in the Mid-Century Modern style. It has a roughly rectangular plan, and a hipped roof. A side driveway leads to an integrated tuck-under carport in the rear. Exterior staircases on the side lead to cantilevered second floor walkways. The building is clad in stucco, with a horizontally oriented cantilevered projection that tapers towards the ground in steps. There is an integrated planter at the base of the primary elevation. Windows on the second floor of the primary elevation have been replaced with vinyl. The entire first floor of the primary elevation has retained the original steel casements.

17. 1847 Winona Boulevard APN: 5544011003 Noncontributor 1964
Architect: Jack Chernoff **Photo #22**
Builder and Original Owner: K & E Investment

A three-story apartment building with no discernible style, with subterranean parking. The building is utilitarian in nature and does not exhibit features that distinguish it as any particular style. It is unknown whether this is due to alteration, or if it is the original design. The building has a rectangular plan, and a flat roof. A swimming pool in the rear has been filled in. The resource is noncontributing because it does not exhibit features typical of the Modern Movement.

18. 1851 Winona Boulevard APN: 5544011002 Contributor 1957
Architect: Cohn & Graham Builder: Mohawk Builders **Photos #23, 24**
Original Owner: Ralph Green

A two-story apartment building in the Mid-Century Modern style, taking the form of a dingbat with carports on the front elevation. It has an irregular plan, and a flat roof. A side driveway leads to an additional integrated tuck-under carport in the rear. Exterior staircases on the side lead to cantilevered second floor walkways. Steps lead up to a centered entrance that is recessed under a curved awning that hangs from the ceiling. The building is clad in stucco. Sliding doors on the first floor directly above the carports have been replaced with vinyl. The second floor has an overhang and is separated into vertical sections with applied timbers that float just off the stucco surface. Jalousie windows have been replaced with vinyl windows within the same

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openings. Text that reads “Chatelet” is attached to the building, centered over the entry. The text was moved from its original off-centered position in the early twenty-first century.

Integrity

The district retains integrity of location, design, setting, materials, workmanship, feeling, and association. The resources are all in their original locations and therefore retain integrity of *location*. Most of the resources’ overall massing, configuration, and character-defining decorative elements remain. Therefore, the district retains integrity of *design*. The residential nature of the neighborhood remains unchanged, so the district retains integrity of *setting*. The resources retain the majority of materials from initial construction, minimally affected by minor alterations. The district retains integrity of *materials*. The original workmanship of the resources is still evident through overall construction methods and materials. The district retains integrity of *workmanship*. The original character-defining features still remain, presenting the same basic appearance from the street as when the contributors were built. Even when alterations are visible from the street, they do not detract from the overall feeling of the district, nor do the alterations diminish the original intent of the designers, so the district retains integrity of *feeling*. The resources have been continuously used as residences since the initial period of construction. Therefore, the district retains integrity of *association*.

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Resource Table

#	Address	APN	Status	Year Built	Photo
1	1735 Winona Boulevard	5544011016	Contributor	1956	1, 2
2	1744 Winona Boulevard	5544012035	Contributor	1950	3
3	1745 Winona Boulevard	5544011045	Contributor	1954	4, 5
4	1752 Winona Boulevard	5544012034	Contributor	1954	3, 6
5	1753 Winona Boulevard	5544011012	Noncontributor	1915	7
6	1758 Winona Boulevard	5544012033	Noncontributor	1923	8
7	1759 Winona Boulevard	5544011011	Contributor	1956	9, 10
8	1800 Winona Boulevard	5544012044	Noncontributor	1959	11
9	1803 Winona Boulevard	5544011010	Contributor	1958	12
10	1807 Winona Boulevard	5544011009	Contributor	1954	13
11	1815 Winona Boulevard	5544011008	Noncontributor	1920	14
12	1818 Winona Boulevard	5544012029	Contributor	1952	15
13	1819 Winona Boulevard	5544011007	Contributor	1952	16
14	1824 Winona Boulevard	5544012028	Contributor	1953	17, 18, 19
15	1831 Winona Boulevard	5544011043	Contributor	1964	20
16	1837 Winona Boulevard	5544011004	Contributor	1953	21
17	1847 Winona Boulevard	5544011003	Noncontributor	1964	22
18	1851 Winona Boulevard	5544011002	Contributor	1957	23, 24

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1950-1964

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Arkay Construction Co. (builder)

Cohn & Graham (architect)

Shapiro, Abraham (architect)

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

Winona Boulevard Mid-Century Modern Historic District is eligible at the local level of significance under Criterion C in the area of Architecture by embodying the distinctive characteristics of the Mid-Century Modern style as it was applied to multi-family residential development in the Hollywood area. The 1950 to 1964 period of significance encompasses a period of change and new construction in the area, as early-twentieth century building stock was demolished to make way for denser residential development that embraced Modernism.

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

Criterion C: Architecture

Satellite photography shows that Winona Boulevard had been fully built out between Hollywood Boulevard and Franklin Avenue before the 1950s. Extant buildings around the district suggest that the Spanish Colonial Revival, and Craftsman styles had been most popular. A number of these small residential buildings were demolished during the population boom of post-war Los Angeles. This sort of development became commonplace in the various Hollywood streets that jutted both north and south of the main east-west arteries, such as Hollywood and Sunset Boulevards.²

While only one of the district buildings (Chatelet at 1851 Winona Boulevard, Resource #18) has the prominent carport on the front elevation that defines the quintessential dingbat, most of the buildings integrate a tuck-under carport into their design on either the side or the back. Many of them also feature exterior staircases that lead to cantilevered second floor walkways. Four of the buildings take the form of courtyard apartments. The Carlyle at 1831 Winona Boulevard (#15) has a swimming pool in the middle of its O-shaped plan, and 1800 Winona Boulevard (#8) has a pool in a separate side courtyard. The pool behind 1847 Winona Boulevard (#17) has been removed. While most of the resources are two stories tall, the three built after 1958 are three stories tall with subterranean garages. The district's resources are primarily clad in stucco, making use of wood siding and stone veneers for accents. Flat walls are broken up by geometric Mid-Century Modern shapes to add visual interest. Typical windows are groupings of steel casements, with some aluminum frame and jalousie windows present as well. Bezels around windows are common. Tropical landscaping has been planted around many of the buildings, with some of them having integrated planters on the bottoms of the front elevations, and others utilizing courtyard space for greenery. The majority of the resources have no architect listed on the original permits, being designed by contractor-owners. "The Carlyle" at 1831 Winona Boulevard is an exception, designed by architect Abraham Shapiro. Shapiro also designed a

² Charles J. Fisher, "The Polynesian Historic Structure Report," 2015.

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notable building at 6464 W. Sunset Boulevard, determined eligible for local designation through a Hollywood Redevelopment Project Area Historic Resources Survey in 2010.

Mid-Century Modernism³

Mid-Century Modern is a broad classification of postwar Modernism used to describe an array of Modern idioms and sub-styles that were popular after World War II. These include adaptations of the International Style, the Post-and-Beam aesthetic that was made popular through the Case Study House Program, and the more organic and expressive iterations of Modernism that characterized the work of architects like John Lautner and Bruce Goff. As an architectural style, Mid-Century Modernism is extremely versatile. Its application was lent to a diverse array of property types, from custom single-family dwellings to housing tracts, to commercial buildings and shopping centers, and to institutional and industrial campuses. Its aesthetic was applied to the upper echelons of architecture as well as to the vernacular built environment, speaking to the extent of its popularity and versatility. Many factors came together to shape the aesthetic of Mid-Century Modern style. This variant of postwar Modernism derived much of its influence from the Case Study House Program that was sponsored by *Arts + Architecture* magazine and championed by its visionary editor, John Entenza. An advocate of Modernism, Entenza saw the program as a means of showcasing how modern methods and materials could be used to build replicable, affordable housing.

Many of the structural and aesthetic innovations that were showcased in the Case Study houses became standard features in popular house design and lent impetus to a new dialect of architecture that came to be known as the Mid-Century Modern style. Among these innovations were emphasis on a building's structural system, open floor plans with minimal interior walls, and the integration of indoor and outdoor spaces through the use of abundant glazing.

Owing to its antecedents, the Mid-Century Modern style is exceptionally expressed and well represented in the context of custom, high-style single-family houses that were constructed in the 1950s and 1960s, many of which were architect-designed. These custom dwellings are found throughout Los Angeles, especially prevalent in more affluent hillside neighborhoods within the greater Hollywood area, Northeast Los Angeles, the Westside, and the south San Fernando Valley. Though these houses exhibit a considerable amount of variation with respect to size, scale, and composition, demonstrating the eclecticism of the Mid-Century Modern style, they are unified in their application of modern methods and materials, their relative simplicity, and their prevailing emphasis on efficiency. They exhibit a common cadre of characteristics including horizontal massing, direct expression of the structural system, flat or low-pitched roofs with overhanging eaves, simple geometric volumes, unornamented walls, and abundant glazing that blurs the line between indoors and outdoors and integrates the house with its environs. Many are located on steep hillsides or otherwise challenging sites and make use of innovations in construction technology.

³ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering Sub-Context: L.A. Modernism, 1919-1980," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2021.

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The Mid-Century Modern style was certainly not limited to custom residences. As the style began to firmly take root, a cadre of architects, captivated with Modernism's potential to enhance quality of life through good design, took the fundamental tenets of Mid-Century Modern architecture and applied them on a larger scale, incorporating features such as expressed post-and-beam construction, gently pitched roofs with wide eaves, expanses of glass, and economical materials to mass-produced housing tracts.

These same design principles were applied to apartment houses and other types of multi-family properties that were constructed in the postwar era. Individual buildings like the Landa Apartments at 1780 N. Griffith Park Boulevard in Silver Lake from 1966 (extant), designed by Allyn E. Morris, and side-by-side apartment buildings on the 10500 block of National Boulevard in the Palms neighborhood (1954, 1955, both extant), designed by Ray Kappe and Carl Maston, are excellent examples of multi-family dwellings designed in the Mid-Century Modern style. The National Boulevard properties are notable for their understated elegance, with delicate post-and-beam façades comprising exposed wood structural elements, horizontal bands of windows, and vertical wood board cladding that softens their aesthetic.

The style was also applied to multi-family developments of a much larger scale. The Lincoln Place Apartments in Venice from 1951 (extant, Los Angeles Historic Cultural Monument No. 1008), designed by Wharton and Vaughn Associates, comprises fifty-two stylistically simple garden apartment buildings that include embellishments including elegant horizontal lines, wide overhanging eaves, and articulated entrance canopies, all characteristic of the Mid-Century Modern aesthetic.

Multi-family residential properties, and especially larger-scale properties like Lincoln Place, demonstrate how the modern movement transcended its roots as an arm of the avant-garde and became fully integrated into mass society and popular culture. They also speak to the democratic aspirations of the modern movement, which sought to make good, quality design available to everyone.

As the Mid-Century Modern style matured and became the dominant mode of postwar architecture, its vocabulary was increasingly adapted to other types of properties. That the style made use of standardized, prefabricated materials and emphasized efficiency and economy meant that it had widespread appeal and could easily be manipulated to meet the needs of almost any client and property type. Its association with modernity was also favored by businesses that sought to visually align themselves with the latest trends, and by public and private institutions that set out to expand and modernize their facilities to keep pace with postwar growth.

Like most derivatives of postwar Modernism, the Mid-Century Modern style began to fall out of favor by the late 1960s by 1970, was rarely in use. By this time, the style had become outmoded, and was seen as effete and not reflective of current directions in American society.

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The Stucco Box/Dingbat⁴

The stucco box apartment house is one of the most recognizable and prolific examples of postwar multi-family residential development in Los Angeles. Nicknamed dingbats, in reference to the applied decorations that typically adorned their exteriors, the stucco box apartment buildings that rose up in abundance during the 1950s and 1960s reflected developers' attempts to capitalize on the widespread demand for postwar housing with as little investment and as much profit as possible.

The primary force that spurred the development of the stucco box apartment was the postwar housing crisis. Thousands of these apartments were constructed to accommodate the vast numbers of people moving to Los Angeles after World War II. As freeways began to crisscross the city, often leaving massive scars through the middle of established older neighborhoods, these low-cost apartment buildings would often spring up along its edges. The stucco box's period of proliferation also happened to coincide with the rise of postwar Modernism, and its simple rectangular forms and smooth surfaces—driven more by a need for economy of design than by any stylistic preference—conveniently passed for Modern minimalism.

Frequently developed as infill construction in established single-family residential neighborhoods, stucco box apartment houses were typically designed to be constructed on a single residential lot. As a result, in plan the building stretched the full depth of its lot with minimal setbacks and little or no useable outdoor space.

The typical stucco box apartment building was two, or occasionally three, stories in height, containing between four and sixteen units. In the case of a double-lot example, matching side-by-side stucco boxes formed a central common space which, in the best-case scenario, contained a swimming pool. True to the name, they were decidedly boxy, with flat or very low-pitched roofs and minimal articulation. Simple wood-frame construction, stucco cladding, and the use of mass-produced components resulted in a design that was discernibly low-cost and made no attempt to hide this fact. Flush-mounted aluminum-frame windows were punched into façades with little or no surrounds, adding to an overall sense of flatness. This effect was particularly evident on the side and rear façades, which were treated in the most pragmatic and economical manner possible, resulting in large areas of smooth stucco wall, rhythmically repetitive window patterns and cubic forms that hover over the voids of the carport.

Perhaps the most readily identifiable characteristic of the stucco box is its integrated parking. Indeed, local parking requirements were its most important design determinant, for just as one-to-one requirements led to the creation of stucco boxes in the 1950s, more stringent requirements resulted in the property type's demise in the 1960s. The open carport—alternately referred to as “soft-story” or “tuck-under” parking—was a pragmatic solution to the most vexing problem of apartment designers and developers of this period: how to build the necessary number of

⁴ Excerpted and adapted from City of Los Angeles, “Los Angeles Citywide Historic Context Statement Context: Residential Development and Suburbanization, 1880-1980 Theme: Multi-Family Residential Development, 1895-1970,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

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dwelling units on a single residential lot while meeting the city's requirements for off-street parking and do so in a manner that penciled out financially. The open carport was the most efficient use of limited square footage, allowing the same lot area to accommodate ground-level parking with rentable living space above. Recessed along one or more sides of the building, often including the primary façade, the carport became a defining element of the building type. The advantages of this approach were economical, eliminated the maintenance of garage doors, and facilitated maneuvering in and out of parking spaces.

The ornamental elements of the stucco box were confined to the street façade. Unlike the parking, which was an integral component of the building's design, decoration was most often superficial, merely applied or affixed to the building façade. Such applied decoration came in a number of different forms. Color and texture could be added to a façade with panels of wood, scored stucco, mosaic tile, or stone veneer, often framed by thin wood battens. The eponymous dingbat affixed asymmetrically to the building's primary façade was often an abstract geometric form or referenced popular motifs of the Atomic Age, such as starbursts or diamonds. In some cases, these elements were purely decorative, while in others they doubled as ornamental light fixtures. Applied decoration may have also been part of a larger design motif, such as space-age or Tiki/Polynesian themes, an attempt to provide an "air of escapism."⁵

Perhaps most important to the identity of a stucco box apartment house was its name—often displayed prominently across the façade in oversized plywood script. For the small investor, naming their apartment building held great significance, which accounts for the frequency with which buildings were given human, typically female, names such as the Melody Ann or the Danielle. Other building names simply reference their location: the Regent Palms is on Regent Street in the Palms neighborhood. Some sought to evoke images of more exotic locales, with names like Tahitian Village or Kona Kai. Still others referenced popular vacation destinations, such as The Sands or Riviera Palms.

Landscaping was another important element of a stucco box's street presentation. Though not technically part of the building design itself, the planting of exotic species—such as palms, philodendron, and other tropical foliage—was employed to create added visual interest. For the owner or developer, all of these flourishes—landscaping, a building name, a design motif, or a dingbat—were simple and inexpensive methods of individualizing one stucco box from another, a way for the building to call attention to itself and distinguish it from a similarly plain apartment building next door.

In the 1950s and 1960s, several zoning ordinances were adopted by the Los Angeles City Council that dictated changes to curb space, driveway approaches, and the number of parking spaces per unit, which could not be met with the typical design of the dingbat. Thus, the stucco box was quickly rendered obsolete and its short-lived period of proliferation in Los Angeles soon came to an end.

⁵ John Chase, *Glitter Stucco & Dumpster Diving: Reflections on Building Production in the Vernacular City* (New York: Verso, 2000), 9.

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Multi-family Residential Development in Los Angeles⁶

Unlike in other American cities, where apartment housing was associated with overcrowding and unhealthful living conditions for the urban poor, Los Angeles' varied stock of rental units accommodated Angelenos with a wide range of economic means, from working-class fourplexes, to middle-class bungalow courts, to high-rent luxury apartment towers. Bungalow courts and courtyard apartments offered shared landscapes that helped create community out of discrete dwellings, providing a spatial expression of common identity for residents recently arrived from elsewhere. Apartment buildings with distinctive architectural detailing, perhaps with an illuminated rooftop sign declaring the building name, offered instant community to a newly arriving population.

As the city's population rose in the early twentieth century, and the demand for affordable rental units kept pace, there were plenty of entrepreneurs happy to add to the supply of multi-family housing. Small-scale buildings were the earliest examples of this kind of income-producing residential development, due to the relative ease with which they could be constructed and with minimal up-front capital. Larger buildings did not appear in substantial numbers until the 1920s, when a combination of even more rapid population growth, a burgeoning tourism industry, and widespread availability of investment capital drove an apartment construction boom in Los Angeles that dramatically altered parts of the city. Smaller buildings then gave way to larger apartment houses, towers, and ultimately expansive complexes that offered a greater return on investment.

During the early 1930s housing production of all varieties slowed dramatically. By the mid-1930s, when construction of single-family homes was increasingly rare, the development of apartment houses remained appealing to investors who could turn vacant lots into income-producing rental units. These private development efforts—which had been the foundation for multi-family development in Los Angeles—began to languish in the latter part of the decade, just as the societal effects of the Great Depression were leading to widespread poverty, even as the city's population continued to grow.

Residential construction efforts were largely diverted to the war effort during World War II, and it was not until the late 1940s and early 1950s that multi-family residential production resumed in earnest. While some multi-family dwellings constructed during this period were familiar examples of prewar types, such as the courtyard apartment, overall development began to reflect a more modern approach. Designs for multi-family dwellings became more simplified, due in large part to mass production methods developed during the war, which were being applied to housing construction. This improved level of efficiency led to more streamlined architectural styles—buildings lacking in ornamentation and detail could be built constructed more quickly—thereby minimizing cost and maximizing profit.

⁶ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Residential Development and Suburbanization, 1880-1980 Theme: Multi-Family Residential Development, 1895-1970," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

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In the 1950s, many of the areas of the city that had been zoned for multi-family buildings before the war were largely built out. Thus, multi-family development in the latter half of the twentieth century largely became a matter of replacement, as single-family houses and lower-density multi-family buildings alike were being demolished to make way for larger multi-family buildings.

Courtyard Apartments⁷

The courtyard apartment was the natural successor to the earlier development of the bungalow court in Southern California. Courtyard apartments were first built beginning in the 1910s, when multi-family residential construction in Los Angeles began, with the type continuing to evolve in form and style through the 1960s. Proliferation of the courtyard apartment in Los Angeles reached its zenith in the 1920s. The growing popularity of this multi-family housing type during this period coincided with the greatest population growth in the city's history. While the bungalow court reflected the earliest attempt at a compromise between privacy and density, the pressing demand for more housing made it necessary to develop a higher-density residential alternative.

The courtyard apartment of the 1920s and early 1930s built on the early twentieth century trends. The form of its buildings and the integral landscaped spaces depended to a much greater extent on precedent found throughout the Mediterranean region and Mexico. Another ingredient in the development of 1920s and early 1930s courtyard apartment houses was the contemporary interest in vernacular adobes of California, many of which were arranged around a central courtyard or patio.

The initial form of the courtyard apartment complex evolved from that of the bungalow court: one or two buildings, typically two stories in height, oriented around a central common area. Examples of courtyard apartments constructed during the height of their development in the 1920s frequently featured a U-shaped plan, which is believed to account for some eighty percent of the known courtyard apartments in Los Angeles. Alternate arrangements included the similar double-L plan or the completely enclosed O-shaped plan. Buildings could contain as few as four or as many as twenty units, sharing common walls. Few windows faced the street; instead they were concentrated on the courtyard façades to provide more attractive views. In the central open area of each building were one or more courtyards with fountains, and, often, luxuriant tropical plants in small private garden spaces.

The next evolution of the courtyard housing type occurred in the 1940s. Government regulations for construction controlled price, size, financing, permits, and materials, which curbed the expression of earlier architectural forms and channeled building toward small houses and apartment houses. At the same time, the postwar population boom necessitated a sudden and substantial need for housing.

⁷ Ibid.

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Developers of courtyard apartments during this period responded by moving away from the O-shaped plan and adopting the E-shape plan, which allowed for the construction of a greater number of units. Complexes also continued to exhibit the traditional U-shaped plan, featuring a central building entrance with common stairwells and interior corridors, rather than the former plan of individual entrances. Garages were no longer incorporated into the plan for the apartment complex itself, detached from the building and frequently situated at the rear of the property. Styles, too, evolved during this period, away from the widely utilized Spanish Colonial Revival and other Exotic Revival styles popular during the 1920s. Postwar courtyard complexes frequently exhibited the more modern American Colonial Revival or Minimal Traditional styles.

The 1950s and 1960s marked another shift in the development of courtyard housing complexes. This period witnessed a new boom in apartment construction, as post-war baby boomers were getting married and preparing to start families of their own. For many young couples and families just starting out, a single-family home in the Los Angeles area was financially out of reach. Los Angeles newcomers, attracted to the region by growing industries such as airplane manufacturing, often found that the cost of a detached single-family house was far higher in Los Angeles than from where they had just arrived. Despite unprecedented financial prosperity, Southern California housing costs were escalating more rapidly than the national cost of living.

The extension of commercial corridors and connecting traffic arteries, which were zoned for multi-family residential development, opened up large parcels of land for apartment construction. Construction firms, which perfected their mass-production techniques in the 1940s with the construction of single-family residential developments, were able to apply their experience to the development of apartment houses, which were sometimes constructed in groups of fifty at a time. The resultant buildings tended to be larger than their 1920s or 1940s counterparts. In the postwar period, land values typically dictated higher densities, with building sometimes reaching three stories in height instead of just two, and frequently developed on two or more residential lots. Buildings still exhibited the typical O, U, or E-shaped plans—or paired L-shaped plans—oriented around a central common space that frequently featured concrete patios and swimming pools.

While the better examples of these postwar courtyard complexes employed architects, such as Edward Fickett, most were builder-designed. Buildings typically displayed modest interpretations of popular styles at the time, including most commonly Mid-Century Modern and the Traditional/California Ranch style. Some builders embraced more exotic or fanciful motifs in an effort to persuade prospective renters away from more prosaic neighboring properties. The Tiki or Polynesian style, for example, was used to evoke associations with vacations in a tropical paradise.

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Apartment Houses⁸

Apartment houses represent an important building type that proliferated throughout Los Angeles during most of the twentieth century and reflect trends in urban planning to accommodate a wide range of full and part time residents as well as tourists and other visitors. The apartment house can best be defined in contrast to the bungalow court and other forms of courtyard housing that were being constructed in the early twentieth century. Unlike courtyard housing, the apartment house is designed to maximize lot coverage, with little or no lot area land dedicated to useable open space. And unlike courtyard housing, which is typically oriented onto a central common space, apartment houses are oriented toward the street, with architectural detailing concentrated on the street-facing façade. Apartment houses vary widely in terms of density, from one-story duplexes to high-rise luxury apartment towers. They can accommodate a variety of architectural styles, and therefore often reflect the dominant residential styles of the period in which they were constructed. Due to their versatility, apartment houses were built throughout the twentieth century and in nearly every part of Los Angeles.

Additional Architects and Builders (alphabetical order following Section 8 page 13),

1803 Winona Co. (builder)
Becker, Harry (builder)
Bruckelauk, J.W. (builder)
Chernoff, Jack (architect)
Coronet Const. Co. (builder)
Gelber, Mervin (builder)
Harris, Lawrence (architect)
K & E Investment (builder)
La Realde & Barber (architect)
McKinnon, Ralph T. (builder)
Mohawk Builders (builder)
Nassif, George A (builder)
Pinsky, D. (builder)
Rosensohn, P. (builder)
Rothnian-Klein (builder)
Strauss, Hugo (builder)
Willard-Brent Co., Inc. (builder)
Winona Co (builder)
Wright, A.E. (architect)

⁸ Ibid.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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<https://archive.org/details/losangelestozenc00pitt/page/109/mode/2up?q=dinbat>. Accessed September 21, 2023.

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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
- Local government
- University
- Other

Name of repository: City of Los Angeles Office of Historic Resources; Los Angeles County Office of the Assessor

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 6.8

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

Latitude: 34.103900 Longitude: -118.302032

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

The district boundary is outlined in red on the Sketch Map.

Boundary Justification (Explain why the boundaries were selected.)

Boundary encompasses the most concentrated group of residential resources with a common period of significance and architectural style.

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11. Form Prepared By

name/title: James Dastoli
organization: Los Feliz Improvement Association
street & number: P.O. Box 29395
city or town: Los Angeles state: CA zip code: 90029
e-mail: james.dastoli@gmail.com
telephone: _____
date: August 2023; Revised September 2023

Additional Documentation

Submit the following items with the completed form:

- **Maps: 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: Winona Boulevard Mid-Century Modern Historic District
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: James Dastoli
Date Photographed: March 2023

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

- 1 of 24 Looking northeast at 1735 Winona Boulevard (Resource #1)
- 2 of 24 Looking west at 1735 Winona Boulevard (#1)
- 3 of 24 Looking east at 1744 (right) and 1752 (left) Winona Boulevard (#2 and 4)

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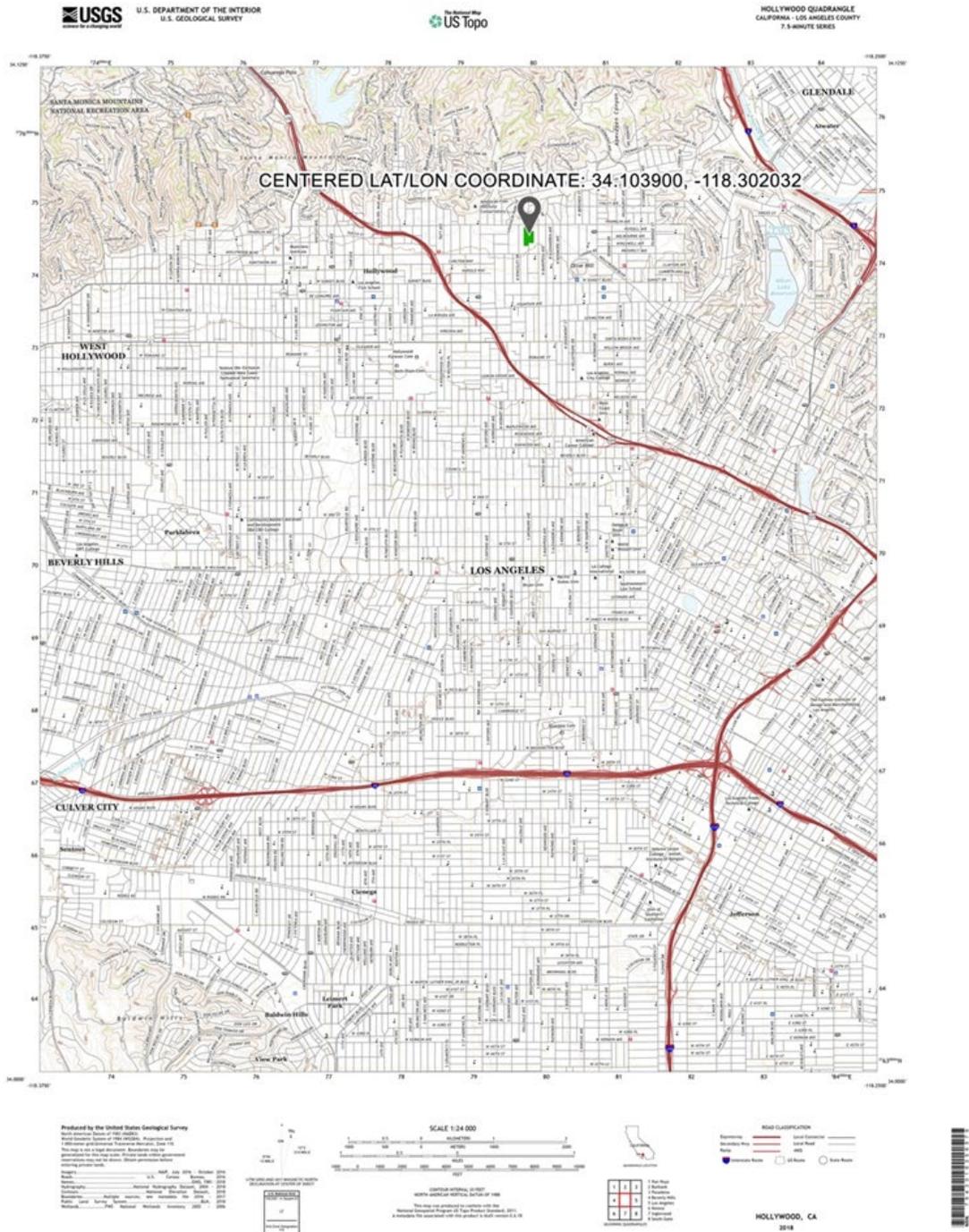
- 4 of 24 Looking southwest at 1745 Winona Boulevard (#3)
- 5 of 24 Looking west at 1745 Winona Boulevard (#3)
- 6 of 24 Looking east at 1752 Winona Boulevard (#4)
- 7 of 24 Looking west at 1753 Winona Boulevard (#5)
- 8 of 24 Looking east at 1758 Winona Boulevard (#6)
- 9 of 24 Looking west at 1759 Winona Boulevard (#7)
- 10 of 24 Looking southwest at 1759 Winona Boulevard (#7)
- 11 of 24 Looking southeast at 1800 Winona Boulevard (#8)
- 12 of 24 Looking southwest at 1803 Winona Boulevard (#9)
- 13 of 24 Looking northwest at 1807 Winona Boulevard (#10)
- 14 of 24 Looking west at 1815 Winona Boulevard (#11)
- 15 of 24 Looking northeast at 1818 Winona Boulevard (#12)
- 16 of 24 Looking northwest at 1819 Winona Boulevard (#13)
- 17 of 24 Looking east at 1824 Winona Boulevard (#14)
- 18 of 24 Looking northeast at 1824 Winona Boulevard, details of rounded corner (#14)
- 19 of 24 Looking northeast at 1824 Winona Boulevard, showing side elevation (#14)
- 20 of 24 Looking southwest at 1831 Winona Boulevard (#15)
- 21 of 24 Looking west at 1837 Winona Boulevard (#16)
- 22 of 24 Looking west at 1847 Winona Boulevard (#17)
- 23 of 24 Looking west at 1851 Winona Boulevard (#18)
- 24 of 24 Looking west at 1851 Winona Boulevard, details of dimensional text (#18)

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Location Map

Latitude: 34.103900 Longitude: -118.302032

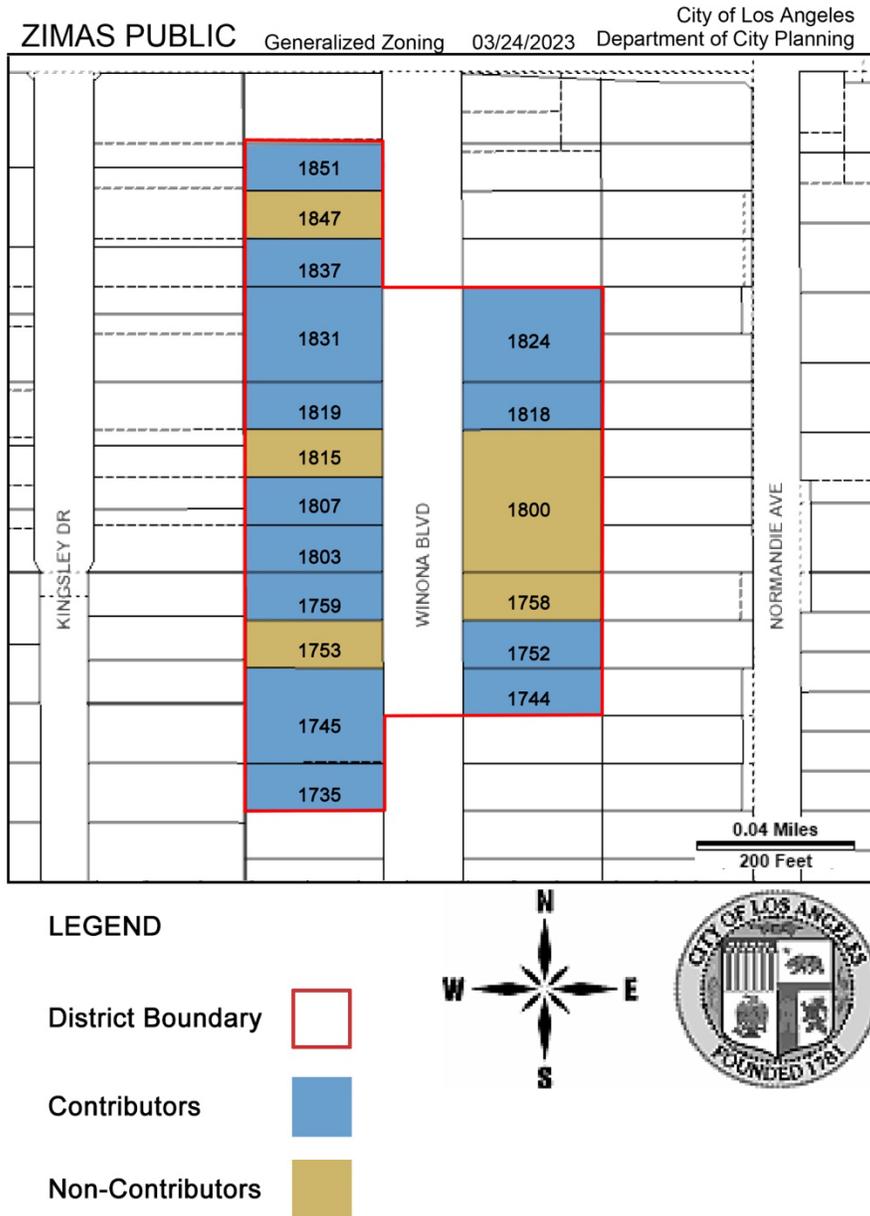


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Sketch Map

Base map excerpted from ZIMAS PUBLIC Generalized Zoning, City of Los Angeles, Department of City Planning, 03/24/2023

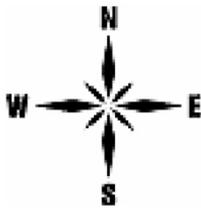
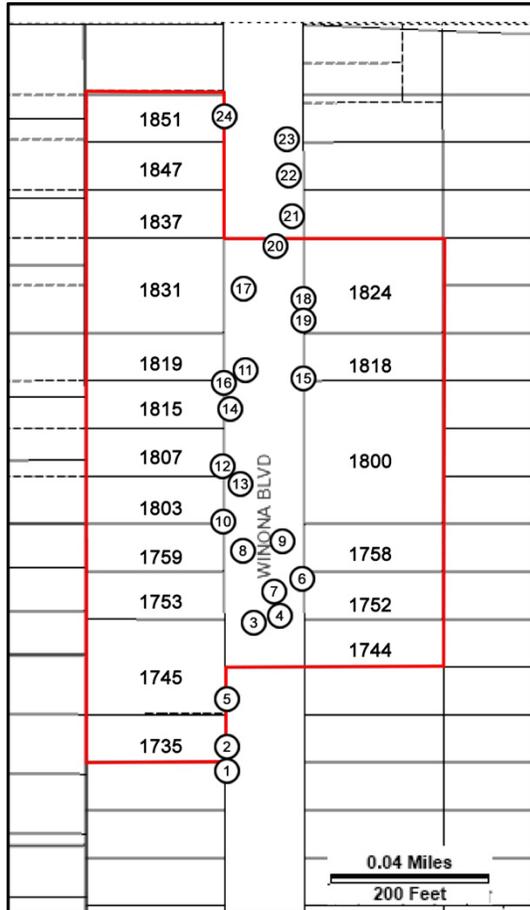


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Photo Key

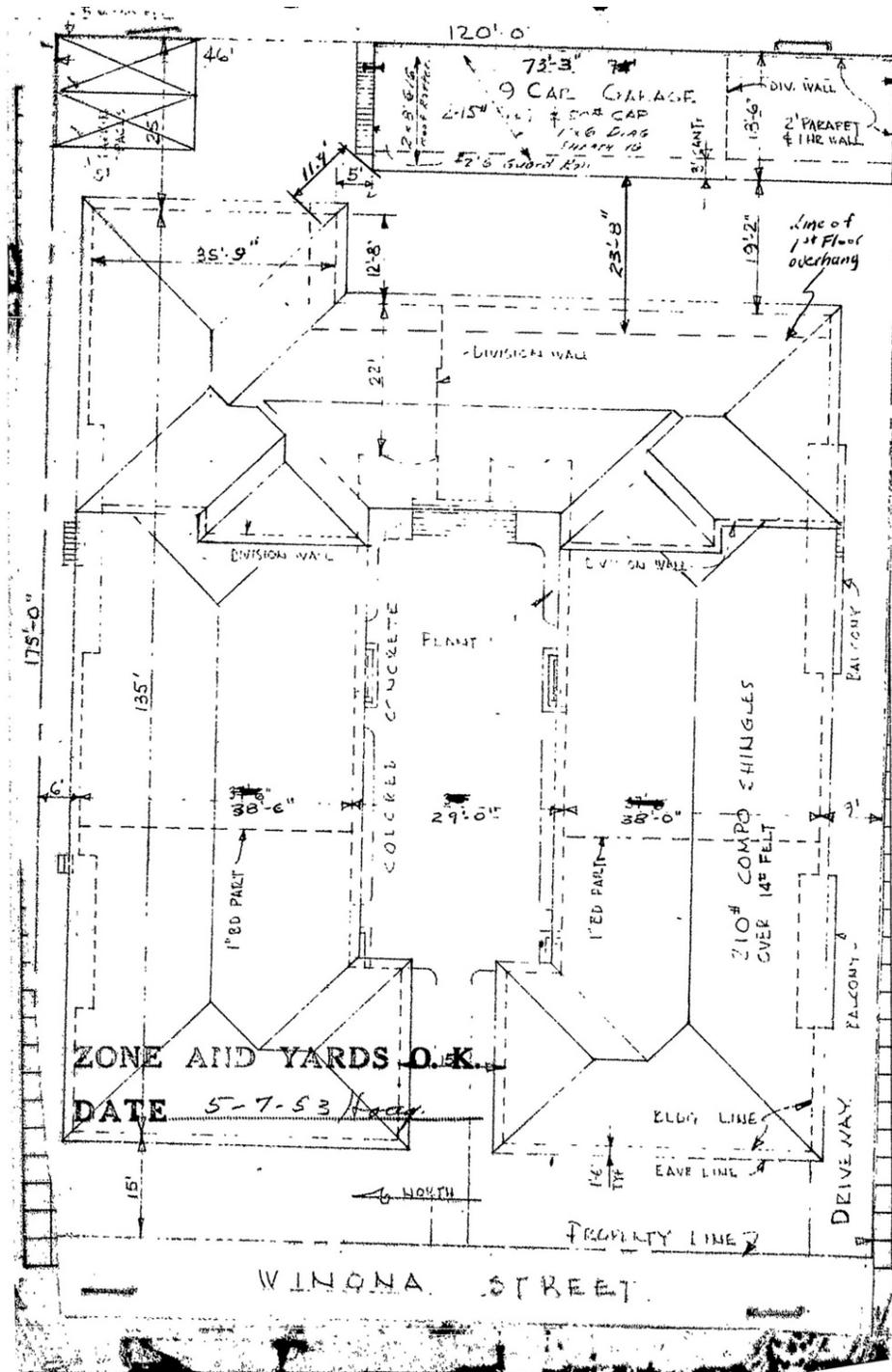
Base map excerpted from ZIMAS PUBLIC Generalized Zoning, City of Los Angeles,
Department of City Planning, 03/24/2023



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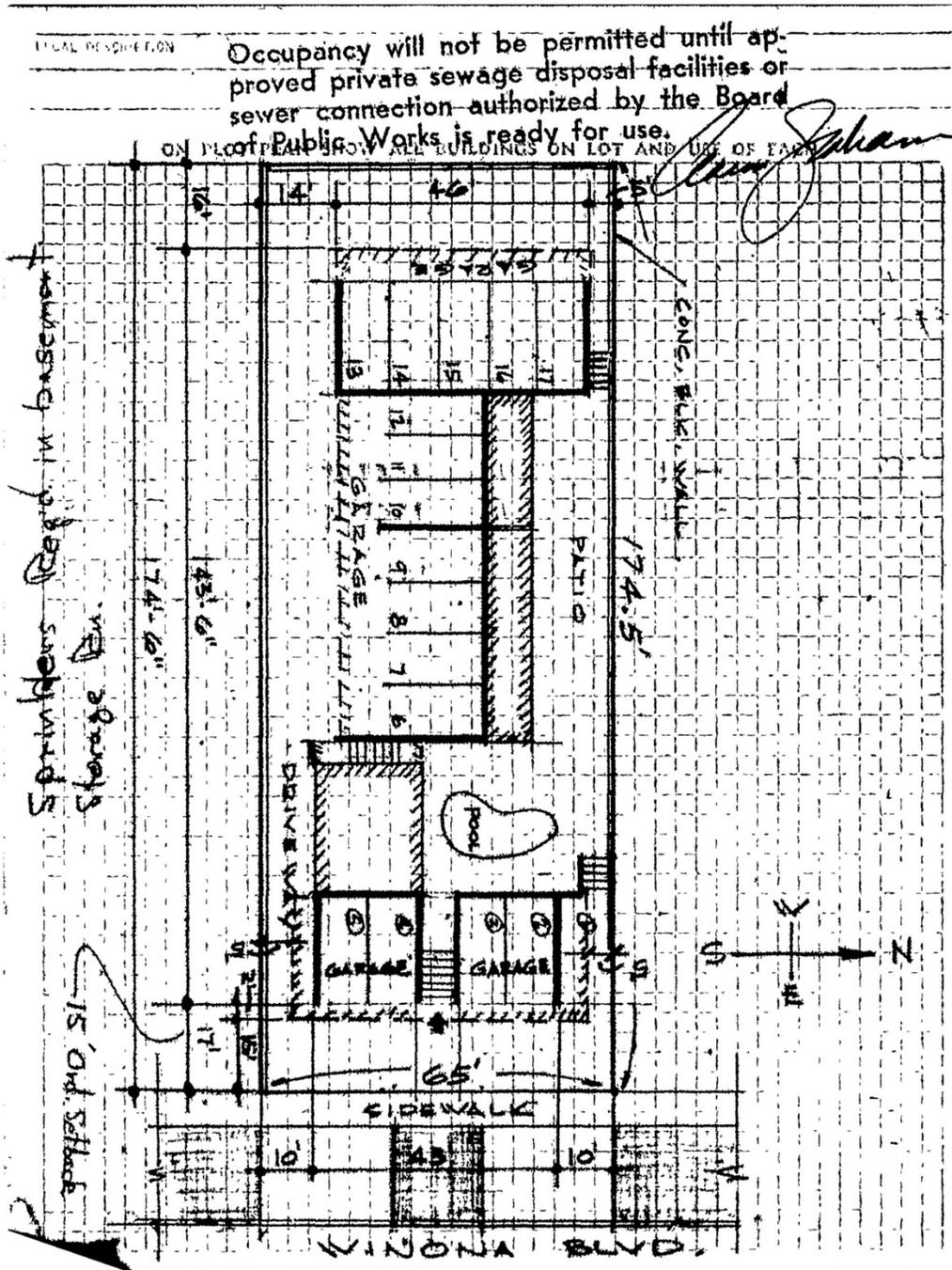
Figure 1 1824 Winona Boulevard (Resource #14) Plot Plan from original permits



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Figure 2 1851 Winona Boulevard (Resource #18) Plot Plan from original permits



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Figure 3 Los Angeles Times Classified Ads 1955-1959

\$110. New Deluxe 1-Bdrm.
HEATED POOL
GARAGE. 1745 WINONA, NO-35217

\$100-\$135 MO.
14 NEW
DE LUXE
Single—Double—2-Bdrm.
UNF. OR FURN. :
Wall-to-Wall Wool Carpet
Adults. Garages. Xint. Trans.
Hollywood - Normandie area
1735 N. WINONA BLVD.
NO-5-7250

★ **\$140. Dlx. 1 br. Nly. furn.**
HTD. POOL. LIN. TROPIC MANOR,
gar. 1745 Winona. NO. 1-7787.

\$135-\$140. PFee rent 'til 1/15. Lease.
New 2 br., cpt., drps. St. sh.
1803 N. Winona. NO.3-0761, OL.4-1059

\$100-\$120. Free rent 'til 1/15 with
lease. Beau. nu 1 BR. Cpts., drps.
1803 N. Winona. NO.3-0761, OL.4-1059

\$135. Attrac. lge. 1 bdr., lots clos
★ **HEATED POOL-PATIO**
1745 Winona Blvd. NO. 4-0688

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

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

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

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

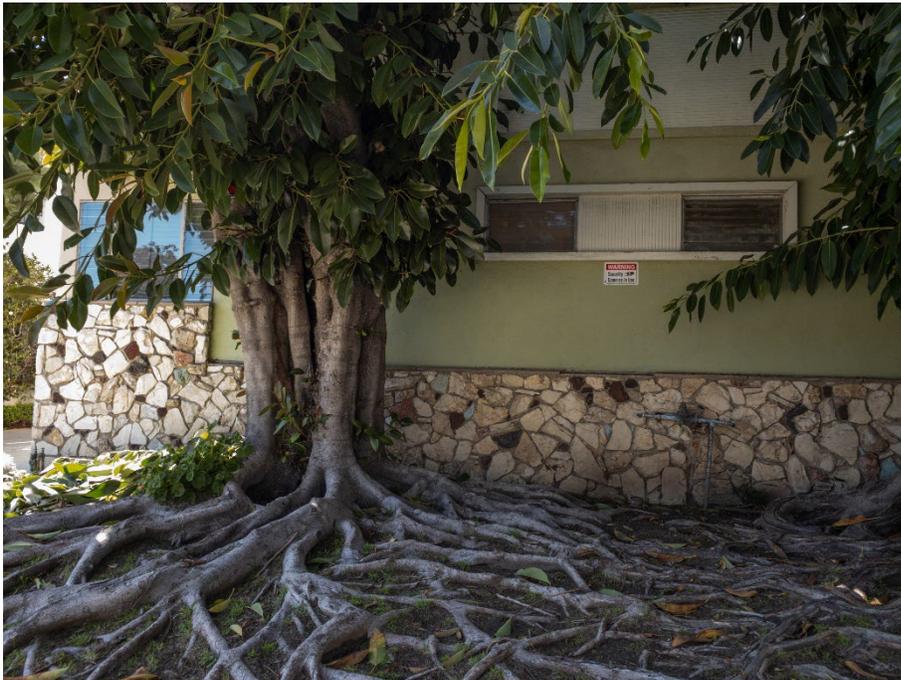
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Photo 1 Looking northeast at 1735 Winona Boulevard (Resource #1)



Photo 2 Looking west at 1735 Winona Boulevard (#1)



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Photo 3 Looking east at 1744 (right) and 1752 (left) Winona Boulevard (#2 and 4)



Photo 4 Looking southwest at 1745 Winona Boulevard (#3)



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Photo 5 Looking west at 1745 Winona Boulevard (#3)



Photo 6 Looking east at 1752 Winona Boulevard (#4)



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Photo 7 Looking west at 1753 Winona Boulevard (#5)



Photo 8 Looking east at 1758 Winona Boulevard (#6)



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Photo 9 Looking west at 1759 Winona Boulevard (#7)



Photo 10 Looking southwest at 1759 Winona Boulevard (#7)



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Photo 11 Looking southeast at 1800 Winona Boulevard (#8)



Photo 12 Looking southwest at 1803 Winona Boulevard (#9)



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Photo 13 Looking northwest at 1807 Winona Boulevard (#10)



Photo 14 Looking west at 1815 Winona Boulevard (#11)



Winona Boulevard Mid-Century Modern Historic District
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Photo 15 Looking northeast at 1818 Winona Boulevard (#12)



Photo 16 Looking northwest at 1819 Winona Boulevard (#13)



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Photo 17 Looking east at 1824 Winona Boulevard (#14)



Photo 18 Looking northeast at 1824 Winona Boulevard, details of rounded corner (#14)



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Photo 19 Looking northeast at 1824 Winona Boulevard, showing side elevation (#14)



Photo 20 Looking southwest at 1831 Winona Boulevard (#15)



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Photo 21 Looking west at 1837 Winona Boulevard (#16)



Photo 22 Looking west at 1847 Winona Boulevard (#17)



Winona Boulevard Mid-Century Modern Historic District
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Photo 23 Looking west at 1851 Winona Boulevard (#18)



Photo 24 Looking west at 1851 Winona Boulevard, details of dimensional text (#18)

