

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2013-899-HCM-REC  
ENV-2013-900-CE-REC

HEARING DATE: May 12, 2015  
TIME: 10:00 AM  
PLACE: City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA  
90012

Location: 819 S. Santee Street  
Council District: 14  
Community Plan Area: Central City  
Area Planning Commission: Central  
Neighborhood Council: Downtown Los Angeles  
Legal Description: Lot 1 and 2 of Tract  
Resubdivision of the Widow Brotiller Tract

**PROJECT:** Historic-Cultural Monument Application for the  
MAXFIELD BUILDING

**REQUEST:** Declare the property a Historic-Cultural Monument

**OWNER(S):** Naty Saidoff  
2980 Beverly Glen Circle, #300  
Los Angeles, CA 90077

**APPLICANT:** Shane Swerdlow  
c/o Chattel Inc.  
13417 Ventura Blvd.  
Sherman Oaks, CA 91423

**RECOMMENDATION** That the Cultural Heritage Commission:

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

MICHAEL J. LOGRANDE  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Nels Youngborg, Preservation Planner  
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

## **FINDINGS**

- The property embodies “the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Art Deco style.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

## **SUMMARY**

Built in 1925 and located in the Downtown area, this twelve-story commercial building exhibits character-defining features of Art Deco style architecture. The subject building is roughly rectangular in plan and features a flat roof covered in rolled asphalt. An elevator penthouse is located on the southern end of the roof and on the eastern end is a large sign reading “819 SANTEE.” The exterior is composed of painted reinforced concrete.

The primary façade is divided into four bays by fluted, full-height piers with the building featuring several variations of fenestration types. The center bays contain multi-paned, steel-sash awning windows and the outer bays are tripartite, steel-sash awning windows. Arched windows are located at the second story in the outer bays and all bays of the twelfth story. Simple flat spandrel panels are set above and below each window with horizontal coping at the third and eleventh stories. Outer bays terminate slightly above the roof top in a simple stepped pattern.

Significant interior spaces include the lobby’s stone lined walls and floors. Other character defining features include exposed concrete floors in the retail space, linoleum floors, marble tiles, original wood paneled doors with transoms, and an exposed steel beam ceiling. The mezzanine was expanded in 1927 and the elevator cabs were altered in 1950. A current adaptive reuse project has recently been completed including building rehabilitation, a rooftop addition, and structural and MEP upgrades.

The subject property was designed by architect John M. Cooper for wholesale textile merchant Allen A. Maxfield. Cooper was known for his work designing buildings for a multitude of industrial uses in a variety of styles. Although he is recorded as completing 40 other structures in Southern California, his most notable designs include the Roxie Theater in downtown Los Angeles, the Wilshire Theater in Santa Monica, and the Spanish Revival La Arcada building in Santa Barbara.

The subject application involved a reconsideration of a property that was once denied HCM status. A new application for a previously-declined site may not be placed on the Cultural Heritage Commission (CHC) agenda unless a Commission committee report determined that one or both of the following events have occurred:

1. Substantial new historic information has been documented which makes the latest application materially different from the previous one, or
2. Subsequent architectural rehabilitation which meets the U.S. Secretary of the Interior's Standards for Rehabilitation has been completed.

The Maxfield Building was taken under consideration for Historic-Cultural Monument status on April 14, 2013 and was denied final approval on June 6, 2013. At the time, the commission commented that the property was not in a condition which warranted it eligible to be a distinctive, individual example of the garment factory property type. In addition, information was lacking in the 2013 submittal to prove that the original property owner, Allen Agnew Maxfield, played a significant role in the development of the textile industry.

The new application for this previously denied property provides substantial new historic information regarding the significant personages associated with this property and the association with the broad social history of the garment industry in Los Angeles. A subcommittee of the CHC, consisting of Commissioners Barron and Kennard, reviewed the application and recommended that the Commission schedule the application for a reconsideration hearing.

Subsequent to the property being denied HCM status, the property has been designated and listed on the National Register of Historic Places on September 9, 2013.

### **DISCUSSION**

The Maxfield Building successfully meets one of the specified Historic-Cultural Monument criteria: embodies "the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction." Industrial property types designed in Art Deco style architecture are rare in Los Angeles and often irreversibly altered. However, this structure is intact in its architectural features and retains integrity.

### **CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of the Maxfield Building as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new

construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

### **BACKGROUND**

On March 19<sup>th</sup>, 2015 the Cultural Heritage Commission took the property under consideration. On April 2<sup>nd</sup>, a subcommittee of the Commission consisting of Commissioners Milovsky and Irvine toured the property accompanied by a staff person from the Office of Historic Resources.



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: <b>Maxfield Building</b>		Original historic name	
Other Associated Names: <b>N/A</b>			
Street Address: <b>819 S. Santee Street</b>		Zip: <b>90014</b>	Council District: <b>14</b>
Range of Addresses on Property: <b>819 S. Santee Street</b>		Community Name: <b>Central City</b>	
Assessor Parcel Number: <b>5145013005</b>	Tract: <b>Botiller Tract</b>	Block: <b>None</b>	Lot: <b>1</b>
Identification cont'd: <b>N/A</b>			
Proposed Monument Property Type:	<input checked="" type="radio"/> <b>Building</b>	<input type="radio"/> <b>Structure</b>	<input type="radio"/> <b>Object</b>
	<input type="radio"/> <b>Site/Open Space</b>	<input type="radio"/> <b>Natural Feature</b>	
Describe any additional resources located on the property to be included in the nomination, here: <b>N/A</b>			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: <b>1925</b>	<input checked="" type="radio"/> <b>Factual</b>	<input type="radio"/> <b>Estimated</b>	Threatened? <b>None</b>
Architect/Designer: <b>John Montgomery Cooper</b>		Contractor: <b>John Montgomery Cooper</b>	
Original Use: <b>Industrial and commercial</b>		Present Use: <b>Residential and commercial (under construction)</b>	
Is the Proposed Monument on its Original Site? <input checked="" type="radio"/> <b>Yes</b> <input type="radio"/> <b>No (explain in section 7)</b> <input type="radio"/> <b>Unknown (explain in section 7)</b>			

## 3. STYLE & MATERIALS

Architectural Style: <b>Art Deco</b>		Stories: <b>13</b>	Plan Shape: <b>Rectangular</b>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: <b>Concrete poured/precast</b>	Type: <b>Select</b>	
CLADDING	Material: <b>Stucco, textured</b>	Material: <b>Select</b>	
ROOF	Type: <b>Flat</b>	Type: <b>Select</b>	
	Material: <b>Rolled asphalt</b>	Material: <b>Select</b>	
WINDOWS	Type: <b>Fixed</b>	Type: <b>Awning</b>	
	Material: <b>Steel</b>	Material: <b>Steel</b>	
ENTRY	Style: <b>Off-center</b>	Style: <b>Select</b>	
DOOR	Type: <b>Double</b>	Type: <b>Select</b>	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.	
	See detailed alteration history in section 7A, Proposed Monument Description
1925-27	Various tenant improvements at upper floors
1927	First rooftop sign constructed
c. 1934	Main entrance canopy installed, storefront and retail space alterations
1947-70	Mezzanine expanded, tenant improvements, replacement of mezzanine windows
1950	Passenger elevator cabs replaced
2013-14	Adaptive reuse project, including rehabilitation, rooftop addition, structural, and MEP work

## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
<input checked="" type="checkbox"/> Listed in the California Register of Historical Resources	
<input checked="" type="checkbox"/> Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): N/A
Other historical or cultural resource designations: N/A	

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input checked="" type="checkbox"/>	Reflects the broad cultural, economic, or social history of the nation, state, or community
	Is identified with historic personages or with important events in the main currents of national, state, or local history
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
<input checked="" type="checkbox"/>	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

*This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.*

**A. Proposed Monument Description** - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

**B. Statement of Significance** - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

## 8. CONTACT INFORMATION

### Applicant

Name: Robert Chattel, AIA and Shane Swerdlow		Company: Chattel, Inc.   Historic Preservation Consultants	
Street Address: 13417 Ventura Boulevard		City: Sherman Oaks	State: CA
Zip: 91423	Phone Number: 818.788.7954	Email: shane@chattel.us	

### Property Owner

Is the owner in support of the nomination?  Yes  No  Unknown

Name: Naty Saidoff		Company: Urban Foresight, LLC	
Street Address: 2980 Beverly Glen Circle, #300		City: Los Angeles	State: CA
Zip: 90077	Phone Number: 310.234.9598	Email: naty@capitalforesight.com	

### Nomination Preparer/Applicant's Representative

Name: Robert Chattel, AIA and Shane Swerdlow		Company: Chattel, Inc.   Historic Preservation Consultants	
Street Address: 13417 Ventura Boulevard		City: Sherman Oaks	State: CA
Zip: 91423	Phone Number: 818.788.7954	Email: shane@chattel.us	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

### APPLICATION CHECKLIST

- |   |   |
|---|---|
| 1. ✓ Nomination Form  | 5. ✓ Copies of Primary/Secondary Documentation  |
| 2. ✓ Written Statements A and B   | 6. ✓ Copies of Building Permits for Major Alterations<br>(include first construction permits) |
| 3. ✓ Bibliography   | 7. ✓ Additional, Contemporary Photos  |
| 4. ✓ Two Primary Photos of Exterior/Main Facade<br>(8x10, the main photo of the proposed monument. Also<br>email a digital copy of the main photo to:<br>planning.ohr@lacity.org) | 8. ✓ Historical Photos  |
|   | 9. ✓ Zimas Parcel Report for all Nominated Parcels<br>(including map)                         |

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Shane Swerdlow, Historic Preservation  
Planner, Chattel, Inc.      12/17/14

Name:

Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources  
Department of City Planning  
200 N. Spring Street, Room 620  
Los Angeles, CA 90012  
  
Phone: 213-978-1200  
Website: preservation.lacity.org

**WRITTEN STATEMENTS A AND B**

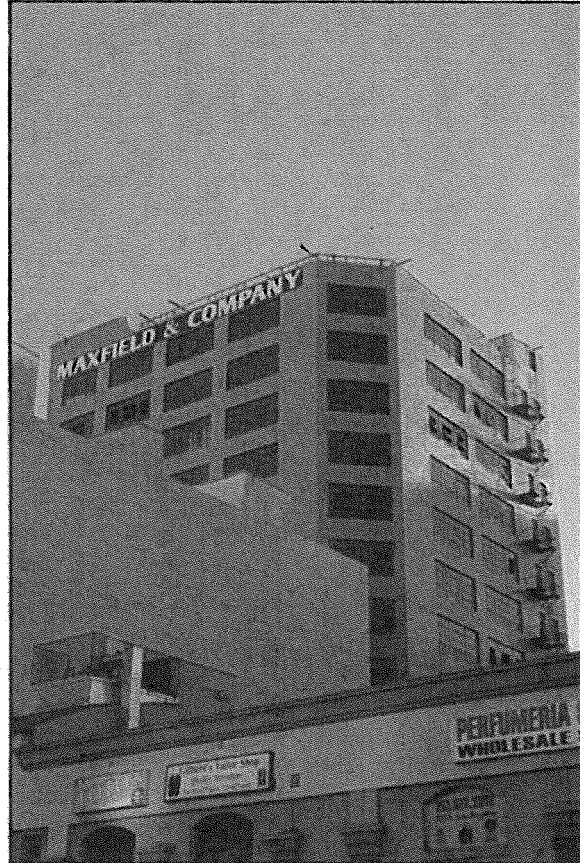
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

**HISTORIC-CULTURAL MONUMENT NOMINATION FORM**  
MAXFIELD BUILDING

**7. WRITTEN STATEMENTS A AND B**

**A. PROPOSED MONUMENT DESCRIPTION**

**EXTERIOR**



*Primary east façade, view west (left) and secondary north and west elevations, view southeast (right, Chattel, 2014)*

The Maxfield Building is located at 819 S. Santee Street in Los Angeles, California. The building sits on a rectangular parcel located on the west side of the street, between E. Eighth and E. Ninth Streets to the north and south, respectively. The building occupies the majority of its parcel, with an alley bordering the north and west elevations. A separate, smaller building abuts the Maxfield Building on the south. With 12 stories, plus basement and mezzanine levels, the reinforced concrete Maxfield Building is characterized by Art Deco emphasis on verticality. It has a flat roof and is roughly rectangular in plan with a chamfered northwest corner. The building is currently undergoing substantial exterior and interior work as part of an adaptive reuse project converting the originally industrial and commercial building to residential and commercial use. Work in progress has been reviewed by staff the State of California, Office of Historic Preservation and National Park Service, as part of the Federal Historic Preservation Tax Incentives Program review process, as well as the City of Los Angeles, Office of Historic Resources, to ensure conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties (Secretary's Standards)*.

The primary east façade is clad in stucco and divided into four bays by fluted, full-height piers. Fenestration generally consists of multi-paned, steel sash, awning windows in the center bays and tripartite, steel sash, awning windows in outer bays. Contemporary aluminum slider windows at the

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### MAXFIELD BUILDING

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mezzanine have recently been removed and will be replaced with new transom windows inspired by originals. Arched windows are located at the second story in outer bays and all bays of the twelfth story. Simple, flat spandrel panels are set above and below each window. A horizontal coping spans the third story and inner bays of the eleventh story, and a cavetto cornice spans eleventh story outer bays. Outer bays terminate slightly above the roof top in a simple, stepped pattern and return on the side elevations to form squat towers. The height of the building, its proportions, and slightly raised piers create a pronounced vertical emphasis. The main entrance at the east façade is located in the southernmost bay and is marked by a contemporary marble surround and early canopy with rounded corners. The inset opening is filled with contemporary glass and metal doors. The center bays contain contemporary storefronts and glass and metal doors, which will soon be removed to accommodate new storefronts inspired by originals.

The secondary north, south, and west elevations feature concrete with board-formed texture. All secondary elevations are painted. The north elevation is four bays wide. Contemporary, painted signage spanning the top of the north elevation reads "MAXFIELD & COMPANY" and is inspired by the design of original painted signage. Fenestration consists of multi-paned, steel sash (industrial sash) windows with operable and fixed portions, including transparent and translucent glazing. The chamfered, northwest corner contains similar windows. The west (rear) elevation is four bays wide with industrial sash windows and a fire escape at the third bay from the left. The fire escape bay has double-hung, steel sash windows. The first story has a loading dock and opening for a freight elevator. The south elevation is partially obscured by the neighboring building and is fenestrated with randomly spaced, steel sash, awning windows.

The flat roof is covered in rolled asphalt with original elevator and stair penthouses. A popup addition will be constructed at the center of the roof and will include a new sign structure inspired by the design of an early sign structure at the same location. The sign structure will reuse numbers and letters from the early structure, reading "819 SANTEE."

### INTERIOR



*Main lobby during rehabilitation (left, Chattel, 2014) and typical upper floor open loft prior to rehabilitation (right, Chattel, 2013)*

The first floor consists of a main lobby, loading dock area, and retail space. The rectangular main lobby is located at the southeast portion and runs east-west. The floor and walls are clad in early marble. The expanded metal lath and plaster ceiling includes a decorative border. At the east end of the south wall is an opening to an alcove with seating area and mailboxes; to the west are two elevators, mailbox with chute, and stairs to upper floors and basement. The north wall contains two recessed areas with a building directory in the west recessed area and a package delivery box. At the rear of the lobby, is a wood and glass partition. An adjacent ramp leads to the loading dock at the west (rear) of the building. The concrete floor of the loading deck is raised to accommodate

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## MAXFIELD BUILDING

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loading of goods to and from trucks parked in the alley. Walls and ceilings are painted concrete. A freight elevator is located in the southwest corner and a ramp at the north leads to the retail space. The basement includes a main east-west corridor along the south side of the building, bordered on the north by boiler and storage rooms with painted concrete finishes.

Substantial work is in progress at upper floors to accommodate residential units. As initial improvements at these floors were implemented on a tenant-by-tenant basis, they previously had non-repetitive plans that had undergone numerous alterations over time. Despite this variation, most floors did have main corridors running east-west along the south side of the building. Generally, at the east end of each main corridor was an enclosed elevator lobby with linoleum flooring, marble cladding at south walls surrounding elevators, and plaster or acoustical tile ceilings. At the west, a door separated the elevator lobby from the stairs. The west end of the main corridor led to a freight elevator and fire escape.

Variation in floor plans and finishes was particularly evident north of the main corridors. The second through eighth floors had T-shaped, secondary corridors, most of which were finished with linoleum flooring and plaster walls and ceilings, extending north from the main corridor. The exact configuration and width of each T-shaped corridor was slightly different on each floor. Secondary corridors were lined with small offices and larger manufacturing spaces, which shared similar finishes with the corridors. The mezzanine and twelfth floors had multiple secondary corridors with irregular configurations leading to offices. The tenth and eleventh floors lacked secondary corridors and instead featured expansive plans with exposed concrete floors, columns, and ceilings. Doors to tenant spaces represented a variety of styles, including early, wood paneled doors with transoms and sidelights, as well as contemporary slab doors.

As part of work in progress, all upper floor corridors will share the most common floor plan with T-shaped, secondary corridors extending north from primary east-west corridors. Early, distinctive features, including marble elevator surrounds and intact corridor doors in good condition are being retained and rehabilitated. New finishes and fixtures in corridors and units will be compatible with the building's industrial aesthetic. Replacements of deteriorated and altered features, like doors, will be inspired by original and early designs.

### **ALTERATIONS**



1940 exterior view (Bank of America Historical Collection)

Although the Maxfield Building has undergone alterations, it retains a high level of integrity and many original and early exterior and interior features.

At the exterior, a rooftop sign was constructed in 1927.<sup>1</sup> Steel sash windows at all elevations were modified over time to accommodate air conditioning units. As part of the current adaptive reuse project, steel sash was rehabilitated at all windows, and new transparent and translucent glazing, including some wire glass was installed, following historic patterns. The most altered portion of the exterior was at the first story and mezzanine of the primary, east façade. At this area, the canopy with rounded corners over the main entrance was likely added c.

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<sup>1</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #23571" issued 17, August 1927.

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1934. Original, double-height storefronts with transoms were replaced sometime after 1947 with contemporary, aluminum doors and windows, allowing the mezzanine to read as a distinct level. Sliding, aluminum windows at the mezzanine were likely added c. 1970 when tenant improvements were completed throughout the building interior to serve a new owner. Contemporary, sliding, aluminum windows and storefronts will be replaced with a new scheme for the first story and mezzanine referencing the original design at this area.

At the interior, the first floor retail space was originally double-height with a mezzanine that was partially expanded in 1937<sup>2</sup> and further expanded after 1947 to occupy the entire floor plate. From c. 1934 through at least 1947, the retail space featured marble finishes, wide columns, and decorative features with Streamline Moderne character that are no longer extant. Similar finishes and decorative features were added c. 1934 in the main lobby, in which marble flooring and walls are extant, and upper floor elevator lobbies, where marble surrounds passenger elevator entrances.

Upper floors originally featured open loft plans to flexibly accommodate tenant needs. From 1925 through 1927, upper floor improvements were made on a tenant-by-tenant basis, as shown in building permits, which were issued separately for work on each floor.<sup>3</sup> Partition walls added at secondary corridors and offices were typically constructed of hollow clay tile or gypsum block and clad in expanded metal lath and plaster.

Additional alterations throughout the building interior were made over time as tenants changed. For example, new partition walls were added at the fourth and eleventh floors in 1936<sup>4</sup> and 1946,<sup>5</sup> respectively. At the twelfth floor, most partition walls and finishes were removed in 1954,<sup>6</sup> new walls were clad in drywall and prefinished paneling, ceilings were covered in acoustical tile, and new doors and light fixtures were installed. Similar finishes were added at the fourth floor c. 1954. Suspended T-bar ceilings were added throughout the building and additional tenant improvements were completed in the early 1970s. Prior to the current adaptive reuse project, upper floor corridors featured some combination of acoustical tile, drywall, or suspended T-bar at ceilings and drywall or plaster at walls. All restrooms were remodeled in 1940<sup>7</sup> and again at a later date. Passenger elevator cabs were replaced in 1950<sup>8</sup> and altered at a later date.

In addition to retaining and rehabilitating character-defining features, including exterior concrete, industrial sash windows, and interior marble, the current adaptive reuse project includes installation

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<sup>2</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #14848" issued 5, May 1937.

<sup>3</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #20405" issued 9, June 1925; "Application to Alter, Repair, or Demolish, Permit #26610" issued 3, August 1925; "Application to Alter, Repair, or Demolish, Permit #4957" issued 16, February 1926; "Application to Alter, Repair, or Demolish, Permit #20408" issued 14, July 1926; "Application to Alter, Repair, or Demolish" issued 3, January 1927; and "Application to Alter, Repair, or Demolish, Permit #20944" issued 18, October 1927.

<sup>4</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #16739" issued 6, July 1936.

<sup>5</sup> Building Permit City of Los Angeles Department of Building and Safety, "Application to Alter, Repair, or Demolish, Permit #27983" issued 25, October 1946.

<sup>6</sup> Building Permit City of Los Angeles Department of Building and Safety, "Application to Alter, Repair, or Demolish, Permit #LA79969" issued February 1954.

<sup>7</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #14082" issued 12, April 1940.

<sup>8</sup> Building Permit City of Los Angeles Department of Building and Safety, "Application to Alter, Repair, or Demolish, Permit #LA5111" issued 9, June 1950.

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of new structural elements, including reinforced concrete shear walls, as well as mechanical, electrical and plumbing systems. Storefronts are being redesigned to better reference originals. A compatible rooftop addition is being constructed, as well as a rooftop sign structure that reuses original letters and numbers.

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MAXFIELD BUILDING

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## B. STATEMENT OF SIGNIFICANCE

Constructed in 1925, the Maxfield Building was formally determined eligible for listing in the National Register of Historic Places in 2013 and is, thus, listed in the California Register of Historical Resources (Part 1 of a Historic Preservation Certification Application for the subject property was approved by the National Park Service on September 11, 2013, See Appendix I). It is eligible for Historic-Cultural Monument (HCM) designation for exemplifying the following Cultural Heritage Ordinance Criteria:

- **Reflects the broad cultural, economic, or social history of the nation, state, or community:** located at the geographic epicenter of the Los Angeles Garment District, and home to Maxfield & Co. and the Santee-Textile branch of Seaboard National Bank (later Bank of America), which specialized in loans to garment manufacturers, the subject property is strongly associated with development and financing of the Los Angeles garment industry, leading to emergence of the industry as an international economic powerhouse.
- **Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction:** it embodies the distinguishing characteristics of a significant and unique property type in Los Angeles, the high-rise garment factory, with multistory reinforced concrete construction, large expanses of industrial sash, and generally open interior upper floor plans.
- **A notable work of a master builder, designer, or architect whose individual genius influenced his or her age:** it is an important work in the extensive portfolio of master architect John Montgomery Cooper, who used the Maxfield Building as a pivotal opportunity to revolutionize efficiency in design of the high-rise garment factory property type by showcasing exposed concrete in place of elaborate ornamentation.

Following is history of the building and evaluation of how it satisfies each of the above-listed criteria.

### DEVELOPMENT AND FINANCING OF THE LOS ANGELES GARMENT INDUSTRY

The Maxfield Building is strongly associated with development and financing of the Los Angeles garment industry, leading to emergence of the industry as an international economic powerhouse. Maxfield & Co., the main tenant of the building, was one of the earliest Los Angeles companies to offer factoring, a short-term cash flow plan allowing garment manufacturers to receive a cash advance based on the value of their current invoices. Factoring was the most important source of financing for small manufacturers who comprised the majority of this high risk industry during its emergence and continues to serve as an important source of funds. Los Angeles-based Seaboard National Bank (Seaboard), which opened its Santee-Textile branch in the Maxfield Building in 1934, primarily focused on loans to local garment manufacturers. Bank of America marked its entry into the garment business in 1936 when it acquired Seaboard and eventually became the dominant lender in Los Angeles' garment industry. It continued to operate the Santee-Textile branch at the Maxfield Building until moving its location to a larger nearby space in 1947, coinciding with further industry growth.

The following narrative focuses broadly on the emergence of the garment industry in the United States and Los Angeles and more specifically on financing of this industry. With the financing garment manufacturers received from Maxfield & Co. and the Santee-Textile branch of Seaboard and its successor Bank of America, Los Angeles was able to become an internationally renowned center for garment manufacturing.

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

MAXFIELD BUILDING

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## ***United States Garment Industry***

The rise of the United States garment industry began during the Civil War, which lasted from 1861 through 1865, and stemmed from demand for ready-made soldiers' uniforms. Prior to this time, most Americans made their own clothes at home, and tailors custom fabricated clothing for wealthy customers. The one exception, ironically, was production of ready-made clothes for slaves working at Southern plantations, as their masters did not want them spending time making their own.<sup>9</sup> Ready-made clothing relied on earlier inventions associated with textile production, such as the cotton mill, patented in 1793, and sewing machine, introduced in 1844. By the end of the 1860s, Americans bought most of their clothing rather than making it themselves.<sup>10</sup>

The United States garment industry exploded after the Civil War.<sup>11</sup> In 1860, there were 188 garment manufacturers recorded in the Census, employing 5,739 people, 4,850 of whom were women; the industry gross domestic product (GDP) was \$7,181,039. By 1880, there were 562 manufacturers, employing 25,192 people, 22,253 of whom were women, with an industry GDP increased to \$32,000,000. Analysis of women employees reflects a broader trend toward women working outside the home, which decreased the number of women producing their own clothing and further increased demand for ready-made clothing for men, women, and children.

The earliest national centers for textile production were located in New England and Mid-Atlantic states. Production not only focused on cloth but also on machinery used in textile mills. The first yarn spinning mill was established in 1792 by Samuel Slater in Pawtucket, Rhode Island. Francis Cabot Lowell opened Boston Manufacturing Company in Waltham, Massachusetts in 1815, which became the first vertically integrated factory in the United States, housing all operations for cloth production under one roof.<sup>12</sup>

Beginning in the later part of the 1800s, New York City rose to prominence as the largest garment manufacturing center in the country. Conditions, such as abundant immigrant labor, primarily from southern and eastern Europe, and extensive distribution networks, provided the impetus for exponential growth. By 1910, 70 percent of women's clothing and 40 percent of men's clothing was produced in Manhattan.<sup>13</sup>

Other major garment manufacturing centers prior to World War I, which lasted from 1914 through 1918, were Philadelphia, Boston, Chicago, Cleveland, and Baltimore. The garment and textile industries were among Philadelphia's largest in both employment and value, supported by a major department store base. In 1918, 147 mills produced wools and worsted in that city. Between 1890 and the 1940s, seven percent of Cleveland's workforce was based in garment factories. Major garment manufacturing companies in Cleveland included Joseph & Feiss Co., Kaufman Hays, Richman Brothers Co., Bobbie Brooks, Inc., and Printz-Biedeman Co.<sup>14</sup>

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<sup>9</sup> Lower East Side Tenement Museum, *History of the Garment Industry, Tenement Encyclopedia, Chapter Six: Garment Industry*, <http://www.srnteach.us/HIST1700/html/projects/unit3/popups/readings/garment.html> (June 2013).

<sup>10</sup> Lower East Side Tenement Museum.

<sup>11</sup> Gotham Center, *Garment Industry History Initiative*, <http://www.gothamcenter.org/garment/> (June 2013).

<sup>12</sup> Laurence F. Gross and Russell A. Wright, "Historic Structure Report – History Portion, Boott Mill Complex, Lowell National Historical Park," National Park Service, 1985.

<sup>13</sup> Gotham Center.

<sup>14</sup> Stanley Garfinkle, *Garment Industry – The Encyclopedia of Cleveland History*, <http://ech.case.edu/cgi/article.pl?id=G1> (June 2013).

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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## *Los Angeles Garment Industry*

The garment industry took shape in Los Angeles by the late 1800s. A number of factors contributed to growth of this industry. Proximity to raw materials like wool and cotton, associated with the region's strong agricultural economy, played some role in its emergence;<sup>15</sup> nevertheless, as most textile mills that processed the material into cloth were located on the East Coast, Los Angeles garment manufacturers generally paid more per yard of fabric, given transportation costs.<sup>16</sup> The region's favorable climate was correlated with lower costs for construction and operation of factories and appealed to workers immigrating to Los Angeles from other parts of the country. In addition, a link between the rise of the garment and entertainment industries is often cited. While demand for styles featured in films did contribute to demand for garment production, the entertainment industry is more closely connected with the aesthetic focus of the fashion design industry.<sup>17</sup>

Early growth was also attributed to a perceived anti-union climate, due largely to influence of powerful manufacturers' organizations like the Merchants and Manufacturers Association. Although several national unions, including the United Garment Workers Union, Amalgamated Clothing Workers of America, and International Ladies' Garment Workers' Union, organized Los Angeles chapters by the 1920s, most workers received no union support. Unions in the Los Angeles garment industry did not gain a foothold until the 1930s. Prior to World War II, which extended from 1939 to 1945, most Los Angeles garment workers were Mexican-American women, many of whom were immigrants, some as young as 14, producing women's apparel and casual sportswear.<sup>18</sup> After World War II, the workforce diversified to include other Latin American and Asian immigrants. Garment manufacturing in Los Angeles was seasonal, with peak production occurring during three to four months in the spring and two to three months in the fall.<sup>19</sup> Work during other seasons was limited and typically part time, and California's minimum wage of \$16.00 per week for women was routinely ignored.<sup>20</sup> Periodic negotiations and strikes helped improve working conditions for garment industry union members.<sup>21</sup>

During its emergence in the late 1800s, the Los Angeles garment industry focused primarily on production of men's work clothes. Among early garment manufacturers was Morris Cohn Company, which opened a factory on Los Angeles Street around 1896.<sup>22</sup> By 1906, the company had partnered with Lemuel Goldwater to create Cohn Goldwater & Company, which was the largest shirt and overall factory on the West Coast (525 E. 12<sup>th</sup> Street, extant). By 1904, Union Pacific Coast Overall Company, located at the intersection of S. Main Street and W. Jefferson Boulevard (not extant), also produced overalls and was one of 13 establishments employing a total of 280 workers.<sup>23</sup> In the next decade, 55 more garment factories opened in Los Angeles, employing 1,056 workers.<sup>24</sup>

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<sup>15</sup> "Great Woolen Mills to Rise Near the Harbor," *Los Angeles Times*, 17 July, 1921, V1.

<sup>16</sup> Richard Duane Shinn, "The Location of the Apparel Industry in Los Angeles" (Master's Thesis, University of Southern California School of Public Administration, June 1962), 49.

<sup>17</sup> The broad field of fashion comprises multiple related industries, each with a distinct focus and a strong presence in Los Angeles. The textile industry is primarily concerned with production of clothing material, like cloth and other woven fabrics, using natural and synthetic fibers. Fashion design conceptualizes the functional and aesthetic qualities of apparel items. The garment industry concentrates on production of fashion designs using material fabricated by textile manufacturers. Fashion also encompasses specialized segments of marketing, advertising, and merchandizing.

<sup>18</sup> John Laslett, "Gender, Class or Ethno-Cultural Struggle?: The Problematic Relationship between Rose Pesotta and the Los Angeles ILGWU," *California History*, Vol. 72, No. 1, 26.

<sup>19</sup> Laslett, 24.

<sup>20</sup> Laslett, 24.

<sup>21</sup> The history of the garment industry is linked to rise in organized labor; however, history of organized labor does not appear to warrant further discussion for the Maxfield Building specifically.

<sup>22</sup> "Striking Shirt-Makers," *Los Angeles Times*, 23 October, 1897, 13.

<sup>23</sup> "New Enterprise: Union Overall Company Preparing to Manufacture Something Unique," *Los*

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After World War I, Los Angeles quickly became the garment manufacturing center of the West Coast,<sup>25</sup> and in the 1930s, the city ranked as the fourth largest regional garment manufacturing industry in the country.<sup>26</sup> According to the 1931 Census of Manufacturers, Los Angeles County garment industry output was valued at \$37,000,000 from 316 factories employing 9,000 workers.<sup>27</sup> At this time, over 80 percent of garment production in Los Angeles County was attributed to the City of Los Angeles specifically.

During World War II, European garment centers, specifically Paris, which was a global leader in garment production and design, went off-line, spurring increased production in the United States, especially in Los Angeles, which by this time had an established infrastructure to support growth of the industry, including garment factories, factors like Maxfield & Co., and banks like Union Bank and Trust Company (Union Bank) and Seaboard (consolidated with Bank of America in 1936) with branches specializing in loans to garment manufacturers. Garment production in Los Angeles doubled its relative share in the national market during the war,<sup>28</sup> and by war end, Los Angeles ranked as the second largest garment manufacturing center in the country after New York City.<sup>29</sup>

The Los Angeles garment industry also became synonymous with production of casual sportswear, reflecting the "active lifestyle" for which the region was becoming known. Linked to increased focus on casual apparel, three major swimsuit manufacturers emerged in the 1950s: Catalina, Cole,<sup>30</sup> and Rose Marie Reid.<sup>31</sup> Additional styles introduced in Los Angeles that became important foci of garment manufacturers to meet national demand included the dirndl skirt and pedal pushers. By the mid-1950s, the value of the Los Angeles garment industry substantially increased to \$700,000,000.<sup>32</sup>

Garment industry growth continued into the 1960s. The United States Department of Labor reported 50,000 garment industry workers employed in Los Angeles County in December 1961.<sup>33</sup> Seen as an opportunity to solidify global perception of Los Angeles' garment and broader fashion industries as a leader of the "whole Pacific Basin, not merely the Pacific Coast," the California Mart (renamed California Market Center in 2001) was constructed in 1963 on a four acre site at the northwest corner of E. Ninth and S. Los Angeles Streets.<sup>34</sup> Housing fashion designers, buyers, and sellers, the property continues to be the largest wholesale center in Los Angeles.<sup>35</sup>

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*Angeles Times*, 10 April, 1904, 8.

<sup>24</sup> Shinn, 81.

<sup>25</sup> "Daily Trade Talk: February a Miracle Month for Southern California; Garment Industry Centers Here," *Los Angeles Times*, 1 March, 1923, 110.

<sup>26</sup> Bertha Jeanette Wilson, "A Study of the Educational Significance of the Women's Garment Industry in Los Angeles, CA," (Master's Thesis, University of Southern California School of Education, June 1935), 32.

<sup>27</sup> Wilson, 36.

<sup>28</sup> Shinn, 82.

<sup>29</sup> Leonard Pitt and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Los Angeles, CA: University of California Press, 1997), 136.

<sup>30</sup> Cole was founded by Frederick Cole (originally Cohn), the son of Morris Cohn (Morris Cohn Company).

<sup>31</sup> Shinn, 123.

<sup>32</sup> Marquis James and Bessie Rowland James, *Biography of a Bank: The Story of Bank of America* (New York, NY: Harper & Brothers, 1954), 424.

<sup>33</sup> Shinn, 60.

<sup>34</sup> "\$50 Million Apparel Mart set for L.A.," *Los Angeles Times*, 15 September 1961, B1.

<sup>35</sup> Roger Vincent, "Major L.A. Landlord Buying California Market Center," *Los Angeles Times*, 12 November 2004, B1.

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A slump in production occurred in the 1970s as the focus of the garment industry shifted from manufacturing to importing and wholesale, consistent with the broader national trend of many manufacturing industries, in which production has moved to lower wage Latin American and Asian countries. Consequently, the United States is no longer a significant player in the global garment industry, in terms of production. Nevertheless, Los Angeles has emerged as the capital of the United States garment industry, and garment manufacturing continues to be an important segment of the region's economy.

In the 1990s, the garment industry ranked as the second largest industry in Los Angeles County, after aircraft equipment manufacturing.<sup>36</sup> By 2010, there were 2,509 apparel manufacturers in Los Angeles County, more than three times any other county in the United States.<sup>37</sup> These establishments have brought steady employment to the area and it is estimated that 65,500 people worked in apparel wholesale and manufacturing in Los Angeles County in 2012.<sup>38</sup> Despite the tight margins of clothing production, the "made in Los Angeles" label has gained popularity domestically and internationally as apparel companies like 7 For All Mankind and American Apparel have maintained Los Angeles garment production facilities with intent to brand their clothing as produced in the United States.<sup>39</sup> Although it is not anticipated that garment production in the United States will return to the levels witnessed during the early and mid twentieth century anytime soon, Los Angeles continues to maintain a level of clothing production unparalleled anywhere else in the country.

## ***Los Angeles Garment District***

The Los Angeles garment industry began and continues to be centered in the southeast portion of downtown Los Angeles commonly called the Garment District,<sup>40</sup> which is roughly bordered by E. Fifth Street and the Santa Monica Freeway (I-10) to the north and south and S. San Pedro Street and S. Broadway to the east and west. Today, the Garment District is characterized by a dense concentration of loft style, reinforced concrete high-rise buildings with large expanses of windows to take advantage of day-lighting.

In 1906, the area was largely a residential neighborhood of single-family homes, livery stables, lumber yards, creameries, markets, and churches. Transition to commercial and industrial uses occurred in the early 1910s, accompanying population shift to residential neighborhoods west of downtown. Ease of access to downtown Los Angeles, including extensive light rail and bus networks encouraged commercial and industrial development. The first reference to the area as a "Garment District" in the *Los Angeles Times* was in a 1928 Realty Holding Corporation of California advertisement announcing construction of the Fashion Center Building at 719 S. Los Angeles Street (extant).<sup>41</sup> Rapid development occurred during periods of growth after World War I through World War II. By the 1950s, all remaining single-family homes were replaced by larger commercial and industrial buildings, in addition to some multi-family residential buildings. By 1958, 73 percent of Los

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<sup>36</sup> Pitt and Pitt, 136.

<sup>37</sup> Bureau of Labor Statistics, *Apparel Manufacturing Establishments, by county, 2010 annual averages*, [http://www.bls.gov/spotlight/2012/fashion/data\\_cew\\_map.htm](http://www.bls.gov/spotlight/2012/fashion/data_cew_map.htm) (July 2013).

<sup>38</sup> Robert A. Kleinhenz et al., "2013-2014 Economic Forecast and Industry Outlook: California and Southern California Including the National and International Setting," Los Angeles County Economic Development Corporation, February 2013, 63.

<sup>39</sup> "In apparel industry, advantages of Made in USA label wear thin," *Business Mirror*, June 17, 2013.

<sup>40</sup> Office of Historic Resources, Los Angeles Department of City Planning, "Historic Context Statement: SurveyLA Industrial Development, 2011, 135.

<sup>41</sup> "Announcing Formation of Realty Holding Corporation of California", *Los Angeles Times*, 22 April, 1928, B7.

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## MAXFIELD BUILDING

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Angeles County garment manufacturing businesses were based in the Garment District.<sup>42</sup> The Maxfield Building is located in the geographic epicenter of the Garment District, and was perfectly positioned to provide neighboring businesses with factoring and loan services that contributed to the area's growth.

Faced with higher crime rates in the 1960s and 1970s and increased international competition, some manufacturers left the Garment District; however, the area continues to serve as the region's center for garment production and includes multiple intact high-rise garment factory buildings. Some of these buildings have been adaptively reused in recent decades to house residential and creative office space, and others continue to be used for garment manufacturing. The Maxfield Building retained its original garment manufacturing use until 2013 and is undergoing an adaptive reuse project to accommodate residential units above retail. Examples of Los Angeles high-rise garment factory buildings designated as HCMs include Textile Center Building at 315 E. Eighth Street, Garment Capitol Building at 217 E. Eighth Street, and Grether & Grether Building at 730 S. Los Angeles Street.

### ***Financing the Los Angeles Garment Industry***

There are two primary financing methods that were and continue to be used in the garment industry. These include the short-term approach of factoring and provision of traditional loans. The Maxfield Building housed important organizations involved in pioneering both types of financing in the Los Angeles garment industry.

Part of the broader approach of accounts receivable financing, factoring was the most important source of financing for small manufacturers who comprised the majority of the Los Angeles garment industry during its emergence. It was historically offered in some cases by large banks and more frequently by specialized entities, including Progress Factors; James Talcott, Inc.; Standard Factors Corp.; Commercial Investment Trust; Pacific Finance Corporation; and Maxfield & Co.—based in the Maxfield Building. In *Biography of a Bank, The Story of Bank of America*, Bank of America is described as the innovator of this type of financing in 1937;<sup>43</sup> however, while Bank of America is among the earliest large banks involved in factoring, historic signage indicates that Maxfield & Co. offered this service as early as 1927, making Maxfield & Co. one of the earliest factors in Los Angeles. Offered to diverse industries, factoring was frequently used for small garment manufacturers that dominated the industry in Los Angeles in its early stage of development. Factoring provided a short-term cash flow plan allowing borrowers to receive a cash advance based on the value of their current invoices.

Factoring is not a loan. Rather, a factor actually purchases outstanding invoices and then gives the borrower an advance on the invoice value, often up to 80 percent. The borrower submits their invoices to the factor, who then performs typical accounts receivable duties, such as making collection calls or sending out reminder invoices. When invoices are paid in full to the factor, the factor applies the payment to the borrower's account. After taking out a factoring fee, the factoring company sends the remainder of the payment to the borrower.

Although this financing method can be costly for the borrower, the benefit of factoring is that it gives garment manufacturers immediate cash to run their business, preventing them from having to wait several weeks or months to receive payment on invoices. This was particularly beneficial for small garment manufacturers, who generally had difficulty obtaining credit, due to the high risk of the industry. High risk primarily stemmed from competition among manufacturers, seasonal demand for

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<sup>42</sup> Shinn, 118.

<sup>43</sup> James and James, 423.

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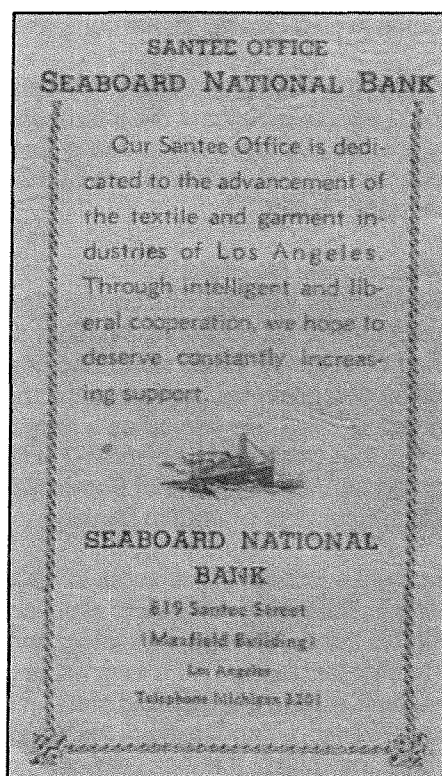
MAXFIELD BUILDING

products, and the fleeting nature of fashions that could quickly make products obsolete.<sup>44</sup> As so many small manufacturers had limited working capital, they were often forced into single line production, producing only one product. Not spreading risk over a variety of products through diversification maximized chance of failure.

As an alternative to factoring, large banks provided traditional loans to garment manufacturers through garment industry-oriented branches. The two earliest banks to specialize in financing the Los Angeles garment industry were Union Bank, the first to back manufacturers of infant garments through its branch at 760 S. Hill Street, and Seaboard through its Santee-Textile branch located in the Maxfield Building. Most loans were of a short-term seasonal nature, although long-term loans were offered as well. Banks generally expected liquidation of loans in fall and spring, which were the most intense periods for garment production.<sup>45</sup> Bank services also included accounts receivable financing, working capital loans, growth financing, asset-based lending, and inventory financing.

Seaboard was established in 1924 at 612 S. Spring Street (main branch) in Los Angeles.<sup>46</sup> Adopting a motto "for calm seas or rough," the bank's Board of Directors included leaders from a variety of industries, including food distribution, dairy production, manufacturing, transportation, wholesale distribution, music, law, finance, education, medicine, real estate, and oil. Among its Directors were E.B. Gilmore, President of Gilmore Oil Co.; W.I. Gilbert, Attorney at Southern Pacific Railway; Dr. E.C. Moore, Director of the University of California Southern Branch (now University of California, Los Angeles); Edward Dale, Vice President of Safeway Stores; and Allen Agnew Maxfield.<sup>47</sup> Maxfield served as Director-in Charge of the Santee-Textile branch. Along with this location, Seaboard operated branches elsewhere in Los Angeles at 6601 Hollywood Boulevard and 3134 and 5501 Wilshire Boulevard.<sup>48</sup>

The Santee-Textile branch opened in 1934 in the ground floor retail space of the Maxfield Building. The decision to open this location within several blocks of its main branch exemplified the bank's commitment to serving the garment industry. The Maxfield Building's central location within the Garment District was the ideal location for a branch that would serve the garment industry exclusively. In a 1936 *Los Angeles Times* article, the garment industry is described as "one of the most consistent consumers of new banking credit" and Seaboard and Maxfield are specifically credited as "pioneers" in investing in this industry during an important, formative period in its growth.<sup>49</sup>



Advertisement in a 1935 *Buyers Guide for the Maxfield Building* discusses Seaboard's involvement in the garment industry

<sup>44</sup> Edward B. Lassiter, "An Analysis of Garment Manufacturing in the Los Angeles Area," (Master's Thesis, University of Southern California School of Commerce, January 1953), 83.

<sup>45</sup> Lassiter, 87.

<sup>46</sup> "Debut for Seaboard National," *Los Angeles Times*, 30 June 1924, A2.

<sup>47</sup> "Display Ad 16," *Los Angeles Times*, 11 June 1929, 12.

<sup>48</sup> "Display Ad 5," *Los Angeles Times*, 21 December 1936, 5.

<sup>49</sup> "Local Textile Loans Mount," *Los Angeles Times*, 27 December 1936, B7.

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In 1936, Bank of America, recognizing the financial value of Seaboard, acquired the bank, marking its entry into the garment business. Bank of America continued operating the Santee-Textile branch in the Maxfield Building, assuming a role as the "Garment District's principal banker."<sup>50</sup> Bank of America reinforced its role as an industry specialist with intimate knowledge of supply chains and consumer demand by maintaining communication with purchasers and sources of raw material, in addition to attending fashion shows. The Bank also met with East Coast garment manufacturers to encourage them to relocate or expand regional operations in Los Angeles while identifying locations for new garment factories. In the 1930s, the primary specialization of the Santee-Textile branch was factoring; however, as the industry matured, more traditional lines of credit were increasingly used. By 1954, factoring was used for only one-third of the branch's garment industry customers.<sup>51</sup>

In 1947, the branch moved to a larger space at the intersection of E. Ninth and S. Los Angeles Streets, coinciding with significant garment industry growth after World War II. This branch, now called the Textile branch, continues to operate at the California Market Center. A Union Bank branch is also located in this complex.

Without the financing provided by Maxfield & Co. and Seaboard, the Los Angeles garment industry would not have become the internationally recognized economic powerhouse it is today. Both organizations played fundamental, pioneering roles in financing the Los Angeles garment industry, underscoring the important role of the Maxfield Building in the development of the surrounding Garment District.

#### **Allen Agnew Maxfield**

The Maxfield Building was constructed for Allen Agnew Maxfield (1876-1947) in 1925 to house operations of his business, Maxfield & Co., a wholesale textile and dry goods company and factor. *The Los Angeles Times* described Maxfield as a pioneer in the textile trade,<sup>52</sup> an accurate description given his involvement in not only garment manufacturing but also garment industry financing. Maxfield served as a member of the Board of Directors of Seaboard National Bank and Director-in-Charge of its Santee-Textile branch. He had prior experience with banking, having served as Vice President of Batesville National Bank in Arkansas in 1908,<sup>53</sup> and his father and grandfather also worked in banking.

Maxfield was born in Arkansas in 1876 and married Minnie Rosenthal in 1898.<sup>54</sup> By 1900, he was living in Batesville, Arkansas, at which time he was working as a merchant.<sup>55</sup> He and Minnie lived with his father, Theodore Maxfield, who was also a merchant and prominent local businessman. The Maxfield family had a long history of involvement in local businesses and banking. Theodore Maxfield started the Maxfield store in Batesville in 1869, and his father (Allen A. Maxfield's grandfather), Uriah Maxfield, had long been engaged in Batesville businesses, such as general stores, hardware, furniture, dry goods, and banking.<sup>56</sup> Theodore Maxfield became president of the

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<sup>50</sup> James and James, 424.

<sup>51</sup> James and James, 425.

<sup>52</sup> "Obituary 3, Allen A. Maxfield," *Los Angeles Times*, 1947, 10.

<sup>53</sup> *The Bankers' Magazine, Rhodes Journal of Banking and the Bankers' Magazine Consolidated*, Volume LXXVI (January to June 1908), 998.

<sup>54</sup> *Arkansas, County Marriages Index, 1837-1957*, ancestry.com (June 2013).

<sup>55</sup> *1900 United States Census: Batesville, Independence, Arkansas; Roll: 61; Page: 11B; Enumeration District: 0045; FHL microfilm: 1240061*, ancestry.com (June 2013).

<sup>56</sup> A.C. McGinnis, *A History of Independence County, Ark.*, <http://www.knology.net/~lizglenn/april76.htm>, (June 2013).

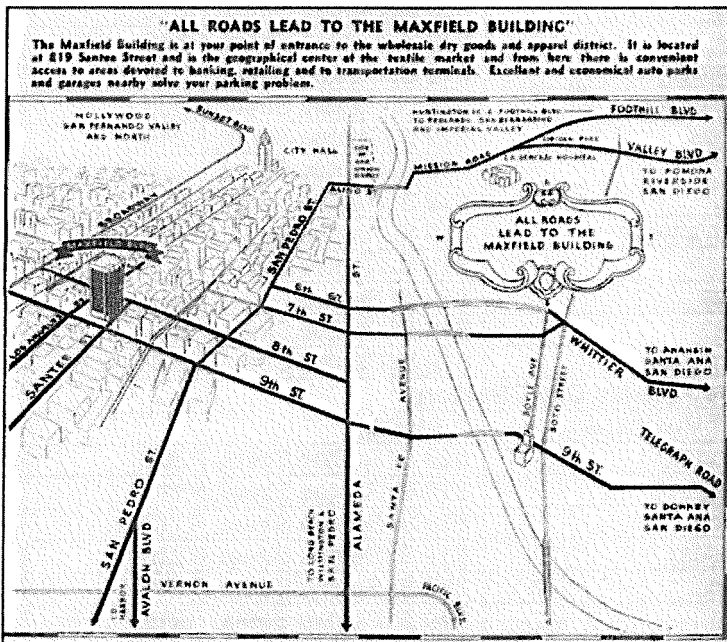
# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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First National Bank of Batesville in 1905, and in 1906 organized the Theodore Maxfield Bank and Trust Company, which received a national charter and became Batesville National Bank by 1908.<sup>57</sup>

By 1910, Maxfield was living in Oklahoma City with his wife Minnie, three daughters, Margaret, Alice, and Elise, and a servant.<sup>58</sup> He was working as a wholesale dry goods merchant. He moved to Los Angeles in 1918 and by 1920 was living on Valley View Street in Monrovia.<sup>59</sup> He had a son, Allen Jr., and was still working as a dry goods merchant. By 1930, Maxfield was living with his family and a maid on S. Madison Avenue in Pasadena and was employed as a manager of investments, reflecting his involvement in Seaboard's Santee-Textile branch and Maxfield & Co.<sup>60</sup> In 1940, Maxfield was still living on S. Madison Avenue in Pasadena, and his occupation was manager of an office building. Maxfield passed away in 1947.<sup>61</sup>

His business Maxfield & Co. was one of the earliest factors in Los Angeles and provided other garment industry services, including production and sales, in addition to managing the Maxfield Building. Prior to construction of the Maxfield Building in 1925, Maxfield & Co. rented space nearby at 744 S. Los Angeles Street,<sup>62</sup> in the M.J. Connell Building, a loft and light manufacturing building.



Map in a 1935 Buyers Guide that lists over 500 vendors in the Maxfield Building describes "all roads lead to the Maxfield Building"

Addresses associated with Maxfield & Co. when based at the Maxfield Building include 813, 815, and 819 S. Santee Street, as listed in the Los Angeles City Directories. While listings in the City Directories identify the company as Maxfield & Co., ephemera, including letterhead from 1931, indicate that the company was also called Maxfield Investment Co. According to the Maxfield Building chain of title, Maxfield & Co. owned the Maxfield Building in partnership with Eight Nineteen Santee Company, along with the rest of Maxfield's immediate family, who were listed as shareholders. After Maxfield's passing in 1947, his widow Minnie, son A.A. Maxfield Jr., remaining family, and Eight Nineteen Company inherited his individual share of Maxfield & Co., as well as the Maxfield Building. Maxfield &

<sup>57</sup> A.C. McGinnis.

<sup>58</sup> 1910 United States Census, Oklahoma City, Supervisor's District No. 2, Enumeration District No. 211, Sheet No. 6 A.

<sup>59</sup> 1920 United States Census, Monrovia, Supervisor's District No. 8, Enumeration District No. 487, Sheet No. 13 A.

<sup>60</sup> 1930 United States Census, Pasadena, Supervisor's District No. 15, Enumeration District No. 19-1250, Sheet No. 2-A.

<sup>61</sup> Allen Maxfield's personal papers are now archived at the University of Arkansas Library Special Collections as part of the Maxfield, Allen, and McKee Family Papers (Manuscript Collection 1742).

<sup>62</sup> Los Angeles Board of Public Works, Department of Buildings, "Class A, Form 1, Permit # 44159, Application for the Erection of Buildings," issued November 1, 1924.

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Co. continued to own the building until 1970, when it was purchased by Jack Needleman's (Needleman) ANJAC Fashion Company (ANJAC).

A 1935 Buyers Guide for the building lists over 500 vendors. Although there were a few non-garment manufacturers, most tenants of the Maxfield Building were affiliated with the garment industry. As described in the Buyers Guide, tenants produced and sold items including aprons, bags, bathing suits, coats, denims, gloves, jackets, fabrics, silks, and upholstery. The 1939 and 1942 Los Angeles City Directories list a number of manufacturers by address, and some include their trade, as shown in Table A.

**Table A: Maxfield Building Tenants**

1939 Los Angeles City Directory		
Business Name/Owner	Type of Business	Address
Avery H. F.	Silks	819 S. Santee Street, R204
Besselman C. F.	Woolens	819 S. Santee Street, R608
Block C. H.	Textiles	819 S. Santee Street, R512
Blum H.	Fabrics	819 S. Santee Street, R315
Boswell G. R.	Upholstery, fabrics	819 S. Santee Street, R316
Corbin R. A.	Men's clothing	819 S. Santee Street, R808
Cornell M. N.	Draperies	819 S. Santee Street, R218
Dalton G. E. & Co.	Toys	819 S. Santee Street, fourth floor
Denkert J. A.	Laces	819 S. Santee Street, R218
Frank Jesse	Children's wear	819 S. Santee Street, R405
Fresco Dave	Linens	819 S. Santee Street, R505
Greenbaum Sol	Pajamas	819 S. Santee Street, R315
Haight S. F.	Rayons	819 S. Santee Street, R202
Heddell Gordon	Cotton goods	819 S. Santee Street, R902
1942 Los Angeles City Directory		
Business Name/Owner	Type of Business	Address
LeDirdinier Jean	Dry goods	819 S. Santee Street, R308
Littenberg Geo	Buttons	819 S. Santee Street, R1114
Nelson L. T.	Blankets	819 S. Santee Street, R1106
O'Daniel Boyd	Knit goods	819 S. Santee Street, R210
Polentz G. E.	Oil cloth	819 S. Santee Street, R711
Regar G. R.	Hosiery	819 S. Santee Street, R911
Rosenberg Cerf	Work clothes	819 S. Santee Street, R1007
Rutz G. A.	Hats	819 S. Santee Street, Mezz, 6
Schlesinger Chas	Boy's clothes	819 S. Santee Street, R900
Schneidt Louis	Upholstery materials	819 S. Santee Street, R512
Scott W. H.	Notions	819 S. Santee Street, R617
Seixas R. L.	Towels	819 S. Santee Street, R509
Solomon R. C.	Rubber goods	819 S. Santee Street, R601

While Maxfield was heavily involved in garment manufacturing and garment industry financing, his individual contributions do not appear to rise to a level of significance that would make the Maxfield Building eligible for HCM designation under the criterion associated with a historic personage. Although he was President of Maxfield & Co. and Director-in-Charge of Seaboard, both located in the Maxfield Building, it is these organizations that played fundamental, pioneering roles in financing the Los Angeles garment industry, particularly through factoring, underscoring the important role of the Maxfield Building in development of the surrounding Garment District.

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

MAXFIELD BUILDING

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## ***ANJAC Fashion Company***

The Maxfield Building was purchased from Maxfield & Co. by Jack Needleman (1921-1999) in 1970. Born in New York, Needleman was the first of an American born generation of a Russian-Jewish immigrant family and a high school dropout. He first worked as a jobber (a wholesaler who operates on a small scale or who sells only to retailers and institutions) in the New York Garment District before arriving to Los Angeles in 1943.<sup>63</sup>

Needleman and his wife, Annette were co-founders of ANJAC Fashion Company, a clothing manufacturing company they started in the early 1940s using a combination of their first names. ANJAC was launched with a dress Needleman designed to resemble an attractive robe his wife often wore. The company specialized in designing semi-fitted one- and two-piece dresses with long sleeves, easy skirts, and modified cowl necklines, mostly in black. Needleman described his women's clothing line as "dresses that are comfortable, practical, simple to get into and out of."<sup>64</sup> ANJAC fashions were sold in southern California department store chains, including Desmond's and Bullock's Wilshire. ANJAC was headquartered at the Maxfield Building on the mezzanine after Needleman purchased the building.

Over his lifetime, Needleman amassed a large real estate portfolio in downtown Los Angeles, including the Orpheum Theater, Grand Olympic Auditorium, and Garment Capital Building. He also owned about 60 parking lots and parking structures in downtown Los Angeles. Needleman was a major donor to University of Southern California (USC), City of Hope, and Los Angeles Conservancy.<sup>65</sup>

Needleman and ANJAC were intimately involved in growth and development of the Los Angeles garment industry. For their contributions to post-1970 preservation and revitalization of downtown Los Angeles, they may become significant over time.

## **HIGH-RISE GARMENT FACTORY PROPERTY TYPE**

The Maxfield Building exemplifies a unique and significant property type in Los Angeles, the high-rise garment factory, which is the dominant type of building in the Garment District and key domain for manufacturing in this industry. Garment factories in Los Angeles were primarily built between the early 1900s and late 1940s. With high-rise designs, typically 12 stories, the height limit during the period, these buildings are generally organized with ground floor retail spaces and upper floor open lofts designed to flexibly accommodate needs of diverse garment manufacturing tenants, resulting in non-repetitive upper floor plans.

Garment factories were designed to maximize efficiency among workers, promoted through optimal lighting and ventilation, in addition to protection from fire and vibration. Consequently, these buildings are typically constructed of reinforced concrete, which is exposed at exteriors and interior spaces, and feature large expanses of industrial steel sash windows with operable and fixed portions (industrial sash). In contrast to factories located outside downtown Los Angeles, which often featured sprawling, low-rise designs, high-rise garment factories in the Garment District maximized use of limited valuable land by occupying entire parcels.

The design of garment factories was closely linked to vertical organization of manufacturing companies. These buildings, which either housed single or multiple tenants, served all stages of the

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<sup>63</sup> *United States Federal Census: 1940; Census Place: New York, Bronx, New York; Roll: T627\_2467; Page: 6B; Enumeration District: 3-277, ancestry.com (June 2013).*

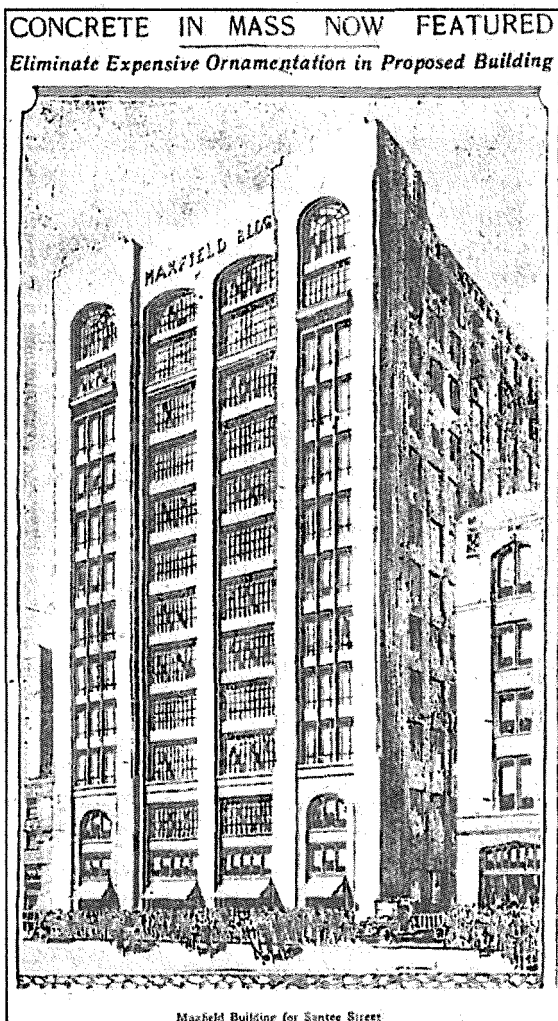
<sup>64</sup> "Display Ad 69," *Los Angeles Times*, 1969, G6.

<sup>65</sup> "Obituary; Jack Needleman; Clothing Executive," *Los Angeles Times*, 4 May, 1999, 24.

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## MAXFIELD BUILDING

garment manufacturing process, including cutting, sewing, and distribution. Interior spaces ranged from large unfinished production rooms with high ceilings able to accommodate large cutting tables and multiple sewing machines to small finished offices.



*Rendering from a 1924 Los Angeles Times article describing the proposed Maxfield Building design as "a new type of architecture dealing with proportion of concrete mass rather than expensive ornamentation"*

building quickly using minimal materials. Cooper used the Maxfield Building as a pivotal opportunity to revolutionize efficiency in design of the high-rise garment factory property type by showcasing exposed concrete in place of elaborate ornamentation. The understated, utilitarian aesthetic became a standard characteristic of later garment factories designed by Cooper and other architects. In describing this trend, a subsequent *Los Angeles Times* article on construction of the Cooper-designed Income Properties Building nearby at E. Eighth and S. Alameda Streets notes, "the exterior treatment of the building will be similar in many respects to a number of other reinforced concrete buildings designed and built in Los Angeles in recent years by the same contractor, in which the

Building exteriors ranged from highly elaborate designs featuring popular Period Revival styles that adorned other commercial buildings in downtown Los Angeles to utilitarian buildings with minimal ornamentation, emphasizing exposed concrete and industrial sash. Closely associated with industrial innovation, elements of Art Deco and Streamline Moderne architectural styles were also frequently integrated in the designs of both elaborate and more utilitarian garment factories.

The Maxfield Building exemplifies all character-defining features of the high-rise garment factory property type. It comprises 12 stories, in addition to a mezzanine and basement. Large expanses of industrial sash are featured on three elevations, and reinforced concrete is visible at the exterior, in addition to most interior spaces; glazing essentially fills the frame of the building to allow as much light as possible to enter the interior. However, unlike other examples of high-rise garment factory buildings designated as HCMs, including the Textile Center and Garment Capitol Buildings, which are both designed in a heavily ornamented Gothic Revival style, Cooper designed the Maxfield Building with understated character and cleverly used simplified Art Deco elements to emphasize the building's verticality.

A *Los Angeles Times* article on construction of the Maxfield Building describes its clean design as an innovative "new type of architecture dealing with proportion of concrete mass rather than expensive ornamentation... Simplicity, character and refinement of proportions are the key notes of the design."<sup>66</sup> The article further describes that the proposed cost of \$250,000 for construction as relatively low, underscoring ability to construct the

<sup>66</sup> "Concrete in Mass Now Featured," *Los Angeles Times*, 6 Jul. 1924, D1.

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## MAXFIELD BUILDING

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mass concrete element of design is featured, rendering to the appearance of the structure a pronounced simplicity.<sup>67</sup> The Maxfield Building's construction techniques set a precedent for other high-rise garment factories in the Los Angeles Garment District, helping to shape the aesthetic of this area.

### JOHN MONTGOMERY COOPER

John Montgomery Cooper (1883-1950) designed and constructed the Maxfield Building, along with numerous other buildings representing eclectic property types and styles throughout Los Angeles and southern California. He played a particularly important role in designing many of the Los Angeles Garment District's high-rise garment factories.

Born in Dayton, Ohio in 1883, Cooper attended Yale University and later worked as an engineer on the Panama Canal. He was identified in the 1910 United States Census as a carpenter residing in Dayton,<sup>68</sup> and moved the same year to Los Angeles.<sup>69</sup> He received his architectural license in 1913.<sup>70</sup> Shortly thereafter, he opened his first practice with architect Frank H. Webster in Long Beach, California, but the partnership dissolved in 1919.<sup>71</sup> An article appearing in the *Los Angeles Times* in 1916 indicates prominent architect William Douglas Lee worked with him at the time, noting Cooper and his "associate in architecture W. Douglas Lee" designed a 10-story hotel known as "Hotel Gothic" at W. Sixth and S. Flower Streets in downtown Los Angeles.<sup>72</sup> Cooper is identified in the 1920 United States Census as an architect residing at 932 W. 46<sup>th</sup> Street in Los Angeles, with his wife, Rose, son Thomas R., and daughter Marilyn.<sup>73</sup> By 1930, he resided at 523 N. Bedford Drive in Beverly Hills with his wife and son.<sup>74</sup> He died in 1950 at age 66 at his home on Bedford Drive, survived by Rose, Thomas, and three daughters, Mrs. Frances O'Donnell, Mrs. Mary Anne Bell, and Mrs. Janet Pickett, and seven grandchildren.<sup>75</sup>

His company, the John M. Cooper Company, Inc., was extremely productive in the 1920s and 1930s, and unique in that it was both an architectural and general contracting firm.<sup>76</sup> The company designed and built over 40 buildings in southern California, most of which were in the Los Angeles area. Work encompassed a variety of property types, including industrial warehouses and factories, office buildings, retail stores, theatres, hotels, institutional buildings, and residential buildings. The majority of the firm's work in Los Angeles served the city's main industries, including buildings for garment manufacturing and distribution, auto and trailer production, furniture manufacturing, and food and poultry distribution. Its portfolio also included architecturally notable buildings in a variety of styles, such as the Mediterranean Revival Padre Hotel in Bakersfield; Art Deco Roxie and Wilshire Theaters in Los Angeles and Santa Monica, respectively; Streamline Moderne George Pepperdine

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<sup>67</sup> "New Industrial Building Started by Cooper Firm." *Los Angeles Times*, 8 February, 1925, F14.

<sup>68</sup> 1910 United States Census, City of Dayton, Ohio, Supervisor's District No. 2, Enumeration District No. 66, Sheet No. 2 B.

<sup>69</sup> "John M. Cooper, Noted Southland Architect, Dies," *Los Angeles Times*, 29 May, 1950, A2.

<sup>70</sup> "John M. Cooper, Noted Southland Architect, Dies," A2.

<sup>71</sup> Webster designed other buildings in the Los Angeles area, including the Villa Bonita apartment building in Hollywood (City of Los Angeles Historic-Cultural Nomination for Villa Bonita, prepared by Chattel Architecture, Planning & Preservation, Inc., 2008).

<sup>72</sup> "Taking Bids for Hostelry: Big Sixth-Street Project to Start Soon," *Los Angeles Times*, 16 July, 1916, V1.

<sup>73</sup> 1920 United States Census, City of Los Angeles, Supervisor's District No. 8, Enumeration District No. 357, Sheet No. 2 B.

<sup>74</sup> 1930 United States Census, County of Los Angeles, S.D. No. 16, E.D. No. 19-37, Sheet No. 14 B.

<sup>75</sup> "John M. Cooper, Noted Southland Architect, Dies," *Los Angeles Times*, 29 May, 1950, A2.

<sup>76</sup> Pacific Coast Architecture Database, *Cooper, John*, <https://digital.lib.washington.edu/architect/architects/520/> (January 2013).

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## MAXFIELD BUILDING

College (early campus located on Vermont Avenue); and Spanish Colonial Revival La Arcada building in downtown Santa Barbara.

Table B lists selected industrial properties in Los Angeles designed and/or constructed by Cooper.<sup>77</sup> The breadth and quality of Cooper's portfolio over many decades indicates that he was a notable architect and builder and that he specialized in designing and constructing industrial warehouses and factories like the Maxfield Building. He used the Maxfield Building as a pivotal opportunity to revolutionize efficiency in design of the high-rise garment factory property type by showcasing exposed concrete in place of elaborate ornamentation.

**Table B: Selected Industrial Properties Associated with John M. Cooper in Los Angeles**

Year	Location	Name	Description	Extant
1922	Southeast corner of Ninth and Santee Streets	Emil Brown & Co.	Manufacturing of clothing, five story plus basement <sup>78</sup>	Yes
1922	Southwest corner of Eighth and Los Angeles Streets <sup>79</sup>	McCormas Dry Goods Company	Ten story, now known as ANJAC Fashion Buildings <sup>80</sup>	Yes
1923	Southwest corner of Eighth and Santee Streets	Stewart-Dawes Shoe Company	Wholesale distribution of leather footwear, five stories	Yes
1923	11 <sup>th</sup> Street and Grand Avenue	Western Auto Supply Company	Four story plus basement, now known as Grand Lofts, constructed for George Pepperdine, 4-story building plus basement, 88,000 square feet, devoted largely to retail store, repair shop, receiving, and shipping <sup>81</sup>	Yes
1923	752 S. Los Angeles Street <sup>82</sup>	Grether & Grether, Inc.	Mercantile building for manufacture of draperies and retail, 6 story, reinforced concrete, cost over \$300,000 <sup>83</sup>	Yes

<sup>77</sup> This list of selected properties designed and constructed by Cooper is largely based on information in the historic *Los Angeles Times*, and may not be comprehensive. It is possible that some addresses have changed over time. Cooper may also be associated with design of a synagogue in Boyle Heights (1920, no name provided), San Bernardino City Hall (1931), and additional residences and industrial buildings, although substantiating these claims was beyond the scope of this study (Memorandum to Roxanne Tanemori, City of Santa Monica, from Peter Moruzzi of PCR Services Corporation, regarding "Supplemental Information: John M. Cooper, architect; Wilshire Theatre character defining features," 8 January 2008).

<sup>78</sup> "Four New Projects: Plans Announced for Big Commercial Structures to be Erected in Near Future," *Los Angeles Times*, 8 October 1922, V1.

<sup>79</sup> Current address is 803 S. Los Angeles Street.

<sup>80</sup> "Textile Block Gets Addition," *Los Angeles Times*, 10 December 1922, V1.

<sup>81</sup> "Mammoth Store is Proposed: Phenomenal Growth of the Western Auto Supply Firm Brings an Expansion," *Los Angeles Times*, 11 February 1923, VI13.

<sup>82</sup> Current address is 734 S. Los Angeles Street.

<sup>83</sup> "Local Men Buy Tract on Coast," *Los Angeles Times*, 27 December 1923, II9.

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## MAXFIELD BUILDING

Year	Location	Name	Description	Extant
1924	819 S. Santee Street	Maxfield Building	12 story, constructed for Allen A. Maxfield, a wholesale textile merchant and factor, completed in 1925	Yes
1925	1368 S. Flower Street	Rude Tire Company	Sales and service building, one story, cost of \$35,000 <sup>84</sup>	Yes
1925	20th and Alameda Streets	Mack-International Motor Truck	7.5 acres of floor space and one section is 650 feet long, cost of \$1,000,000 <sup>85</sup>	Unknown
1925	Ninth Street and Garland Avenue	Maytag Washing Machine Company <sup>86</sup>		Unknown
1926	Area bounded by E. Ninth Street, Union Pacific, Calada, and Mirasol Avenues	Angeles Furniture Company	Four story, cost of \$350,000 <sup>87</sup>	Unknown
1926	12 <sup>th</sup> Street and Stanford Avenues	Los Angeles Creamery Company	Three story plant, reinforced concrete trusses <sup>88</sup>	Unknown
1926	Union Pacific Tract	Poultrymen's Co-operative Association	\$500,000 plant <sup>89</sup>	Unknown
1926	1617 S. Vermont Avenue	Prudential Storage and Moving Company	Five story warehouse with office and retail on ground floor, and storage above, reinforced concrete, 46,000 square feet, cost of \$90,000, built by Cooper <sup>90</sup>	Yes
1926	Sixth and Loomis Streets	Union Automobile Insurance Company	Six story, designed to carry six more at a future date <sup>91</sup>	Unknown

<sup>84</sup> "Award Contract for New Tire Sales Building," *Los Angeles Times*, 27 September 1925, E4.

<sup>85</sup> "Auto Firm Completes Structure," *Los Angeles Times*, 1 November 1925.

<sup>86</sup> "Plans Storage Building," *Los Angeles Times*, 29 November 1925.

<sup>87</sup> "Progress in Industry," *Los Angeles Times*, 28 March 1926, E11 and "Steel Erected for Structure in Three Days," *Los Angeles Times*, 2 May 1926, E11.

<sup>88</sup> "Creamery Addition is Now Ready: Three-Story Building Erected for Local Firm Costs \$100,000," *Los Angeles Times*, 4 April 1926, E15.

<sup>89</sup> "Milling Concern Building," *Los Angeles Times*, 23 May 1926, E11.

<sup>90</sup> "New Warehouse Now Under Way in Southwest," *Los Angeles Times*, 18 July 1926, E4.

<sup>91</sup> "Six-Story Project Ready," *Los Angeles Times*, 26 September 1926, E9.

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

MAXFIELD BUILDING

Year	Location	Name	Description	Extant
1926	Santa Fe Avenue, Vernon	Pike Auto and Trailer Manufacturing Company	Industrial plant for production of auto truck trailers, two story office and display room fronting Santa Fe Avenue and one story factory building, 200 feet long in the rear, containing an assembly department, machine, blacksmith, and paint shop, cost of \$130,000 <sup>92</sup>	Unknown
1927	Centinela and Exposition Boulevards, Santa Monica	Albatross Sheet Metal Company	Plant built of concrete, cost of \$65,000, was largest sheet metal works west of Chicago, built by Cooper <sup>93</sup>	Unknown
1927	Ninth and Soto Streets	Ingram Wholesale Paper Company	Warehouse covering 60,000 sq ft, cost of \$125,000 <sup>94</sup>	Unknown
1928	St. Andrews Street between 62 <sup>nd</sup> and 63 <sup>rd</sup> Streets	Bauman Brothers' Furniture Manufacturing Company	Factory and office building, two story, brick construction, for manufacture of upholstered household furniture, cost of \$75,000 <sup>95</sup>	Unknown
1929	Southeast corner of Bay and Wilson Streets	Pioneer Truck and Transfer Company	Two story plus basement reinforced concrete warehouse, designed to carry two additional floors to be added at later date. Includes refrigeration system. To serve as main office and distribution headquarters for all of southern California, lessees are one of the largest manufacturers of canned food products distributed and sold in an international market <sup>96</sup>	Unknown
1929	1370 Mirasol Street	Angeles Furniture Company	Two story plus mezzanine, brick construction, cost of \$24,000 <sup>97</sup>	Yes
1930	E. 15th Street, just west of Santa Fe Ave	Wheeler Osgood Company of California	Distribution building for doors and plywood, two story brick and concrete building, cost of \$85,000 <sup>98</sup>	Unknown

<sup>92</sup> "Trailer Factory Ready," *Los Angeles Times*, 17 October 1926, E10.

<sup>93</sup> "Plant Erection Begins: Building for Large Sheet Metal Concern Being Put Up at Santa Monica at Cost of \$65,000," *Los Angeles Times*, 8 July 1927, A10.

<sup>94</sup> "New Plant for Tract Announced," *Los Angeles Times*, 9 October 1927, E4.

<sup>95</sup> "New Buildings Help Industry," *Los Angeles Times*, 1 April 1928, E7.

<sup>96</sup> "Firm Takes Long Lease on Corner," *Los Angeles Times*, 29 September 1929, D6.

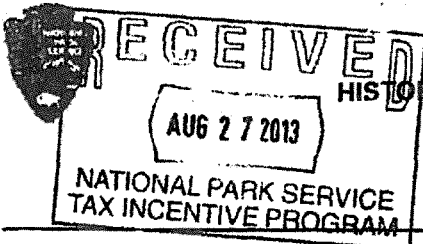
<sup>97</sup> "Furniture Firm Builds," *Los Angeles Times*, 20 October 1929, D5.

<sup>98</sup> "Industrial Expansion Announced: Company Acquires Site and Will Construct Large Warehouse," *Los Angeles Times*, 5 January 1930.

**HISTORIC-CULTURAL MONUMENT NOMINATION FORM**  
MAXFIELD BUILDING

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**Appendix I**  
**Historic Preservation Certification Part 1**  
**National Park Service Approval**



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

OMB Approved  
No. 1024-0009  
Form 10-168  
Rev. 2011

HISTORIC PRESERVATION CERTIFICATION APPLICATION  
PART 1 - EVALUATION OF SIGNIFICANCE

NPS Project Number 29301

Instructions: This page of the form must appear exactly as below and must bear the owner's original signature. Other sections may be expanded as needed or continued on blank pages. The National Park Service certification decision is based on the descriptions in this application form. In the event of any discrepancy between the application form and other, supplementary material submitted with it (such as architectural plans, drawings and specifications), the application form takes precedence. A copy of this form will be provided to the Internal Revenue Service.

1. Property Name Maxfield Building  
Street 819 S. Santee Street  
City Los Angeles County Los Angeles State California Zip 90014  
Name of Historic District N/A

- National Register district     certified state or local district     potential district

2. Nature of request (check only one box)

- certification that the building contributes to the significance of the above-named historic district or National Register property for rehabilitation purposes.  
 certification that the building contributes to the significance of the above-named historic district for a charitable contribution for conservation purposes.  
 certification that the building does not contribute to the significance of the above-named district.  
 preliminary determination for individual listing in the National Register.  
 preliminary determination that a building located within a potential historic district contributes to the significance of the district.  
 preliminary determination that a building outside the period or area of significance contributes to the significance of the district.

3. Project contact (if different from Owner)

Name Robert Chattel, AIA, President, Chattel, Inc. | Historic Preservation Consultants  
Street 13417 Ventura Boulevard City Sherman Oaks  
State California Zip 91423 Telephone 818-788-7954

4. Owner

I hereby attest that the information I have provided is, to the best of my knowledge, correct and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 USC 1001.

Name Naty Saidoff, manager Signature [Signature] Date 8/6/2013  
Organization Urban Foresight, LLC Social Security OR Taxpayer ID Number 45-5093062  
Street 2980 Beverly Glen Circle, #300 City Los Angeles  
State California Zip 90077 Telephone 310-234-9598

NPS Official Use Only

The National Park Service has reviewed the Historic Certification Application - Part 1 for the above-named property and has determined that the property:

- contributes to the significance of the above-named district (or National Register property) and is a "certified historic structure" for rehabilitation purposes.  
 contributes to the significance of the above-named district and is a "certified historic structure" for a charitable contribution for conservation purposes.  
 does not contribute to the significance of the above-named district.

Preliminary Determinations:

- appears to meet the National Register Criteria for Evaluation and will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer according to the procedures set forth in 36 CFR Part 60.  
 does not appear to meet the National Register Criteria for Evaluation and will likely not be listed in the National Register.  
 appears to contribute to the significance of a potential historic district, which will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer.  
 appears to contribute to the significance of a registered historic district but is outside the period or area of significance as documented in the National Register nomination or district documentation on file with the NPS.  
 does not appear to qualify as a certified historic structure.

Date 9/11/13

National Park Service Authorized Signature [Signature]

See Attachments

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819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA**

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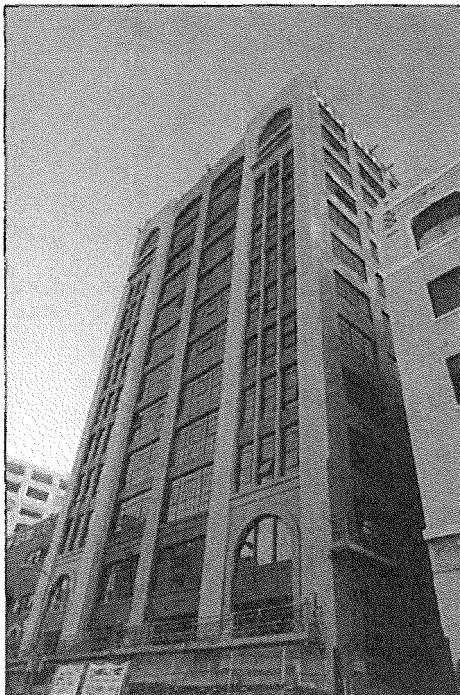
**CONTEMPORARY PHOTOS ATTACHMENT**

**MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA**

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**Photo 1:** Maxfield Building, 819 S. Santee Street, exterior view northwest of east façade and south elevation, during current adaptive reuse project (Chattel, 2014)

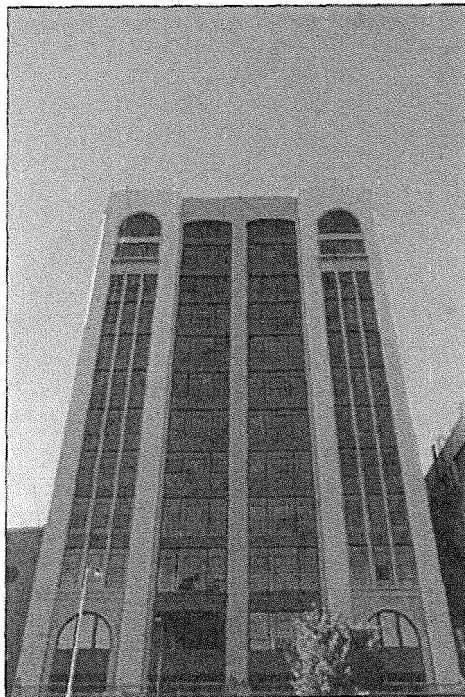


**Photo 2:** Maxfield Building, 819 S. Santee Street, exterior view southwest of east façade and north elevation, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**Photo 3:** Maxfield Building, 819 S. Santee Street, exterior view west of east façade, before current adaptive reuse project (Chattel, 2012)



**Photo 4:** Maxfield Building, 819 S. Santee Street, exterior view west of east façade, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**Photo 5:** Maxfield Building, 819 S. Santee Street, exterior view southwest of east façade and north elevation, during current adaptive reuse project (Chattel, 2014)



**Photo 6:** Maxfield Building, 819 S. Santee Street, exterior view southeast of north and west elevations, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

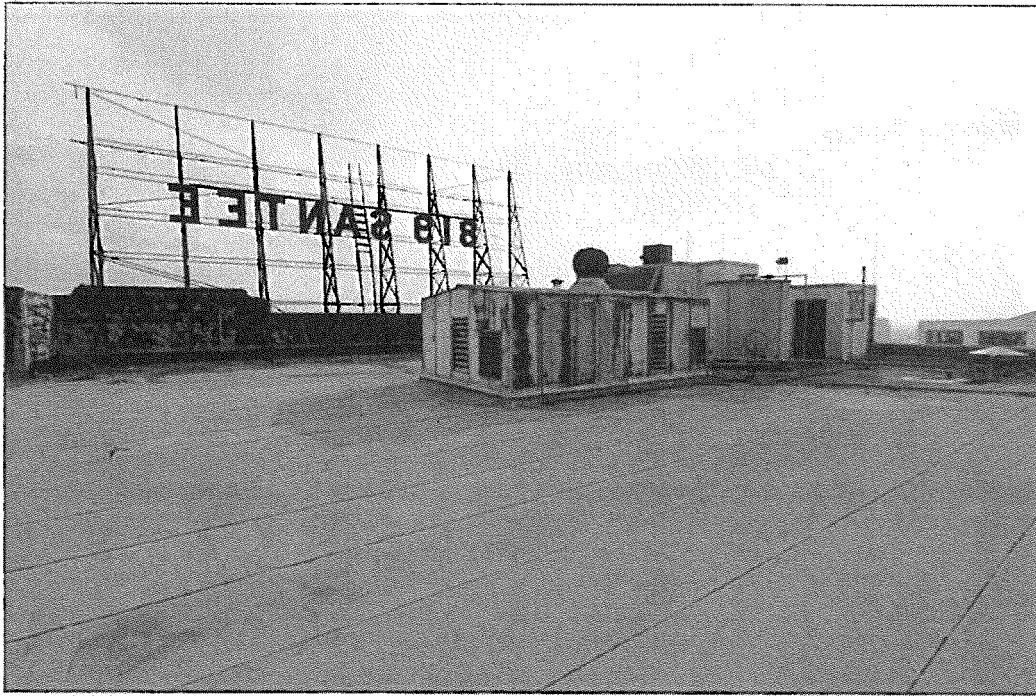


**Photo 7:** Maxfield Building, 819 S. Santee Street, exterior view southeast of north and west elevations, during current adaptive reuse project (Chattel, 2014)



**Photo 8:** Maxfield Building, 819 S. Santee Street, exterior view north of south elevation, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**Photo 9:** Maxfield Building, 819 S. Santee Street, exterior view southeast of roof, before current adaptive reuse project (Chattel, 2012)



**Photo 10:** Maxfield Building, 819 S. Santee Street, exterior view west of roof, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

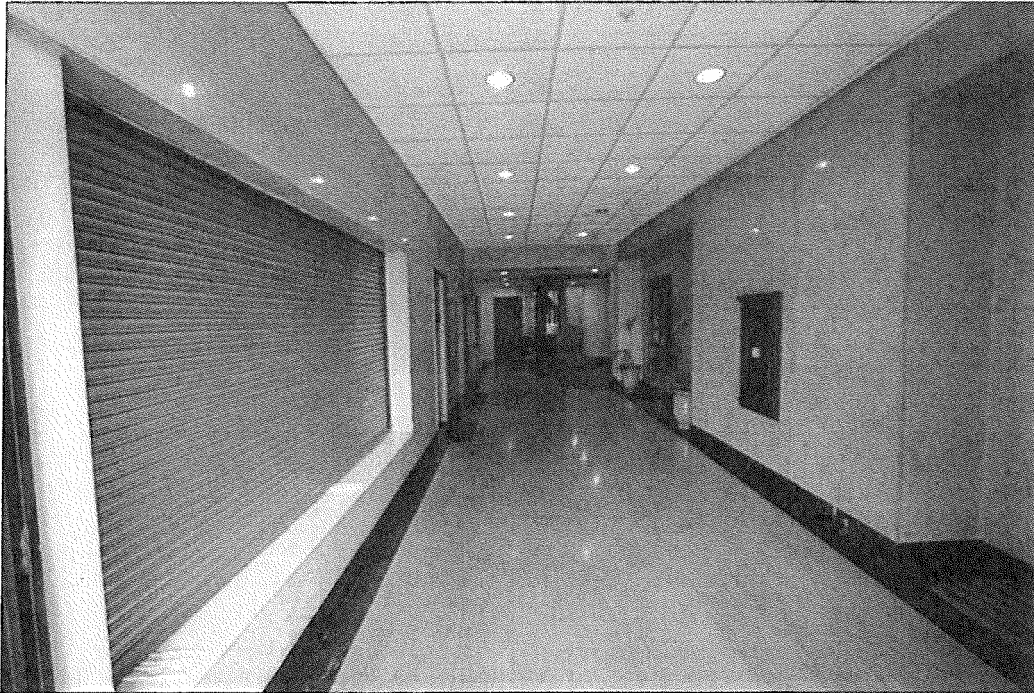


Photo 11: Maxfield Building, 819 S. Santee Street, interior view west of main lobby, before current adaptive reuse project (Chattel, 2012)

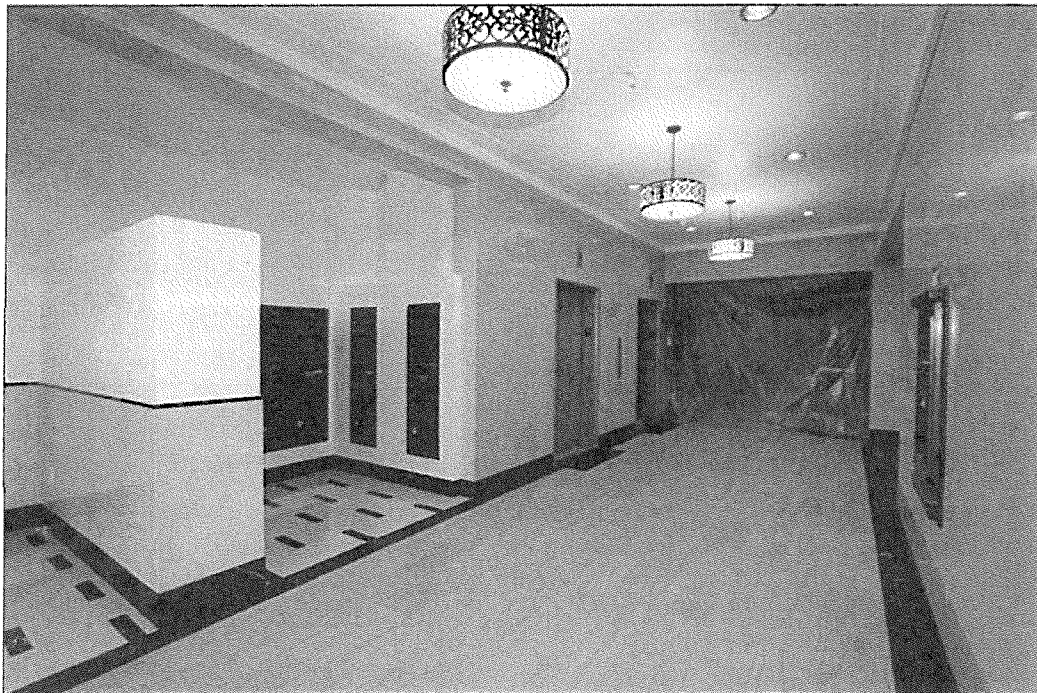


Photo 12: Maxfield Building, 819 S. Santee Street, interior view west of main lobby, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

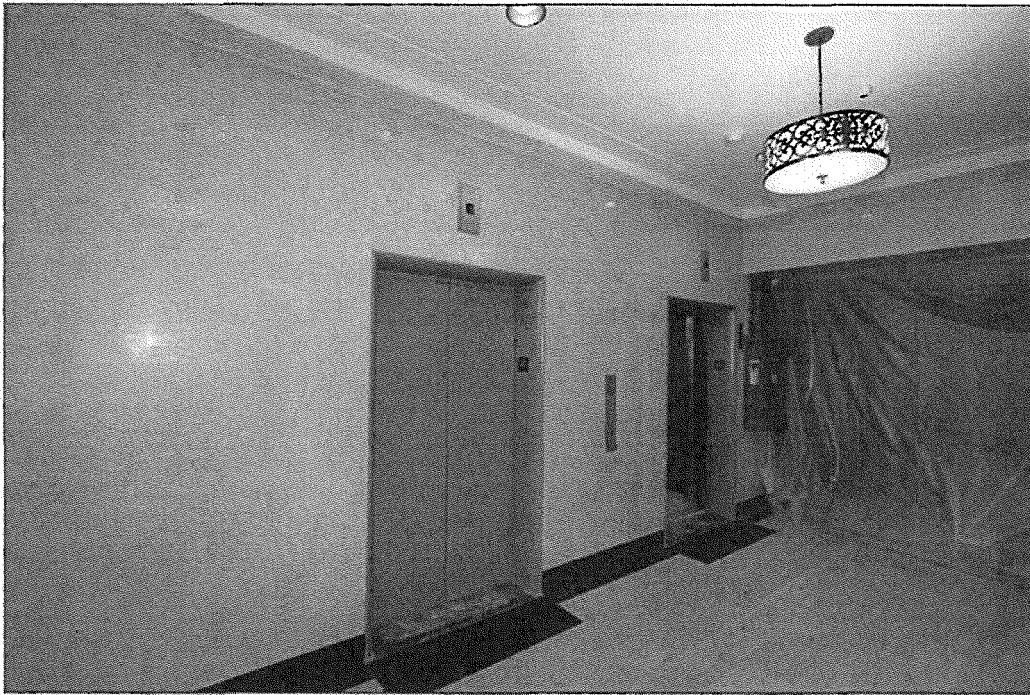


Photo 13: Maxfield Building, 819 S. Santee Street, interior view southwest of main lobby, during current adaptive reuse project (Chattel, 2014)

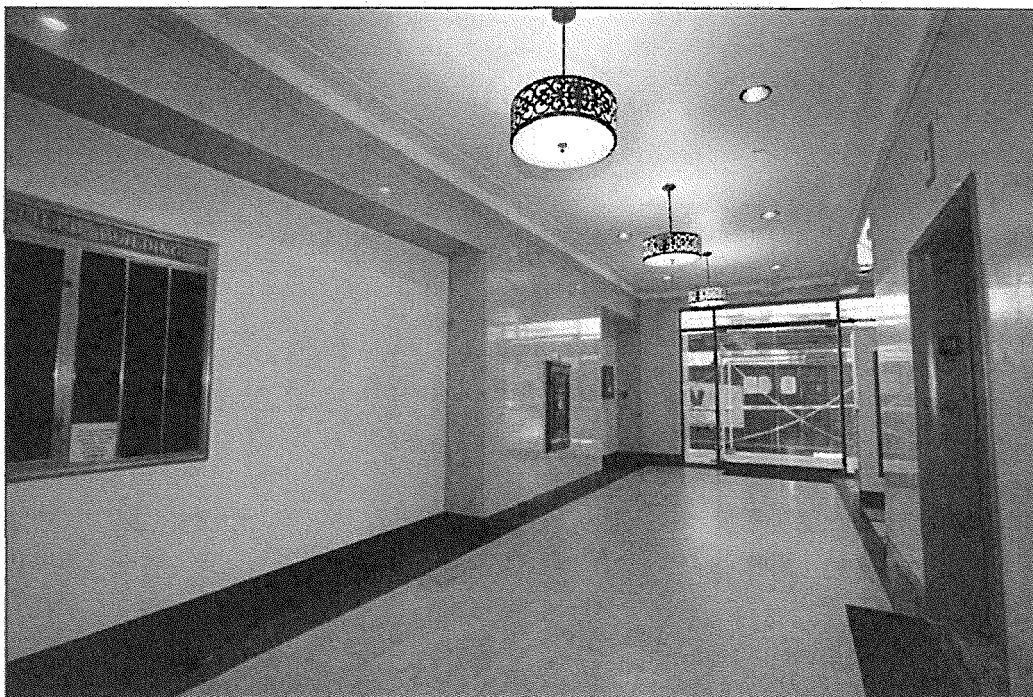


Photo 14: Maxfield Building, 819 S. Santee Street, interior view east of main lobby, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**Photo 15:** Maxfield Building, 819 S. Santee Street, interior view of typical upper floor open loft, before current adaptive reuse project (Chattel, 2012)



**Photo 16:** Maxfield Building, 819 S. Santee Street, interior view of typical upper floor open loft, during current adaptive reuse project (Chattel, 2014)

CONTEMPORARY PHOTOS ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

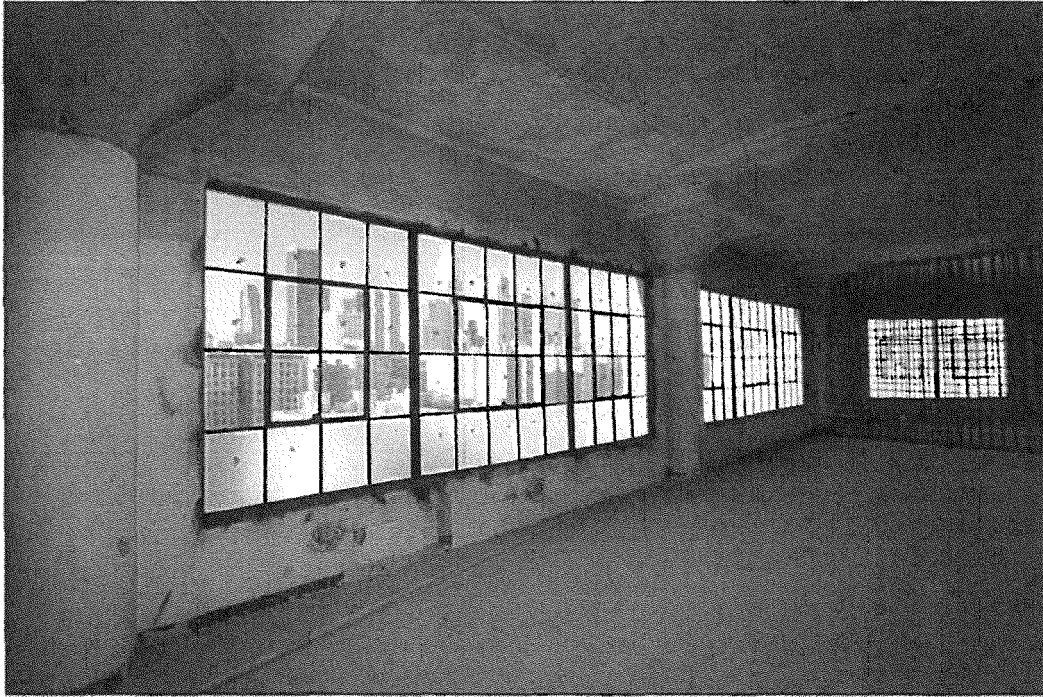


Photo 17: Maxfield Building, 819 S. Santee Street, interior view of typical upper floor open loft, during current adaptive reuse project (Chattel, 2014)

## **FIGURES ATTACHMENT**

**COPIES OF PRIMARY/SECONDARY DOCUMENTATION, HISTORICAL PHOTOS**

**MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA**

FIGURES ATTACHMENT  
 MAXFIELD BUILDING  
 819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

**All Applications must be filled out by Applicant**

BOARD OF PUBLIC WORKS  
 DEPARTMENT OF BUILDINGS

**1** Application for the Erection of Buildings  
 CLASS "A"-"R"-"X"

To the Board of Public Works of the City of Los Angeles

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the Association Act for the purposes hereinafter set forth. This application is made subject to the following conditions which are hereby agreed to by the undersigned applicant and which shall be deemed conditions existing into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure thereby described, or any portion thereof, upon any street, alley, or other public place, or easement thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure thereby described, or any portion thereof, for any purposes that it, or any portion thereof, is prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in each parcel.

TAKE TO REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY

TAKE TO ROOM No. 403 SOUTH ANNEX ENGINEER PLEASE VERIFY

Lot No. 180-15 Block 11  
 Description of Property Lot 15 of Block 11, Santee Street, Los Angeles, California

City Clerk's Office No. 115-117 Santee Street  
 District No. 11 M. B. Page 5 E. B. Page 1162

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Store and Office No. of Rooms \_\_\_\_\_ No. of Families \_\_\_\_\_  
 2. Owner's name A. G. Maxfield Phone Dr. 6273  
 3. Owner's address Maxfield, Box 744 So. Santee Street, S. A. Calif.  
 4. Architect's name John M. Cooper Phone Dr. 5288  
 5. Contractor's name \_\_\_\_\_ Phone \_\_\_\_\_  
 6. Contractor's address 301 Marshall Street, Bldg. 410

7. TOTAL VALUATION OF BUILDING \_\_\_\_\_  
 (Including Plumbing, Gas Fitting, Sewers, Heating, Elevators, Painting, Finishing, etc.)

8. Any other buildings on lot at present? No How used? 210, 15, 12, 20

9. Size of proposed building 11-5' x 90-6' Size of lot \_\_\_\_\_ feet

10. Number of stories or height 12 Height to highest point 159'

11. Material of foundation Concrete Character of soil \_\_\_\_\_

12. Size of footings Plan Depth below surface of ground 16-6"

13. Number of chimneys 1 Material of chimneys Brick

14. Number of inlets to each bay 1 Interior size of such flues 20" x 30"

15. Material of exterior walls Reinf. Concrete

16. Material of interior construction \_\_\_\_\_

17. Material of floor Reinf. Concrete

18. Material of roof \_\_\_\_\_

19. Are there any other buildings within 30 feet of the proposed structure? Yes

I have carefully examined and read the above application and know the same is true and correct, and hereby certify and sign that if a permit is issued that all of the provisions of the Building Ordinance will be complied with, whether herein specified or not; also certify that the plans and specifications herewith filed conform to all of the provisions of the Building Ordinance and State Laws.

OVER (Sign here) John M. Cooper  
 (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>115</u>	Plans and Specifications checked and found to conform to Ordinance, State Laws, etc. <u>John M. Cooper</u> Plan Examiner	Application checked and found O. K. <u>11/24</u> <u>W. S. B.</u> Chief	RECEIVED NOV 3 1924 TOWNSHIP
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PLANS

Figure 1: Original building permit for erection of Maxfield Building, 1924, note construction was complete in 1925

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

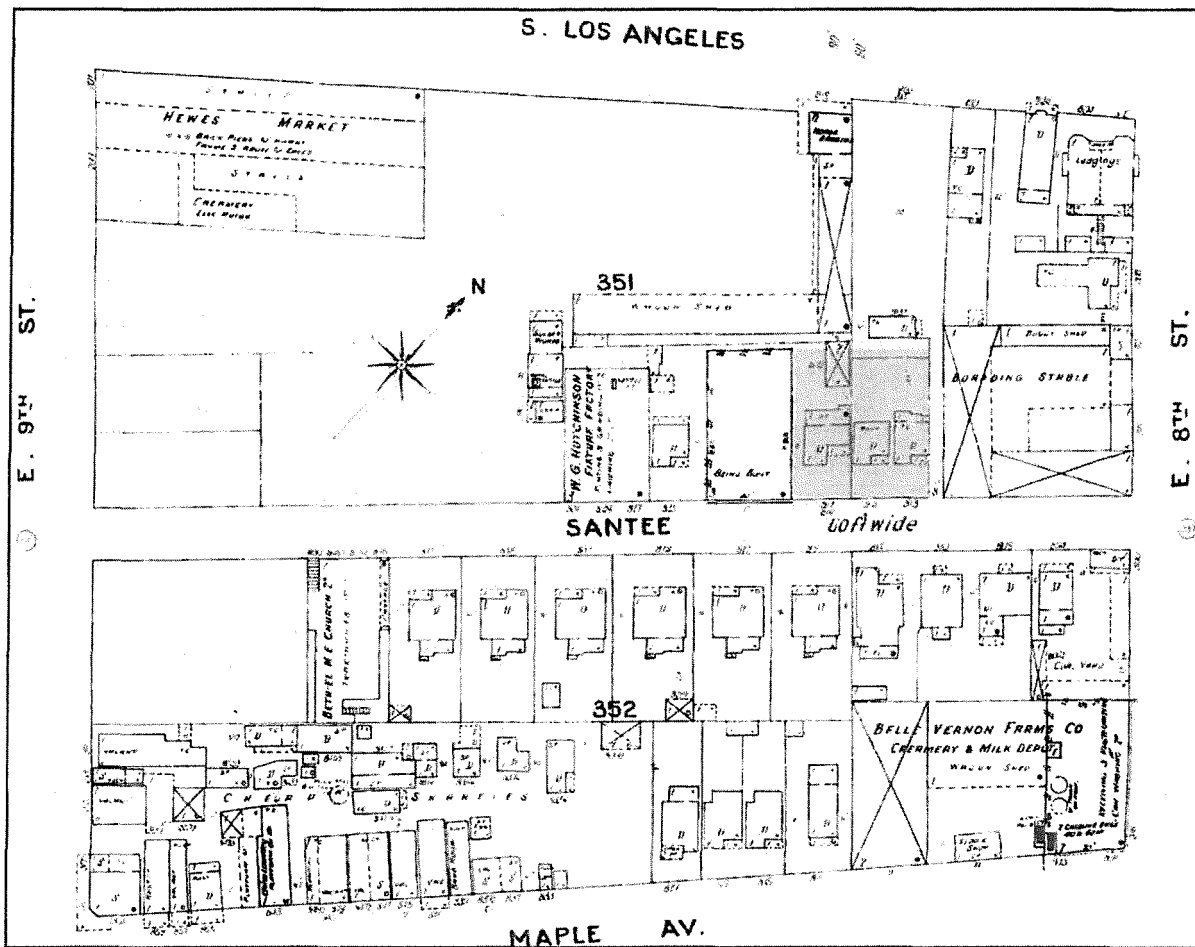


Figure 2: Sanborn Fire Insurance Map, 1906, future site of Maxfield Building highlighted in red, note single story residential buildings on site and throughout neighborhood

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

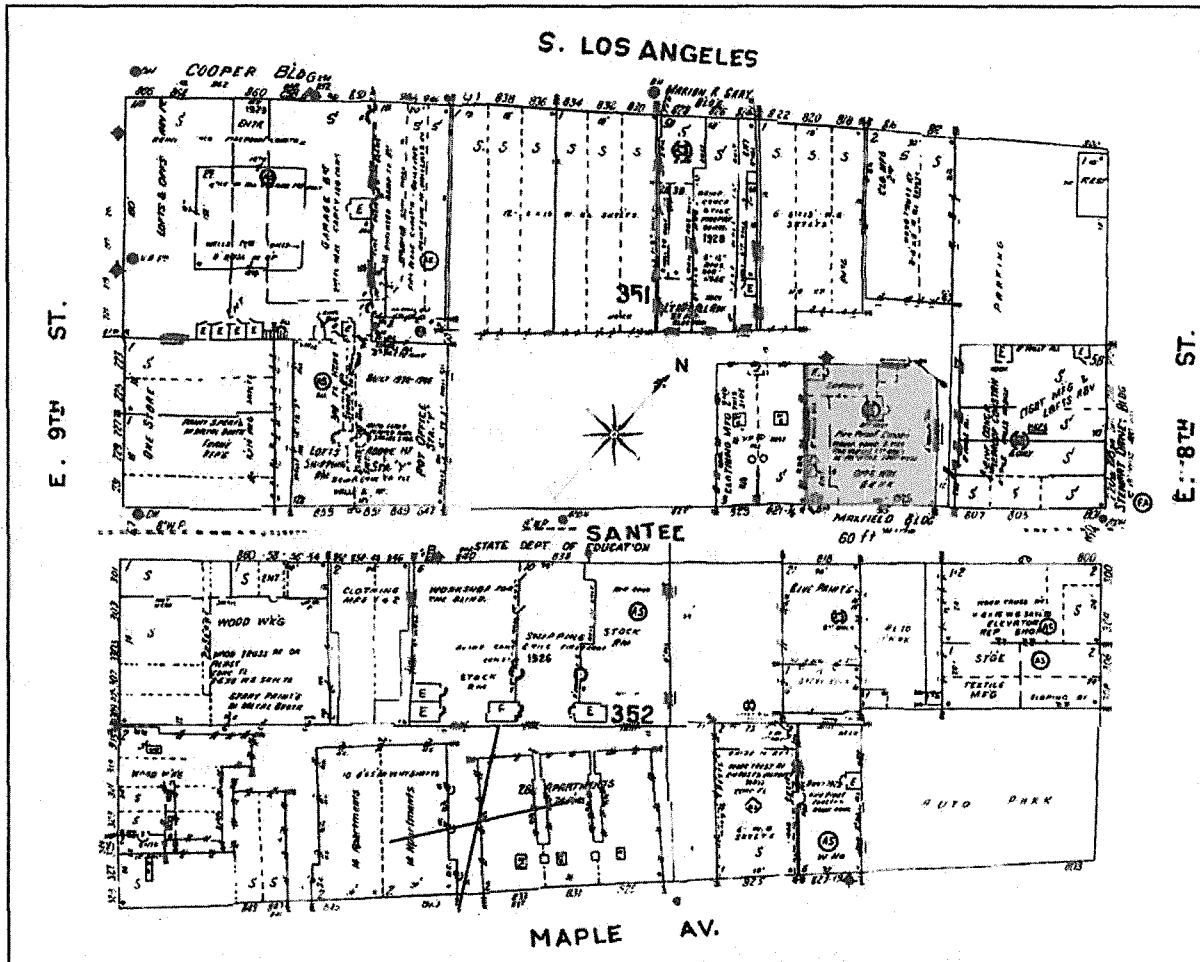


Figure 3: Sanborn Fire Insurance Map, updated to 1950, Maxfield Building highlighted in red

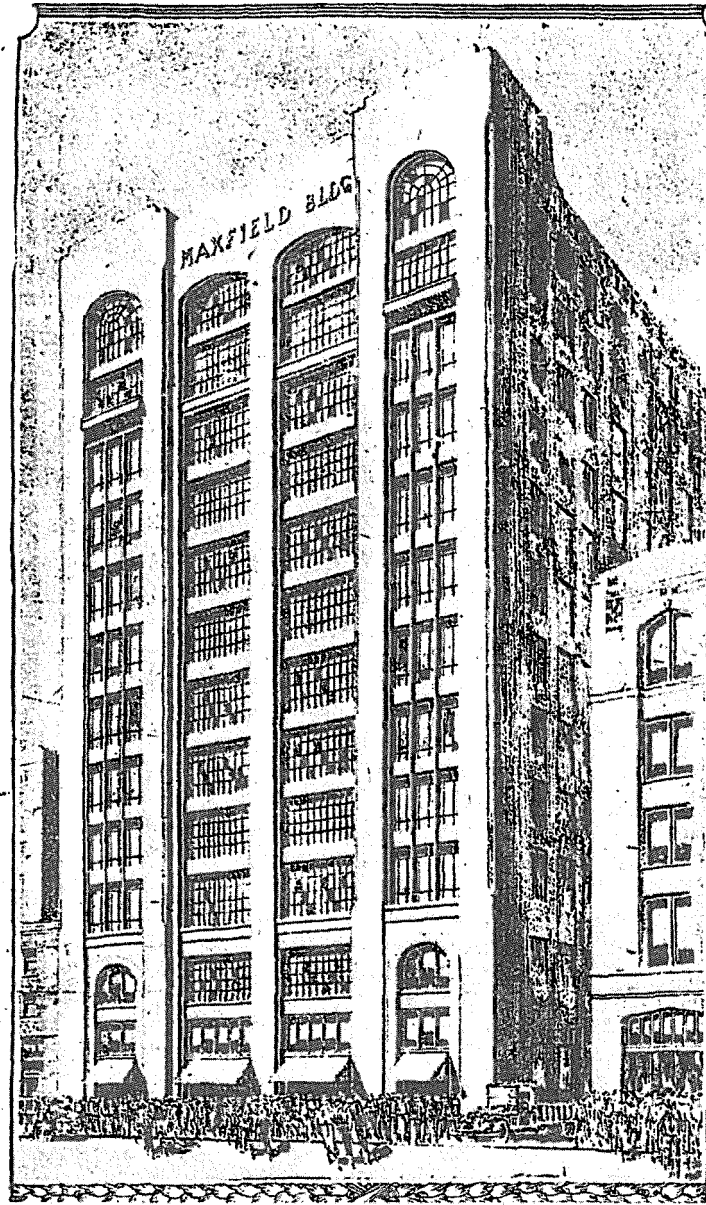
## BUSINESS LOT SOLD TO MAXFIELD FIRM

The real estate firm of Leavitt and Sassell, 2465 West Seventh street, announces the sale of the vacant lot on the west line of Santee street, adjoining the Stewart Dawes Building at Eighth street, to A. A. Maxfield, head of Maxfield and Company, wholesale dry goods. The reported consideration for the transaction is \$70,000. The property has a frontage on Santee of seventy-six feet and an average depth of 110 feet. The former owner was Dr. A. J. Ellis. Tentative plans call for the improving of this property with a height limit building to be the permanent home of Maxfield and Company. Melbourne L. Leavitt, of Leavitt and Sassell, represented both buyer and seller in the transaction.

Figure 4: Article describing sale of Maxfield Building parcel (Los Angeles Times, 1924)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

CONCRETE IN MASS NOW FEATURED  
*Eliminate Expensive Ornamentation in Proposed Building*



Maxfield Building for Santee Street

INTRODUCING to Los Angeles a new type of architecture dealing in proportion of concrete mass rather than expensive ornamentation. Architect John M. Cooper has created quite a distinction in the new American art, which has seen a higher development locally than perhaps anywhere else in the world. Simplicity, character and refinement of proportion are the keynotes of the design. This novel structure is planned to be erected on Santee street, between Eighth and Ninth streets, for A. A. Maxfield, at a cost of not more than \$225,000. This cost is considered very low, inasmuch as the specifications provide for a height-limit building, six stories and of concrete construction when completed it will be one of the finest types of construction of its kind in the city.

Figure 5: Article describing Maxfield Building design as "new type of architecture dealing in proportion of concrete mass rather than expensive ornamentation" (Los Angeles Times, 1924)

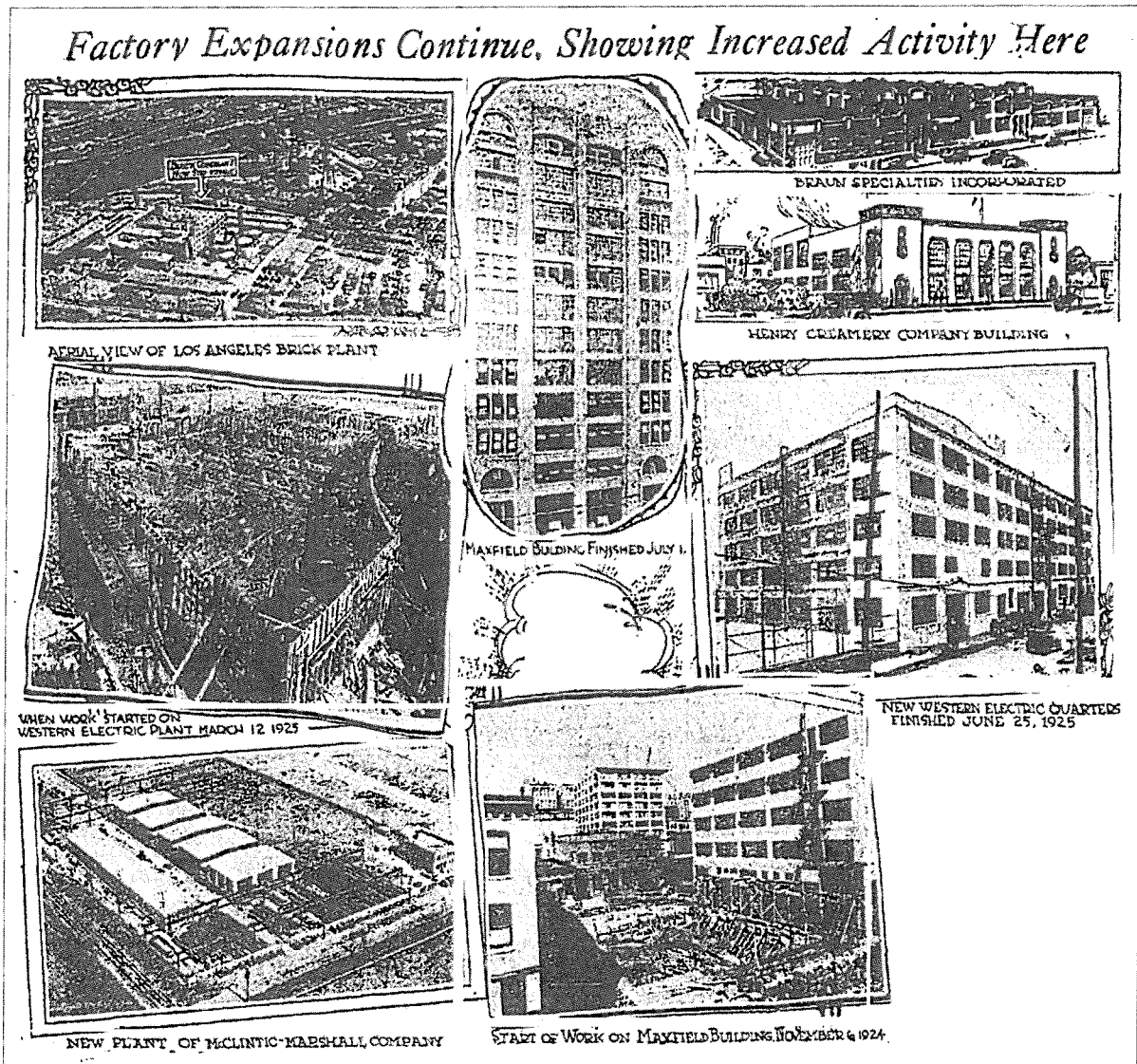


Figure 6: Article on factory construction in Los Angeles with photos of Maxfield Building construction (lower right) and completion (center top, Los Angeles Times, 1925)

## Construction Men Feted on Record Work

On the occasion of the completion of three large Class A industrial structures in the city, each one finished ahead of a limited schedule, John M. Cooper, local architect and builder, was host at the Wilshire Country Club last Saturday night to superintendents and their assistants of the architect, engineering and construction departments.

The three buildings, Western Electric Company, Telephone Division; Mack Truck Corporation, and the Maxfield Company, dry goods—add approximately twenty acres of floor space to the city's fast growing industrial section on the east side.

"The schedule, I believe, has established a record for this type of building in Los Angeles," said Mr. Cooper. "That these concerns, with a large volume of business that has evidently greatly expanded, were anxious to get into their new quarters is strongly indicative of improving business conditions in the Southland and on the Coast."

Figure 7: Article on Maxfield Building completion (Los Angeles Times, 1925)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**Figure 8:** Maxfield Building, view of north and west elevations shortly after construction. Note painted signage reading "MAXFIELD & COMPANY WHOLESale TEXTILES" (USC Libraries Special Collections c. 1925)

**FIGURES ATTACHMENT**  
**MAXFIELD BUILDING**  
**819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA**



**Figure 9: Maxfield Building (left), note painted signage reading "MAXFIELD & COMPANY FACTORS AND SELLING AGENTS" (USC Libraries Special Collections, 1927)**

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



Figure 10: Maxfield Building (right), south elevation (USC Libraries Special Collections, 1927)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



Figure 11: Maxfield Building (at center), north and west elevations, (USC Libraries Special Collections, 1931)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



Figure 12: Maxfield Building, east façade and north elevation  
(USC Libraries Special Collections, 1931)

FIGURES ATTACHMENT  
 MAXFIELD BUILDING  
 819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA









F. H. OILER  
President, Oiler Petroleum Co.

HUGO WEIL  
Investment

CHARLES H. TAYLOR  
Captain

GEORGE L. BRYNNING  
President  
Seaboard National Bank

E. M. GILMORE  
President, Gilmore Oil Co.

W. K. FULLER  
Director  
of O'Hare, Johnson, Fuller & Maxwell

HARRY MEAD  
Captain

**THE VIGOR OF YOUTH--THE EXPERIENCE OF AGE--**This bank has brought into its organization men who have been in the State many years; men who are rich in experience; men who have proven themselves financial and business experts; men whose integrity and whose loyalty to the State and its interests cannot be questioned; men who are well qualified to direct a large, strong financial institution in a way to be of real service in the upbuilding of Western America. These men are putting the very best of their time, thought and money into this bank, and they will appreciate your co-operation.



EDWARD W. HURWITZ  
President, Johnson, Maxwell & Hurwitz  
Wholesale Merchandise Bankers



E. L. CARVER  
General Manager  
Central Creamery Co.









W. R. RAMSLEY  
Oil Producer

W. I. GILBERT  
Manager, Southern Pacific Railway

W. E. HUBBARD  
Of R. H. Hubbard Co.  
Contractors and Mechanical Builders

ANDREW H. BLACKMORE  
Asst. Pres. President  
Seaboard National Bank

NATHAN NEWBY  
Lawyer

DR. E. C. MOORE  
Director, Southern Branch  
University of California

A. A. MAXFIELD  
President, Maxwell & Co.  
Wholesale Dry Goods

**INTELLIGENT INVESTIGATION** of this organization is invited. Strength and Progressiveness are the natural results of the bringing together of this body of successful business men into a Banking Institution which has for its purpose the development of the financial and industrial life of this city and State.

These men have a cool determination to build a real bank of large proportions which the public shall recognize as being dominated by a spirit of true helpfulness.

Capital  
One Million  
Dollars

"Strong  
and alert to serve"



612-614 South Spring Street  
Los Angeles

Directors' Photographs  
Not Available

- \* R. COTYMAN
- \* A. LAMORE
- \* W. J. BRYNNING
- \* E. M. GILMORE
- \* W. K. FULLER








CLINTON E. MILLER  
President  
Seaboard National Bank

HORACE BOGG  
President, Bank Trust  
Trustees

HENRY J. HOLME  
Treasurer, Bank Trust  
Trustees Co.


G. W. JONES  
Cashier  
Seaboard National Bank

EDWIN C. HART  
Auditor

J. K. D. SHAFFER  
Captain

Figure 13: Ad announcing Seaboard National Bank and its Board of Directors, Maxfield is noted in red (Los Angeles Times, 1924)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**TUESDAY  
IS THE LAST DAY**


To Become a Charter  
Member Depositor

Any deposits received Monday or  
Tuesday in the Compound Interest  
Department will draw interest from  
the first day of the month.

A. A. MAXFIELD  
Director, Seaboard National Bank

In time you will highly value your Charter Member Depositor's  
Certificate, and you will find sincerity in the Cordial Welcome that is  
extended you.

An unusually strong board of directors, a million dollar capital, a  
most conveniently located and efficiently equipped banking home, expe-  
rienced officers and employees "alert to serve" provide a foundation  
for building a profitable and pleasant banking connection for those de-  
siring financial progress and success.



612-614 South Spring St.  
Los Angeles

Figure 14: Ad for Seaboard National Bank featuring Maxfield as a Board of Directors member (Los Angeles Times, 1924)

FIGURES ATTACHMENT  
 MAXFIELD BUILDING  
 819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



MR. CHARLES VON DER AHE

**Introducing Our New Director, Mr. Charles Von der Ahe**  
 who joins the following other directors in the very definite purpose of placing the Seaboard group among the leading financial organizations of Western America. Your attention is called to the present strong board which will be further augmented until all the principal lines of industry are represented.

**FOOD DISTRIBUTORS**

In addition to Mr. Von Der Ahe, who is Vice-President and Manager of the MacMillan Stores, another Director is Mr. Edward Dale, Vice-President and General Manager of the Safeway Stores. Mr. Dale is Vice-Chairman of the Executive Committee of the Bank.

**DAIRY PRODUCTS**

Another Director, Mr. K. L. Carver, is Vice-President of the California Dairies and General Manager of the Crescent Creamery Division. Mr. Carver is Chairman of the Executive Committee of the Bank.

**MANUFACTURING**

Director C. C. Hines is Vice-President and General Manager of the Globe Grain and Milling Company; Vice-President of the Los Angeles Chamber of Commerce and is Chairman of the Business Expansion Committee of the Bank.

**TRANSPORTATION**

Director W. K. Elter is General Manager of the Santa Fe Railroad (Coast Lines) and is Chairman of the Investment Committee of the Bank.

**WHOLESALE DISTRIBUTORS**

Director A. A. Maxfield is President of Maxfield & Company, Wholesale Dry Goods, and is also active in credit and financial fields.  
 Director E. W. Murphy is President of Johnson, Carvell & Murphy, Wholesale Merchandise Brokers.

**MUSIC**

Director J. T. Fitzgerald is President of the Fitzgerald Music Company.

**LEGAL**

Director W. J. Gilbert is a nationally known attorney. Director Walter K. Toller, a member of the firm O'Malley, Fuller & Myers, is recognized as one of America's most able business attorneys.  
 Director Nathan Newby is an outstanding lawyer and civic leader.

**INVESTMENTS**

Director F. H. Osler is President of Osler Investment Company.  
 Director Wilmer Anderson deals in stocks and bonds.

**EDUCATIONAL**

Director Dr. E. C. Moore is head of the University of California at Los Angeles.

**MEDICAL**

Director Dr. Henry Dietrich is a Child-Specialist Physician.

**REALTORS**

Director C. C. Allright and Director Clinton E. Miller are Realtors of long experience in California.

**OIL**

Director E. B. Gilmore is President of the Gilmore Oil Company.  
 Director Harry M. Evans is an independent oil producer and operator.

**EXECUTIVE OFFICERS**

George L. Browning, President—H. C. Nicholson, Executive Vice-President—Andrew Blackmore, Vice-President—John R. Quinn, Vice-President—Raymond Bordin, Asst. Vice-President.



HEAD OFFICE—612 SOUTH SPRING STREET, LOS ANGELES

Figure 15: Ad for Seaboard National Bank listing Board of Directors, Maxfield is noted as a Wholesale Distributor who is "active in credit and financial fields" (Los Angeles Times, 1929)

## Local Textile Loans Mount

While business on the Pacific Coast during 1936 has shown a very material and on the whole a satisfactory increase over last year, banks still have the problem of finding suitable risks for their loanable funds. One of the most consistent consumers of new banking credit here during the current recovery period has been the textile and garment industry.

This form of credit risk was largely pioneered by the Seaboard National Bank under the direction of A. A. Maxfield, director in charge of the Santee-Textile branch of the Seaboard Institution which was recently merged with the Bank of America. In this industry the inventory turnover is rapid, and with an annual output which runs close to \$18,000,000, many establishments of sound reputations are steady users of good, bankable loans, according to Mr. Maxfield.

Figure 16: Article quoting Maxfield (Los Angeles Times, 1936)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



Figure 17: Cover for 1935 Buyers Guide that lists over 500 vendors in the Maxfield Building includes an ad for Seaboard National Bank, discussing their involvement in the garment industry

FIGURES ATTACHMENT  
 MAXFIELD BUILDING  
 819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

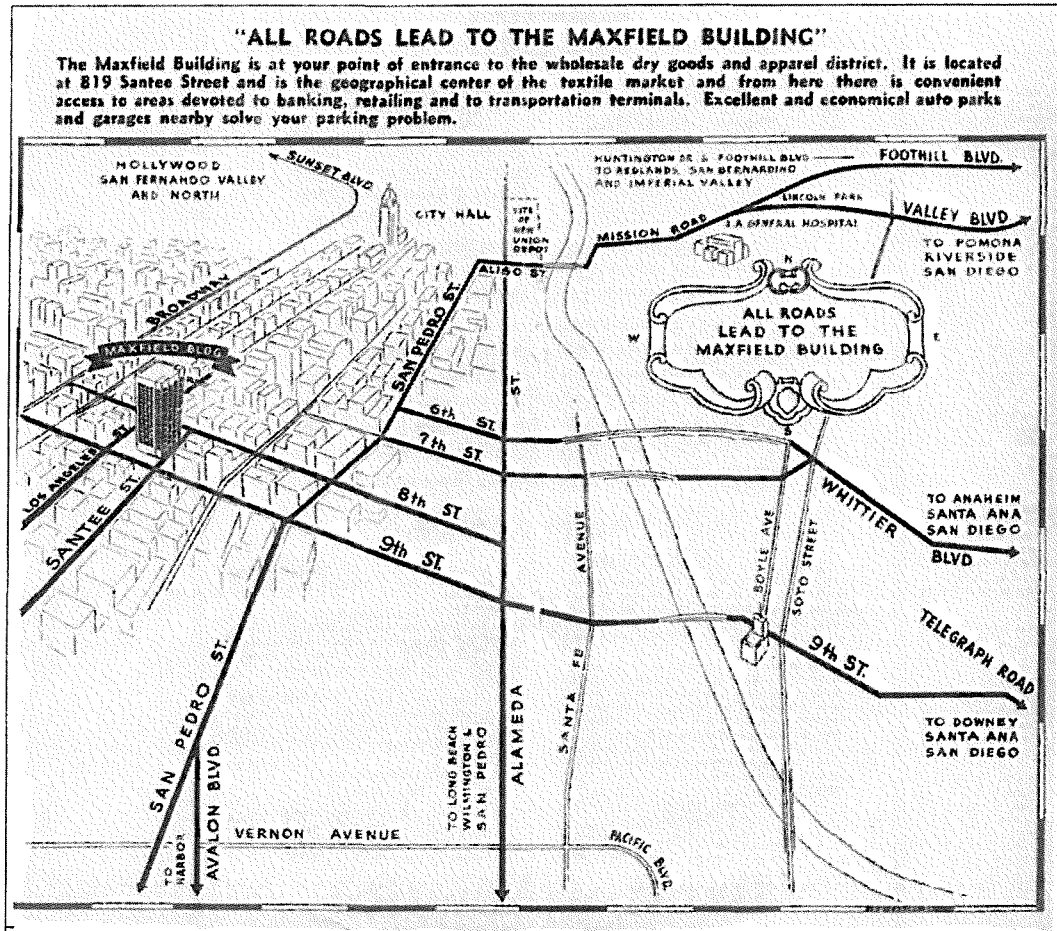


Figure 18: Map in a 1935 Buyers Guide that lists over 500 vendors in the Maxfield Building describes "all roads lead to the Maxfield Building"

FIGURES ATTACHMENT  
 MAXFIELD BUILDING  
 819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

# Announcing Consolidation

... of the Seaboard National Bank  
 with the Bank of America National Trust and Savings Association. The  
 Seaboard head office and branches are:

<p><b>SEABOARD OFFICE</b>          (Formerly Head Office)          Spring and Sixth Streets</p>	
<p><b>WHITLEY-HOLLYWOOD BRANCH</b>          (Formerly Hollywood Office)          6601 Hollywood Boulevard</p>	<p><b>SANTEE-TEXTILE BRANCH</b>          (Formerly Santee Office)          847 Santee Street</p>
<p><b>WILSHIRE-DUNSMUIR</b>          (Formerly Wilshire-La Brea Office)          5501 Wilshire Boulevard</p>	<p><b>SHATTO-WILSHIRE BRANCH</b>          (Formerly Wilshire-Vermont Office)          3143 Wilshire Boulevard</p>

*All officers and employes will be in their usual positions, and customers will continue to transact their banking business with old friends and acquaintances.*

Coincident with this consolidation, business of the Sixth and Main Branch, Bank of America, will be transferred to and merged into the convenient and more commodious Seaboard Office, northeast corner of Sixth and Spring Streets. All officers and employes of the Sixth and Main Branch will accompany the banking business to the Seaboard Office, where they will continue to serve friends and customers.

*Effective at Close of Business, Saturday, December 19, 1936.*

### To Our Customers — Old and New

The enthusiasm and approval with which the many customers and friends of the Seaboard National Bank greeted the recent announcement of its affiliation with the Bank of America National Trust and Savings Association has been indeed most gratifying. We believe that Seaboard is now entering an era of even greater usefulness and service to the community.

Today we become an integral part of the fourth largest bank in the United States — one whose resources will enable us to greatly enlarge the scope of our banking service — to adequately and fully care for the banking needs of firms and corporations as well as the individual.

The same management and the same policy of progressive, personalized banking service which has developed many warm business friendships for Seaboard are to be maintained without interruption.

We are indeed most happy in our new affiliation.

Most sincerely,  
**K. L. CARVER, Vice President,**  
 BANK OF AMERICA N. T. & S. A.

We extend a cordial and most hearty welcome to the clients of the Seaboard National Bank as they join Bank of America's great family of customers.

The same officers and employes will carry out the progressive policies under which the Seaboard has always operated, and will extend the same personal service to patrons, both of which have been important factors in the growth and development of the institution.

Bank of America has resources of more than One and One-quarter Billion Dollars. These enlarged facilities will enable the management to extend to individual, firms and corporations, a banking service that has been heretofore beyond the range and scope of the Seaboard's own resources.

A warm, sincere welcome is yours.

Most cordially,  
**A. P. GIANNINI, Chairman,**  
 Board of Directors,  
 BANK OF AMERICA N. T. & S. A.


## Bank of America

NATIONAL TRUST & SAVINGS ASSOCIATION

STATEWIDE

Figure 19: Ad announcing consolidation of Seaboard National Bank with Bank of America (Los Angeles Times, 1936)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



*An announcement by*  
**BANK of AMERICA**

*B*eginning Monday, December 15, the Santee-Textile Branch of Bank of America will occupy completely new offices at Ninth and Los Angeles Streets and hereafter will be known as the Textile Branch, Bank of America.

This new branch affords you greater banking convenience through its increased floor space, spacious parking facilities and an enlarged, well-trained staff.

We welcome you to our new home. You are cordially invited to take advantage of every metropolitan service offered by this newest branch of California's State-wide Bank.

**Bank of America**  
NATIONAL <sup>TRUST AND</sup> SAVINGS ASSOCIATION  
NINTH AND LOS ANGELES STREETS, LOS ANGELES  
MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION  
MEMBER FEDERAL RESERVE SYSTEM

Figure 20: Ad announcing new location for Santee-Textile (renamed Textile) branch (Los Angeles Times, 1947)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA

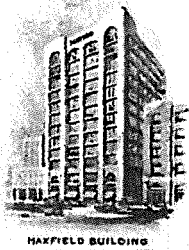


Figure 21: Bank of America Santee-Textile branch in Maxfield Building (Bank of America Historical Collection, 1940-1941)

FIGURES ATTACHMENT  
MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA



**Figure 22:** Interior of Bank of America Santee-Textile branch at Maxfield Building (Bank of America Historical Collection, 1940-1941)



MAXFIELD INVESTMENT CO.  
819 SANTEE STREET  
LOS ANGELES, CALIF.

TRINITY 6923

Jan 3<sup>d</sup> 1931

Dear Mamma

Christmas has been by and we are  
already into another year. We  
spent the usually quiet day - then  
the next holiday is Rosalind's great  
day - Tournament of Roses and Foot  
Ball - Minnie planned a float  
for the Shakespeare Club and got  
second prize in the Club division  
I stayed at home all day.

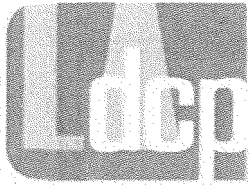
I have a letter from James and  
glad he could spend Christmas  
with his mother =

We are busy winding up the  
bookkeeping for 1930 and preparing  
for 1931. Among other things  
seeing what we must render

Figure 23: Maxfield Investment Company letterhead with rendering of Maxfield Building  
(University of Arkansas Library Special Collections, 1931)

# **ZIMAS PARCEL REPORT**

**MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CALIFORNIA**



# City of Los Angeles Department of City Planning

12/17/2014

## PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

819 S SANTEE ST

### ZIP CODES

90014

### RECENT ACTIVITY

CPC-2011-1486-SP

### CASE NUMBERS

CPC-2011-1486-SP-ZC

CPC-2008-4502-GPA

CPC-2005-361-CA

CPC-2005-1124-CA

CPC-2005-1122-CA

CPC-1986-606-GPC

ORD-164307-SA2060

ORD-137036

ORD-135901

ORD-129944

ZA-2006-6225-ZAD

VTT-67122

CHC-2013-899-HCM

ENV-2013-900-CE

ENV-2013-3392-CE

ENV-2011-1487-EIR

ENV-2008-4505-ND

ENV-2006-6116-MND

ENV-2005-362-CE

ENV-2005-1125-CE

ENV-2005-1123-CE

AFF-65334

### Address/Legal Information

PIN Number	126A211 46
Lot/Parcel Area (Calculated)	3,227.6 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID F5
Assessor Parcel No. (APN)	5145013005
Tract	BRIGIDO BOTILLER SUBDIVISION OF LOT 14 OF THE BOTILLER TRACT
Map Reference	M R 59-27
Block	None
Lot	1
Arb (Lot Cut Reference)	1
Map Sheet	126A211

### Jurisdictional Information

Community Plan Area	Central City
Area Planning Commission	Central
Neighborhood Council	Downtown Los Angeles
Council District	CD 14 - Jose Huizar
Census Tract #	2260.02
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	M2-2D
Zoning Information (ZI)	ZI-2385 Greater Downtown Housing Incentive Area ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Light Manufacturing
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	Downtown
CRA - Community Redevelopment Agency	City Center Redevelopment Project
Central City Parking	Yes
Downtown Parking	Yes
Building Line	None
500 Ft School Zone	No

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(\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5145013005
APN Area (Co. Public Works)*	0.197 (ac)
Use Code	Not Available
Assessed Land Val.	\$1,844,335
Assessed Improvement Val.	\$4,508,375
Last Owner Change	11/16/12
Last Sale Amount	\$6,200,062
Tax Rate Area	3263
Deed Ref No. (City Clerk)	618126

6-538  
4009  
3-727  
2688  
2486

<b>Building 1</b>	
Year Built	1925
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	93,379.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

<b>Seismic Hazards</b>	
<b>Active Fault Near-Source Zone</b>	
Nearest Fault (Distance in km)	0.62657736
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000

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Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No

**Economic Development Areas**

Business Improvement District	FASHION DISTRICT
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None

**Public Safety**

Police Information

Bureau	Central
Division / Station	Central
Reporting District	176

Fire Information

Division	1
Batallion	1
District / Fire Station	9
Red Flag Restricted Parking	No

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## CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

<b>Case Number:</b>	CPC-2011-1486-SP-ZC
<b>Required Action(s):</b>	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS) ZC-ZONE CHANGE
<b>Project Descriptions(s):</b>	PROPOSED FASHION DISTRICT SPECIFIC PLAN
<b>Case Number:</b>	CPC-2008-4502-GPA
<b>Required Action(s):</b>	GPA-GENERAL PLAN AMENDMENT
<b>Project Descriptions(s):</b>	PLAN AMENDMENT, PLAN MAP AMENDMENT
<b>Case Number:</b>	CPC-2005-361-CA
<b>Required Action(s):</b>	CA-CODE AMENDMENT
<b>Project Descriptions(s):</b>	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
<b>Case Number:</b>	CPC-2005-1124-CA
<b>Required Action(s):</b>	CA-CODE AMENDMENT
<b>Project Descriptions(s):</b>	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
<b>Case Number:</b>	CPC-2005-1122-CA
<b>Required Action(s):</b>	CA-CODE AMENDMENT
<b>Project Descriptions(s):</b>	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA
<b>Case Number:</b>	CPC-1986-606-GPC
<b>Required Action(s):</b>	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
<b>Project Descriptions(s):</b>	GENERAL PLAN/ZONE CONSISTENCY - CENTRAL CITY AREA - COMMUNITYWIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDING CHANGES OF HEIGHT AS NEEDED
<b>Case Number:</b>	ZA-2006-6225-ZAD
<b>Required Action(s):</b>	ZAD-ZA DETERMINATION (PER LAMC 12.27)
<b>Project Descriptions(s):</b>	ZONING ADMINISTRATOR DETERMINATION FOR A PROPOSED ADAPTIVE REUSE PROJECT WITH 96 LIVE/WORK LOFTS AND 7800 SF OF GROUND LEVEL RETAIL.
<b>Case Number:</b>	VTT-67122
<b>Required Action(s):</b>	Data Not Available
<b>Project Descriptions(s):</b>	VESTING TENTATIVE TRACT NO. 67122 REQUESTING A ONE LOT SUBDIVISION TO DEVELOP 96 JOINT LIVE-WORK UNITS IN AN EXISTING BUILDING WITH A LOT AREA MEASURING 8,581 SQUARE FEET IN THE M2-2D ZONE. APPLICANT IS ALSO FILING A MASTER LAND USE AGREEMENT TO ALLOW JOINT LIVE-WORK USE IN THIS ZONE. NO NEW STRUCTURES WILL BE ADDED.
<b>Case Number:</b>	CHC-2013-899-HCM
<b>Required Action(s):</b>	HCM-HISTORIC CULTURAL MONUMENT
<b>Project Descriptions(s):</b>	DESIGNATION AS A HISTORIC-CULTURAL MONUMENT.
<b>Case Number:</b>	ENV-2013-900-CE
<b>Required Action(s):</b>	CE-CATEGORICAL EXEMPTION
<b>Project Descriptions(s):</b>	DESIGNATION AS A HISTORIC-CULTURAL MONUMENT.
<b>Case Number:</b>	ENV-2013-3392-CE
<b>Required Action(s):</b>	CE-CATEGORICAL EXEMPTION
<b>Project Descriptions(s):</b>	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.
<b>Case Number:</b>	ENV-2011-1487-EIR
<b>Required Action(s):</b>	EIR-ENVIRONMENTAL IMPACT REPORT
<b>Project Descriptions(s):</b>	PROPOSED FASHION DISTRICT SPECIFIC PLAN
<b>Case Number:</b>	ENV-2008-4505-ND
<b>Required Action(s):</b>	ND-NEGATIVE DECLARATION
<b>Project Descriptions(s):</b>	PLAN AMENDMENT, PLAN MAP AMENDMENT
<b>Case Number:</b>	ENV-2006-6116-MND
<b>Required Action(s):</b>	MND-MITIGATED NEGATIVE DECLARATION
<b>Project Descriptions(s):</b>	VESTING TENTATIVE TRACT NO. 67122 REQUESTING A ONE LOT SUBDIVISION TO DEVELOP 96 JOINT LIVE-WORK UNITS IN AN EXISTING BUILDING WITH A LOT AREA MEASURING 8,581 SQUARE FEET IN THE M2-2D ZONE. APPLICANT IS ALSO FILING A MASTER LAND USE AGREEMENT TO ALLOW JOINT LIVE-WORK USE IN THIS ZONE. NO NEW STRUCTURES WILL BE ADDED.
<b>Case Number:</b>	ENV-2005-362-CE

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Required Action(s): CE-CATEGORICAL EXEMPTION  
Project Descriptions(s): CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.  
Case Number: ENV-2005-1125-CE  
Required Action(s): CE-CATEGORICAL EXEMPTION  
Project Descriptions(s): TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES  
Case Number: ENV-2005-1123-CE  
Required Action(s): CE-CATEGORICAL EXEMPTION  
Project Descriptions(s): INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA

**DATA NOT AVAILABLE**

ORD-164307-SA2060  
ORD-137036  
ORD-135901  
ORD-129944  
AFF-65334

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Address: 819 S SANTEE ST

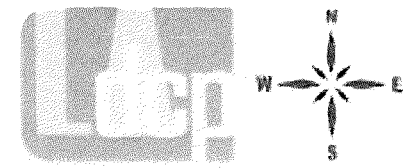
Tract: BRIGIDO BOTILLER  
SUBDIVISION OF LOT 14 OF THE  
BOTILLER TRACT

Zoning: M2-2D

APN: 5145013005  
PIN #: 126A211 46

Block: None  
Lot: 1  
Arb: 1

General Plan: Light Manufacturing





The following pages are the previous application that was denied by the Cultural Heritage Commission on June 6, 2013.



**SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

*Complete One or Both of the Upper and Lower Portions of This Page*

**ARCHITECTURAL SIGNIFICANCE**

THE A. A. Maxfield Building IS AN IMPORTANT EXAMPLE OF  
NAME OF PROPOSED MONUMENT

Art Deco ARCHITECTURE  
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

**HISTORICAL SIGNIFICANCE**

THE A. A. Maxfield Building WAS BUILT IN 1925  
NAME OF PROPOSED MONUMENT YEAR BUILT

The A.A. Maxfield Building WAS IMPORTANT TO THE  
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE its construction played an important role in the development of the Los Angeles Fashion District as the center of garment manufacturing on the west coast of the United States in the 1910s and 1920s. The building embodies the distinguishing characteristics of an important property type in Los Angeles, the garment factory. Therefore, the building meets the criteria of the Los Angeles Cultural Heritage Ordinance and should be recognized as a Historic-Cultural Monument.

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

**IDENTIFICATION**

1. NAME OF PROPOSED MONUMENT A. A. Maxfield Building
2. STREET ADDRESS 819 S. Santee Street
- CITY Los Angeles ZIP CODE 90014 COUNCIL DISTRICT 14
3. ASSESSOR'S PARCEL NO. 5145013005
4. COMPLETE LEGAL DESCRIPTION: TRACT Brigido Botiller Subdivision of Lot 14 of the Botiller Tract
- BLOCK None LOT(S) 1 ARB. NO. 1
5. RANGE OF ADDRESSES ON PROPERTY 819 S. Santee Street
6. PRESENT OWNER Capital Foresight, LP
- STREET ADDRESS 2980 N. Beverly Glen Circle, Ste. 300 E-MAIL ADDRESS: naty@capitalforesight.com
- CITY Los Angeles STATE CA ZIP CODE 90077 PHONE (310) 702-0088
- OWNERSHIP: PRIVATE Private PUBLIC \_\_\_\_\_
7. PRESENT USE retail/office ORIGINAL USE retail/office

**DESCRIPTION**

8. ARCHITECTURAL STYLE Art Deco  
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)
- See attached.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

HISTORIC-CULTURAL MONUMENT  
APPLICATION

NAME OF PROPOSED MONUMENT A. A. Maxfield Building

10. CONSTRUCTION DATE: 1925 FACTUAL:  ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER John M. Cooper, architect

12. CONTRACTOR OR OTHER BUILDER Same

13. DATES OF ENCLOSED PHOTOGRAPHS 2012

(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION:  EXCELLENT  GOOD  FAIR  DETERIORATED  NO LONGER IN EXISTENCE

15. ALTERATIONS See attached.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

16. THREATS TO SITE:  NONE KNOWN  PRIVATE DEVELOPMENT  VANDALISM  PUBLIC WORKS PROJECT  
 ZONING  OTHER \_\_\_\_\_

17. IS THE STRUCTURE:  ON ITS ORIGINAL SITE  MOVED  UNKNOWN

**SIGNIFICANCE**

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET, 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

See attached.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) See attached.

\_\_\_\_\_  
\_\_\_\_\_

20. DATE FORM PREPARED 02/25/2013 PREPARER'S NAME Shannon Ferguson, Senior Associate

ORGANIZATION Chattel, Inc. STREET ADDRESS 13417 Ventura Blvd.

CITY Sherman Oaks STATE CA ZIP CODE 91423 PHONE (818) 788-7954

E-MAIL ADDRESS: shannon@chattel.us

**HISTORIC-CULTURAL MONUMENT  
APPLICATION  
ATTACHMENT SHEET**

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**9. Present physical description**

**Exterior**

The A.A. Maxfield building is located at 819 S. Santee Street in Los Angeles, California. The building sits on a rectangular parcel located on the west side of the street, between E. 8<sup>th</sup> Street to the north and E. 9<sup>th</sup> Street to the south. The building occupies the majority of the lot, with an alley at the north and west elevations of the building. A separate, smaller building abuts the A.A. Maxfield Building on the south.

Constructed in a simplified Art Deco style, the twelve-story, reinforced concrete building is roughly rectangular in plan and has a flat roof. The reinforced concrete is painted. The primary (east) façade is divided into four bays by fluted, full-height piers. Fenestration generally consists of multi-paned steel sash awning windows in the center bays and tripartite steel sash awning windows in outer bays. Contemporary slider windows are located at the mezzanine. Arched windows are located at the second story in outer bays and all bays of the twelfth story. Simple flat spandrel panels are set above and below each window with a horizontal coping at the third and eleventh stories. Outer bays terminate slightly above the roof top in a simple stepped pattern. The height of the building, its proportions, the slightly raised piers, create a pronounced vertical emphasis.

The main entrance at the east façade is located in the southernmost bay and is marked by a stuccoed canopy with rounded corners. The inset opening is filled with contemporary glass and metal doors. The center bays contain contemporary storefronts and glass and metal doors. A large opening with roll-down metal door is located in the northernmost bay. The north elevation is four bays wide. Fenestration consists of multi-paned steel sash awning windows. The northwest corner contains similar windows. The west (rear) elevation is four bays wide and features multi-paned steel sash awning windows with a fire escape at the third bay. The first story has a loading dock and opening for a freight elevator. The south elevation is partially obscured by the neighboring building and is fenestrated with randomly spaced steel sash awning windows. The flat roof is covered in rolled asphalt with an elevator penthouse at the southern end and a large sign at the east elevation, reading "819 SANTEE".

**Interior**

The retail space has exposed concrete floors, walls clad in drywall, and an exposed steel beam ceiling. The building lobby is located at the southern end of the building and runs east-west. The floor and walls are clad in marble tiles and the ceiling is dropped. The south wall contains an opening with metal roll down door for a snack bar, two elevators, historic mailbox and chute, and stairs to upper floors and basement that are open to the lobby. The north wall contains two recessed areas with a historic building directory in the west recessed area. At the rear of the lobby, is an Art Deco style wood and glass security booth. An adjacent ramp leads to the loading dock at the west (rear) of the building. The concrete floor of the loading dock is raised to accommodate unloading of goods from trucks parked in the alley. Walls and ceilings are over-painted concrete. A freight elevator is located in the southwest corner of this area and a ramp at the north end leads to the basement.

Similar to the lobby, upper floors have corridors that run east-west. At the south end of each corridor is the elevator lobby which has linoleum covered floors, marble cladding on the south walls surrounding the elevators, and T-bar or drywall ceilings. At the west a door separates the elevator lobby from the stairs. The west end of the corridor leads to the freight elevator and fire escape. Some floors have an open floor plan with exposed concrete floors, columns, and ceilings. Other floors have an additional double-loaded corridor north of the stairs. These corridors have a T-shape

HISTORIC-CULTURAL MONUMENT  
APPLICATION  
ATTACHMENT SHEET

---

on some floors and an irregular shape on others. The corridors are finished with linoleum floors and plaster walls and ceilings and give access to small offices. Some offices have original wood paneled doors with transoms above while others have contemporary single leaf doors. Office interiors have similar finishes to the corridors.

**HISTORIC-CULTURAL MONUMENT  
APPLICATION  
ATTACHMENT SHEET**

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**15. Alterations**

The Maxfield Building originally featured a lobby and retail space at its first story and industrial lofts with open plans to flexibly accommodate tenant needs at upper stories. This interior configuration is typical of the garment factory property type.

From 1925 through 1927, improvements to upper floors were made on a tenant-by-tenant basis; consequently, these floors do not feature repetitive plans, except for the east-west corridor at the south end. Upper floor plans ranged from completely open spaces with exposed reinforced concrete finishes to narrow double-loaded corridors lined with offices. Where added, partition walls were typically constructed of hollow clay tile and clad in expanded metal lath and plaster.

As tenants have changed, additional alterations have been made over time to interior spaces. Interior alterations have included the addition of acoustical tiles, drywall, or suspended T-bar at ceilings and reconfiguration of partition walls. The mezzanine was expanded in 1927. Elevator cabs were also altered at an unknown date.

Exterior alterations are minimal and include construction of a rooftop sign in 1927. Storefronts and mezzanine windows at the primary east façade were replaced at an unknown date. Air conditioning units have been added to many windows also at an unknown date.

HISTORIC-CULTURAL MONUMENT  
APPLICATION  
ATTACHMENT SHEET

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**18. Statement of Significance**

Completed in 1925, the A.A. Maxfield Building is a twelve-story, Art-Deco-style, commercial building, designed by architect John M. Cooper for Allen A. Maxfield, a wholesale textile merchant. The construction of the Maxfield Building played a role in the development of the Los Angeles Fashion District as the center of garment manufacturing on the west coast of the United States in the 1910s and 1920s. The building embodies the distinguishing characteristics of an important property type in Los Angeles, the garment factory. Therefore the building meets the criteria of the Los Angeles Cultural Heritage Ordinance and should be recognized as a Historic-Cultural Monument.

**Building History**

John Montgomery Cooper (1883-1950) designed the Maxfield Building in 1924. Cooper was born in Dayton, Ohio and attended Yale University. After his studies, Cooper worked on the Panama Canal as an engineer. He moved to Los Angeles in 1910 and received his architectural license in 1913.<sup>1</sup> Shortly thereafter, he opened his first practice with architect Frank H. Webster in Long Beach, California, but the partnership dissolved in 1919. Cooper went on to establish his own company, the John M. Cooper Company, Inc., both an architectural and general contracting firm.<sup>2</sup> During his career Cooper designed and often served as the contractor of retail stores, industrial warehouses and factories, office buildings, theatres, hotels, religious buildings, civic buildings, educational institutions, and some single-family residences. Cooper's designs ranged in style, and included Mediterranean Revival (Hotel Knickerbocker addition and Bakersfield's Padre Hotel); Art Deco (Roxie and Wilshire Theaters); commercial vernacular (San Diego Wholesale Terminal Market and Angelus Furniture Company); and Moderne (Pepperdine College).<sup>3</sup>

The Maxfield Building was constructed for Allen Agnew Maxfield (1876-1947), a wholesale dry goods merchant originally from Independence, Arkansas<sup>4</sup>. Maxfield came to Los Angeles in 1918 by way of Oklahoma City, Oklahoma. According to the U.S. Census, Maxfield was working as an investments manager in 1930. The 1940 U.S. Census lists his profession as a building manager. Maxfield owned Maxfield & Company, a wholesale textile and dry goods company in Los Angeles. Prior to constructing the building, Maxfield & Company rented space nearby at 744 S. Los Angeles Street,<sup>5</sup> in the M.J. Connell Building, a loft and light manufacturing building. Maxfield was married to Minnie Rosenthal in 1898<sup>6</sup> and they had three daughters and a son, Margaret, Alice, Elsie, and Allen Jr. Although it is unknown what Maxfield's role in the Los Angeles textile industry was, at his death in 1947 *The Los Angeles Times* described him as a "pioneer in the textile trade."<sup>7</sup> Maxfield and his family owned the building under the Maxfield & Company name until 1970, when it was purchased by Jack Needman.

---

<sup>1</sup> "John M. Cooper, Noted Southland Architect, Dies," *Los Angeles Times*, May 29, 1950, p A2.

<sup>2</sup> "Cooper, John," *Pacific Coast Architecture Database*, accessed on January 22, 2013, <<https://digital.lib.washington.edu/architect/architects/520/>>

<sup>3</sup> Peter Moruzzi, "John M. Cooper," *Memorandum*: Roxanne Tanemori, City of Santa Monica

<sup>4</sup> 1900 United States Census: *Batesville, Independence, Arkansas*; Roll: 61; Page: 11B; Enumeration District: 0045; FHL microfilm: 1240061; Ancestry.com, *1900 United States Federal Census* [database on-line]; Provo, UT, USA: Ancestry.com Operations Inc, 2004.

<sup>5</sup> Los Angeles Board of Public Works, Department of Buildings, "Class A, Form 1, Permit # 44159," *Application for the Erection of Buildings*, issued November 1, 1924.

<sup>6</sup> Ancestry.com. *Arkansas, County Marriages Index, 1837-1957* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011, originally from Arkansas Courts of Common Pleas and County Clerks.

<sup>7</sup> "Obituary 3, Allen A. Maxfield," *Los Angeles Times*, 1947, p 10.

HISTORIC-CULTURAL MONUMENT  
APPLICATION  
ATTACHMENT SHEET

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The Maxfield Building was purchased from Maxfield & Company by Jack Needleman (1921-1999) in 1970. Born in New York, Jack Needleman was the first generation of a Russian Jewish immigrant family and a high school dropout. He first worked as a jobber (a wholesaler who operates on a small scale or who sells only to retailers and institutions) in the New York garment district before arriving to Los Angeles in 1943.<sup>8</sup>

Jack Needleman and his wife, Annette were co-founders of Anjac Fashion Company, a clothing manufacturing company they started in the early 1940s using a combination of their first names. Anjac was launched with a dress Needleman designed to resemble an attractive robe his wife often wore. Anjac specialized in designing semi-fitted one- or two-piece dresses with long sleeves, easy skirts and modified cowl necklines, mostly in black. Needleman described his women's clothing line as "dresses that are comfortable, practical, simple to get into and out of."<sup>9</sup> Anjac fashions were sold in popular chain department stores such as Desmond's and Bullock's Wilshire. Anjac was headquartered in the Maxfield Building on the mezzanine after Needleman purchased the building.

Over his lifetime, Needleman, amassed a large real estate portfolio in downtown Los Angeles, including the Orpheum Theater, Grand Olympic Auditorium, and Garment Capital Building. He also owned about 60 parking lots and parking structures in downtown Los Angeles. Needleman was a major donor to University of Southern California (USC), City of Hope, and Los Angeles Conservancy.<sup>10</sup>

Although there were a few non-garment manufacturers, most tenants of the Maxfield Building were employed in the garment trade. The 1939 and 1942 Los Angeles City Directories list a number of manufacturers by address, and some even include their trade. A few examples from Los Angeles City Directories include:

1939

Avery H. F. (silks) 819 Santee R204  
Besselman C. F. (woolens) 819 Santee R608  
Block C. H. (textiles) 819 Santee R512  
Blum H. (fabrics) 819 Santee R315  
Boswell G. R. (upholstery fabrics) 819 Santee R316  
Corbin R. A. (mens clothing) 819 Santee R808  
Cornell M. N. (draperies) 819 Santee R218  
Dalton G. E. & Co. (toys) 819 Santee 4<sup>th</sup> fl  
Denkert J. A. (laces) 819 Santee R218  
Frank Jesse (children's wear) 819 Santee R405  
Fresco Dave (linens) 819 Santee R505  
Greenbaum Sol (pajamas) 819 Santee R315  
Haight S. F. (rayons) 819 Santee R202  
Heddell Gordon (cotton goods) 819 Santee R902

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<sup>8</sup> United States Federal Census: 1940; Census Place: New York, Bronx, New York; Roll: T627\_2467; Page: 6B; Enumeration District: 3-277. Ancestry.com. 1940 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012.

<sup>9</sup> "Display Add 69," Los Angeles Times, 1969, G6.

<sup>10</sup> "Obituary; Jack Needleman; Clothing Executive," Los Angeles Times, May 4, 1999, p 24.

HISTORIC-CULTURAL MONUMENT  
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1942

LeDirdinier Jean (dry goods) 819 Santee R308  
Littenberg Geo (buttons) 819 Santee R1114  
Nelson L. T. (blankets) 819 Santee R1106  
O'Daniel Boyd (knit goods) 819 Santee R210  
Polentz G. E. (oil cloth) 819 Santee R711  
Regar G. R. (hosiery) 819 Santee R911  
Rosenberg Cerf (work clothes) 819 Santee R1007  
Rutz G. A. (hats) 819 Santee mezz 6  
Schlesinger Chas (boy's clothes) 819 Santee R900  
Schneidt Louis (upholstery materials) 819 Santee R512  
Scott W. H. (notions) 819 Santee R617  
Seixas R. L. (towels) 819 Santee R509  
Solomon R. C. (rubber goods) 819 Santee R601

**Development of the Fashion District in Los Angeles**

Prior to the development of the Fashion District in Los Angeles, the east coast was traditionally the core region in the United States of mass textile production. Along with the growing population of Los Angeles around 1910 came an influx of clothing manufacturers who were able to take advantage of the abundance of locally produced wool, cotton, and silk fibers available at cheap prices, which were previously being shipped to the east coast for use in textile production.<sup>11</sup>

In 1906 the area was largely a residential neighborhood of single-family homes, livery stables, lumber yards, creameries, markets, and churches (see 1906 Sanborn Fire Insurance Map, Figure 2). The transition to commercial and light industrial use in the early 1910s occurred simultaneously with a westward population shift from downtown. As noted in the Garment Capitol Building Historic-Cultural Monument application, the transformation of the Fashion District was mostly complete by the late 1920s and was about equivalent in size to New York's Garment District.<sup>12</sup> By the mid-1900s, single-family homes that had been scattered around the area were entirely replaced by light industrial/commercial structures and some apartment buildings (see Sanborn Fire Insurance Map updated to 1950, Figure 3).

The Los Angeles Fashion District was not only growing in manufacturers during this time period, but also with, "thousands of artists, designers, and craftsmen as well as students enrolling in costume design schools. By the mid-1930s, the industry had tripled."<sup>13</sup> This coincided with Los Angeles County becoming the lead industrial county according the 1930 Census Bureau, despite the hit of the Great Depression. During the early 1940s, the United States' stature in the world of fashion increased as Europe's fashion industry suffered more dramatically under the weight of World War II. Also at this time, New York and Los Angeles were publicly open about their rivalry in the industry. In 1941, President of Associated Apparel Manufacturers of Los

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<sup>11</sup> Office of Historic Resources, Los Angeles Department of City Planning, *Historic Context Statement: SurveyLA Industrial Development, City of Los Angeles, Los Angeles County, California*, LSA and Chattel, Inc, Los Angeles, Los Angeles City Hall, 2011, p 126.

<sup>12</sup> Historic-Cultural Monument Application for the Garment Capitol Building, Ben Taniguchi, Galvin Preservation Associates, October 23, 2007.

<sup>13</sup> Office of Historic Resources, Los Angeles Department of City Planning, *Historic Context Statement: SurveyLA Industrial Development, City of Los Angeles, Los Angeles County, California*, LSA and Chattel, Inc, Los Angeles, Los Angeles City Hall, 2011, p 128.

**HISTORIC-CULTURAL MONUMENT  
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Angeles, Sydney Rice, proclaimed in *The Los Angeles Times*, "Since the Paris black-out... America's entire fashion world – retailers, manufacturers and the fashion press – are all admittedly looking to Los Angeles as the world's foremost source of fashion inspiration." In the same article, it was suggested that a \$1,000,000 advertising appropriation made by New York manufacturers was due largely in part to the competition coming from Los Angeles.<sup>14</sup>

Beginning in 1970 and continuing into the present, the garment industry in Los Angeles focused more on wholesale importing for fashion designers rather than manufacturing, but the industry has remained strong and steady.<sup>15</sup> The area consists of a number of intact garment factory buildings, including Textile Center Building (HCM # 712), Garment Capitol Building (HCM # 930), Gerry Building (HCM # 708), Gray Building (HCM # 709), M.J. Connell Buildings 1, 2, 3, & 7 (HCM # 710), and M.J. Connell Buildings 4, 5, & 6 (HCM # 711). The Maxfield Building is a comparable example that reflects the same significant historical trend; it was constructed specifically for purposes of housing the growing number of textile designers and manufacturers in the rising Fashion District of Los Angeles.

**Garment Factory Property Type**

As described in the *SurveyLA Industrial Development Context*, garment factories, the key manufacturing properties for the garment industry, tend to be multi-story buildings that house retail spaces at ground floors and offices and open loft spaces at upper floors. A distinctive, purposeful method of construction distinguishes this property type. Garment factories are generally constructed of exposed reinforced concrete to provide protection from fire and feature large expanses of steel sash windows to provide lighting for workers. Garment factories often feature minimal ornamentation or simplified interpretations of Art Deco and Late Moderne architectural styles.

Purely functional, often unadorned, utilitarian structures, garment factories derive their beauty from the expression of the technology employed in their construction. Many factory buildings with their large expanses of industrial windows demonstrate an elegance obtained from technological innovations of their age. Although there was often no attempt to design in a particular style, in the process these structures clearly represent a specific era and use.<sup>16</sup>

The Maxfield Building exemplifies the garment factory property type. A 1924 *Los Angeles Times* article described the construction of the Maxfield Building as, "a new type of architecture dealing with proportion of concrete mass rather than expensive ornamentation... Simplicity, character and refinement of proportions are the key notes of the design." The article went on to say that the building's construction was to cost about \$225,000 or less, which was considered very low at that time for a building of such magnitude. Designed in its simplified Art Deco style, with exposed reinforced concrete construction and large expanses of steel sash industrial windows, the Maxfield Building's design was driven by technological innovations of the era as well as its use and purpose. Garment factories like the Maxfield Building are significant in the areas of commerce, industry, and social history, all of which tie into the Fashion District's rise in international stature.

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<sup>14</sup> "Los Angeles Called Nation's No. 1 Creative Fashion Center," *Los Angeles Times*, July 9, 1941, p 3.

<sup>15</sup> Office of Historic Resources, Los Angeles Department of City Planning, *Historic Context Statement: SurveyLA Industrial Development*, City of Los Angeles, Los Angeles County, California, LSA and Chattel, Inc, Los Angeles, Los Angeles City Hall, 2011, p 131.

<sup>16</sup> Teresa Grimes, Textile Center Building National Register Nomination Form, 2003.

HISTORIC-CULTURAL MONUMENT APPLICATION

HISTORIC BUILDING PERMIT,  
PHOTOGRAPHS AND MAPS

MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CA 90291

HISTORIC-CULTURAL MONUMENT APPLICATION  
 MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291

**All Applications must be filled out by Applicant**

BOARD OF PUBLIC WORKS  
 DEPARTMENT OF BUILDINGS

**1** Application for the Erection of Buildings  
 CLASS "A" - "R" - "X"

To the Board of Public Works of the City of Los Angeles  
 Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector as required for a building permit in accordance with the ordinances and for the purposes hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed irrevocable entering into the character of the permit:

That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or public street.

That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

That the granting of the permit does not affect or prejudice any claim of title, or right of possession in the property described in such permit.

Lo. No. 11 Block 11  
 City 100.15 ft Lot 100.15 ft 100.15 ft 100.15 ft  
 Description of Premises Building on lot 11, except the easterly 5.81 feet of original building, subdivided into 14 smaller tracts  
 CITY CLERK PLEASE VERIFY

TAKE TO REAR OF NORTH ANNE 1st FLOOR  
 TAKE TO ROOM No. 405 SOUTH ANNE ENGINEER PLEASE VERIFY

District No. 11 M. B. Page 5 F. B. Page 163  
 No. 815-817 Santee street  
 (Location of Job)  
Lot 6 & 9th

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Store and loft No. of Rooms \_\_\_\_\_ No. of Families \_\_\_\_\_  
 2. Owner's name A. A. Maxfield Phone Dr. 6293  
 3. Owner's address Maxfield & Co. 74 & 80 S. Los Angeles street - S. B. Calif.  
 4. Architect's name John M. Cooper Phone Dr. 5288  
 5. Contractor's name \_\_\_\_\_ Phone \_\_\_\_\_  
 6. Contractor's address 301 Marshall Street, Bldg.  
 7. TOTAL VALUATION OF BUILDING \_\_\_\_\_ (Including Foundation, Gas Fitting, Sewers, etc.)  
 8. Any other buildings on lot at present? No How used? 215 1/2 1/2 1/2  
 9. Size of proposed building 81-5' x 90-6' Size of lot \_\_\_\_\_ feet  
 10. Number of stories in height 12 Height to highest point 159'  
 11. Material of foundation Concrete (inf.) Character of soil \_\_\_\_\_  
 12. Size of footings Plan Depth below surface of ground 16-6"  
 13. Number of chimneys 1 Material of chimneys Brick  
 14. Number of inlets to each duct 1 Interior size of such flues 20" x 20"  
 15. Material of exterior walls Reinf. Concrete  
 16. Material of interior construction " "  
 17. Material of floors Reinf. Concrete  
 18. Material of roof " "  
 19. Are there any other buildings within 30 feet of the proposed structure? Yes

I have carefully examined and read the above application and know the same is true and correct, and hereby certify and swear that if a permit is issued that all of the provisions of the Building Ordinances will be complied with, whether herein specified or not; also certify that the plans and specifications herewith filed conform to all of the provisions of the Building Ordinances and State Laws.

**OVER** (Sign here) John M. Cooper  
 (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>1151</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>11-1-24</u> <u>Edw. H. Dicklam</u> Plan Inspector	Application checked and found to conform to Ordinances, State Laws, etc. <u>11/1/24</u> <u>W. S. B.</u> Chief Clerk	RECEIVED NOV 3 1924 TOWN
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RE PLANS

Figure 1: Original building permit for erection of Maxfield Building, 1924

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291

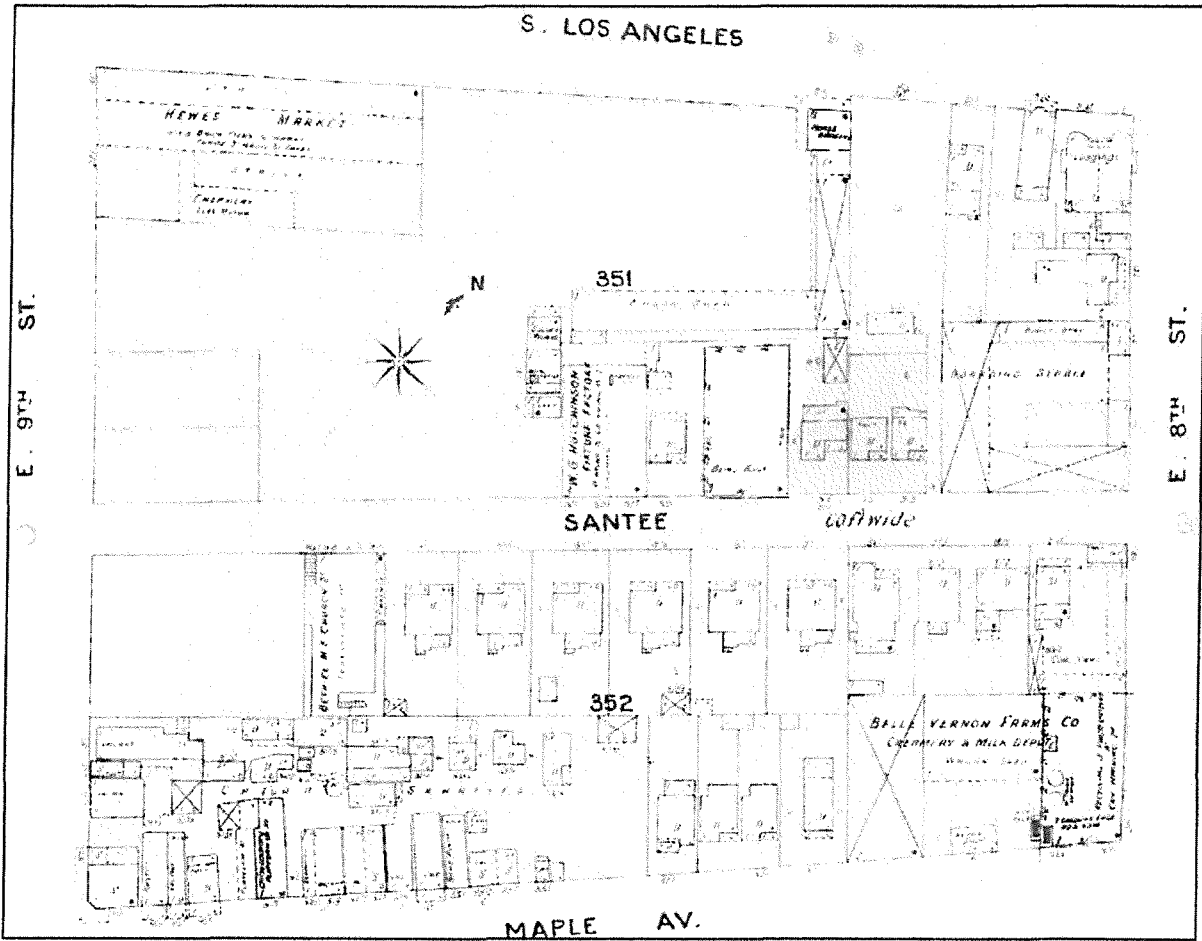


Figure 2: Sanborn Fire Insurance Map, 1906. Future site of Maxfield Building highlighted, note single story residential buildings on site and throughout neighborhood

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291

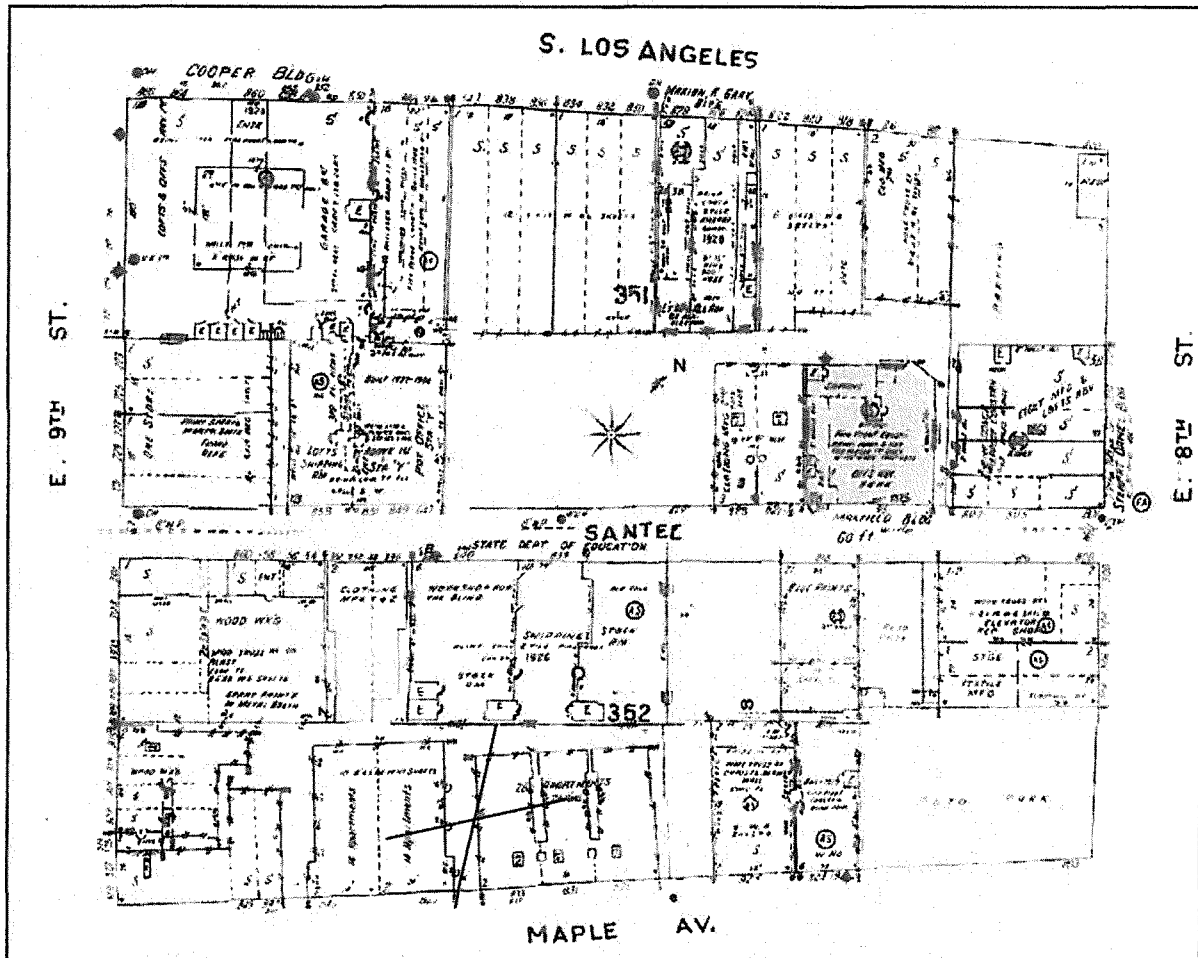


Figure 3: Sanborn Fire Insurance Map, updated to 1950. Maxfield Building highlighted

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291



Figure 4: Maxfield Building (left) 1927 (USC Libraries Special Collections)

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291



**Figure 5:** West (rear) elevation of Maxfield Building (at center), 1930 (USC Libraries Special Collections)

819 SANTEE



For Lease  
213-675-9775

ALL KINDS OF FABRIC

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BIG SAM THE B

FOR LEASE  
212-675-7278

MINI MARKET

THE CO

AC

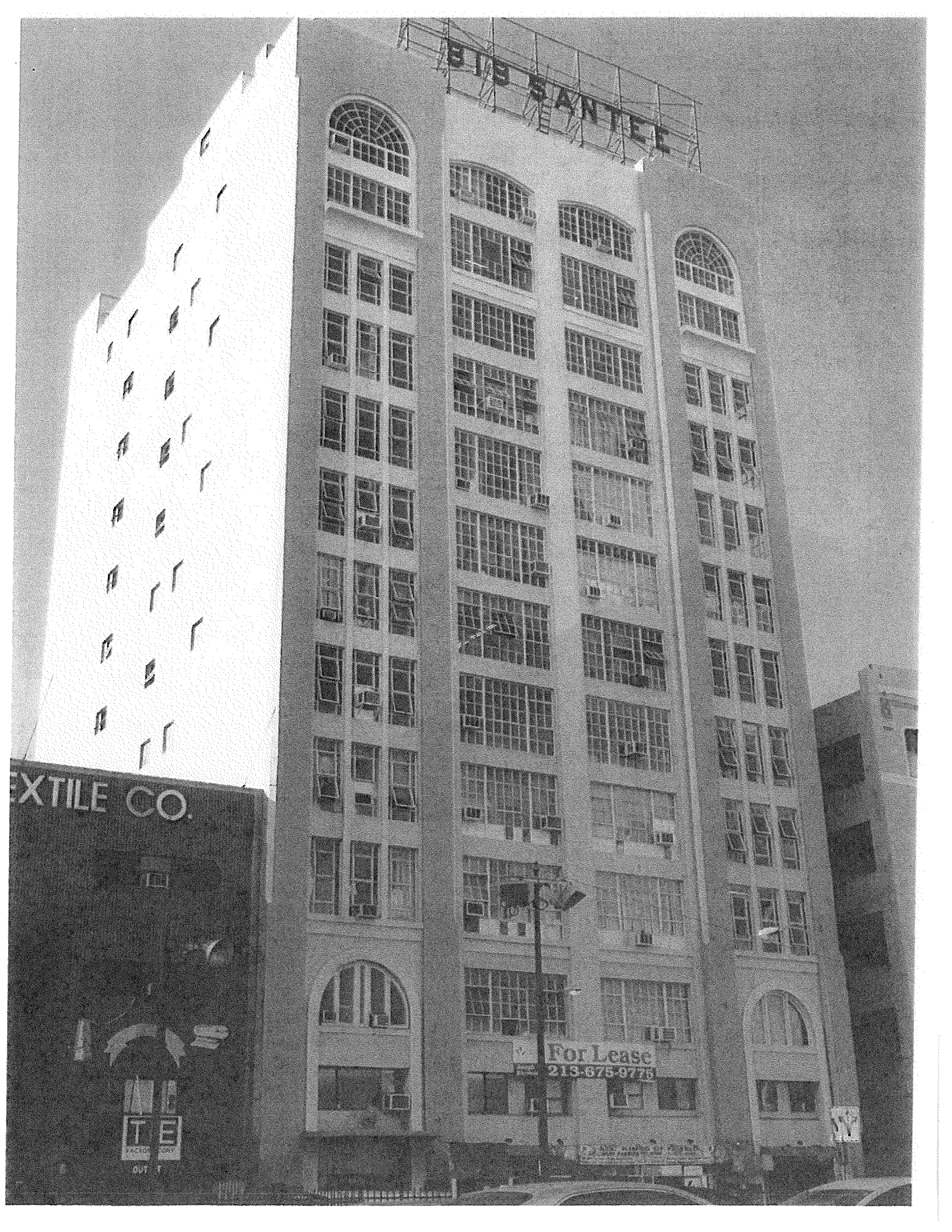
THE SATEL

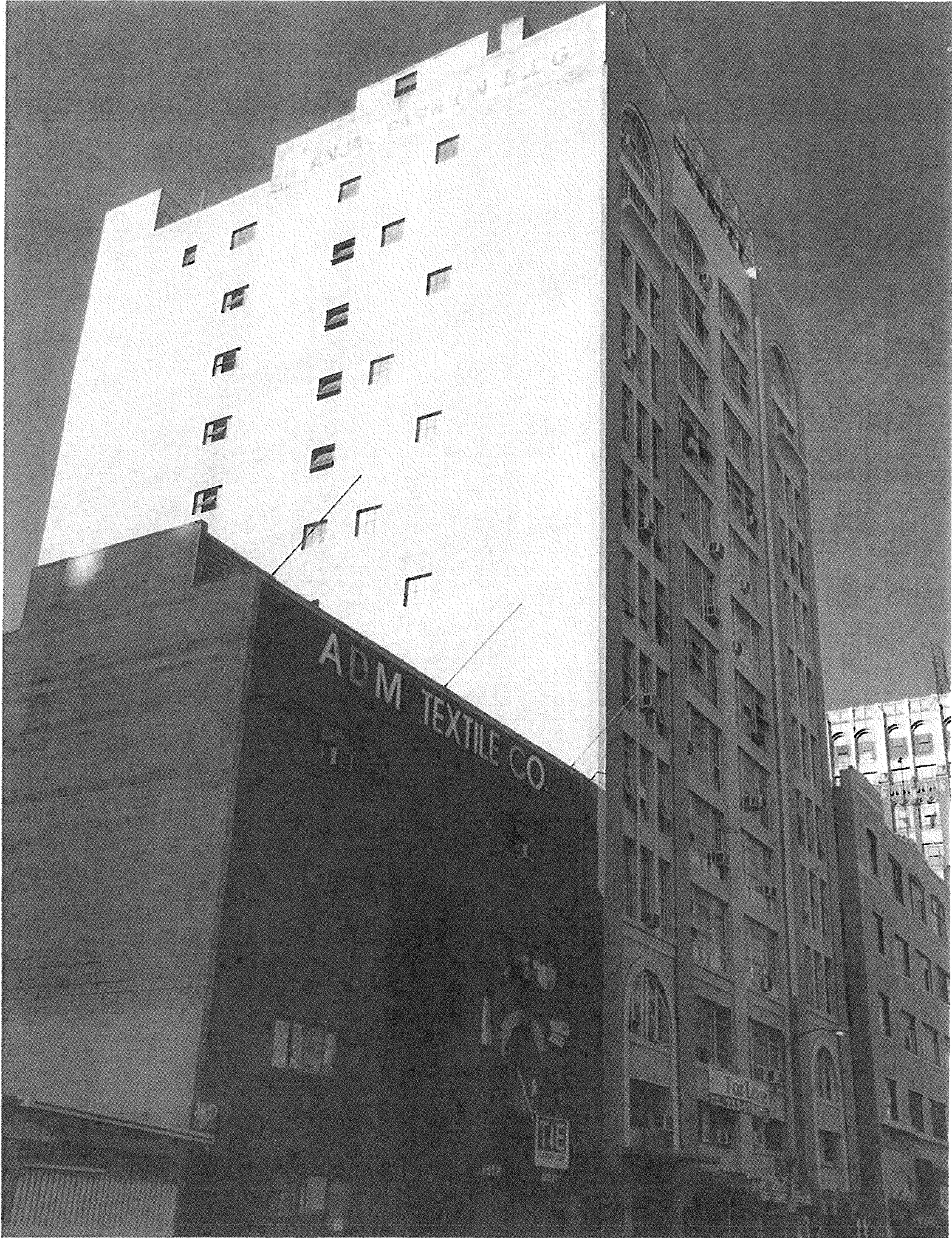
TEXTILE CO.

For Lease  
213-675-8775

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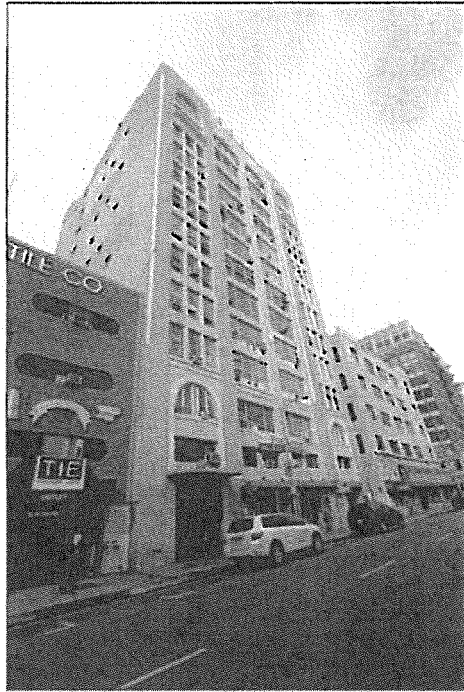
ADM

HISTORIC-CULTURAL MONUMENT APPLICATION

PHOTO ATTACHMENT

MAXFIELD BUILDING  
819 S. SANTEE STREET, LOS ANGELES, CA 90291

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291

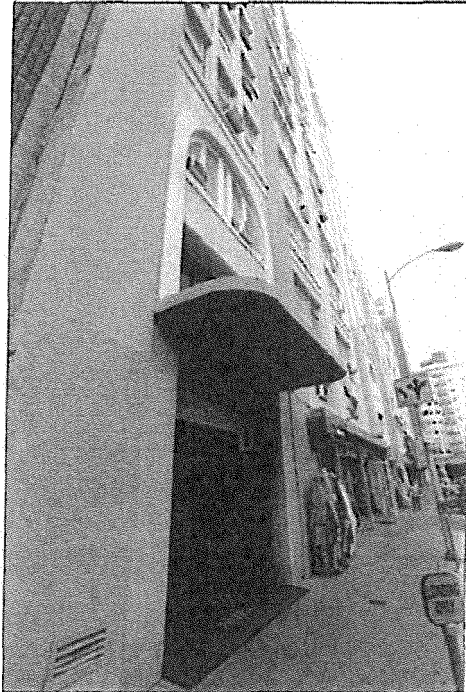


**Photo 1:** Maxfield Building, 819 S. Santee Street, exterior view northwest of east façade and south elevation (Chattel, Inc., December 4, 2012)



**Photo 2:** Maxfield Building, 819 S. Santee Street, exterior view west of east façade (Chattel, Inc., December 4, 2012)

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291

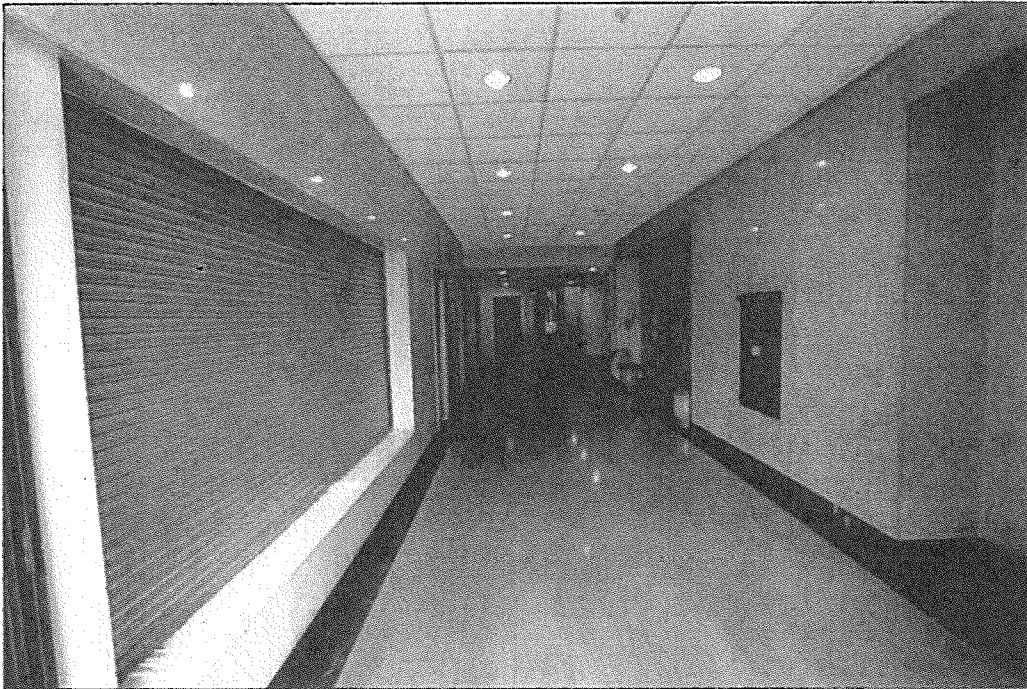


**Photo 3:** Maxfield Building, 819 S. Santee Street, exterior detail view northwest of east façade (Chattel, Inc., December 4, 2012)

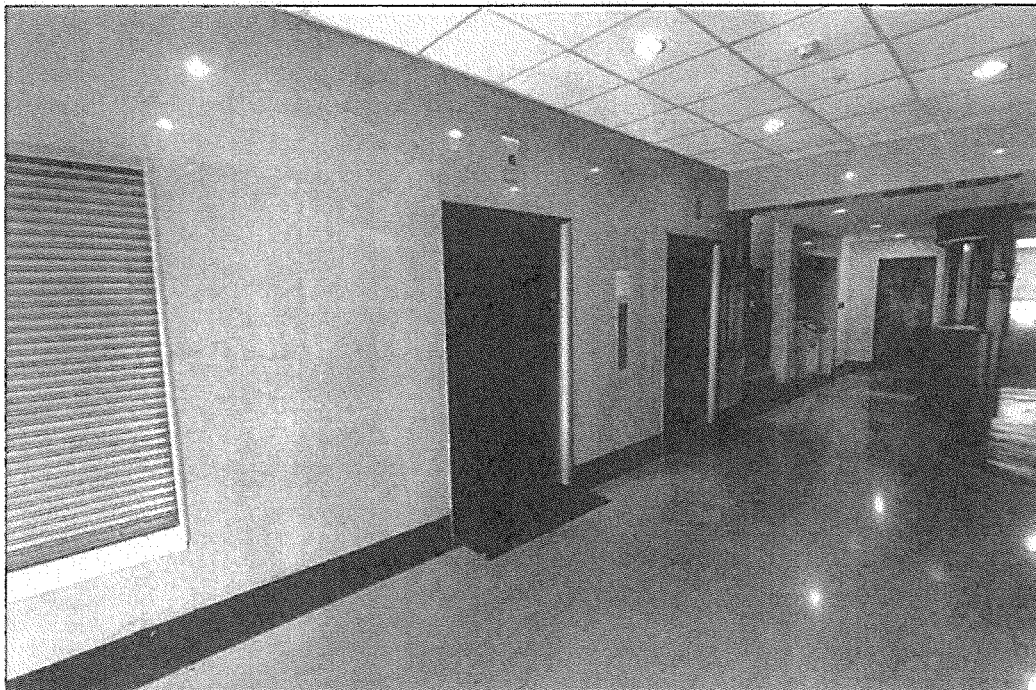


**Photo 4:** Maxfield Building, 819 S. Santee Street, exterior view southeast of north and west elevations (Chattel, Inc., December 4, 2012)

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291

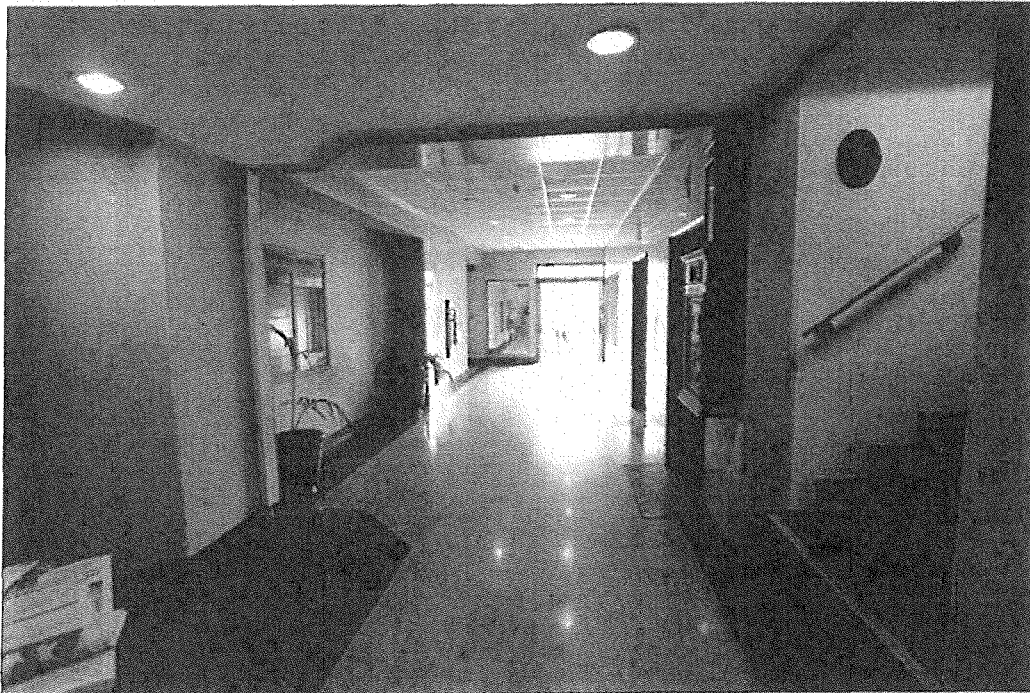


**Photo 5:** Maxfield Building, 819 S. Santee Street, interior view west of lobby (Chattel, Inc., December 4, 2012)

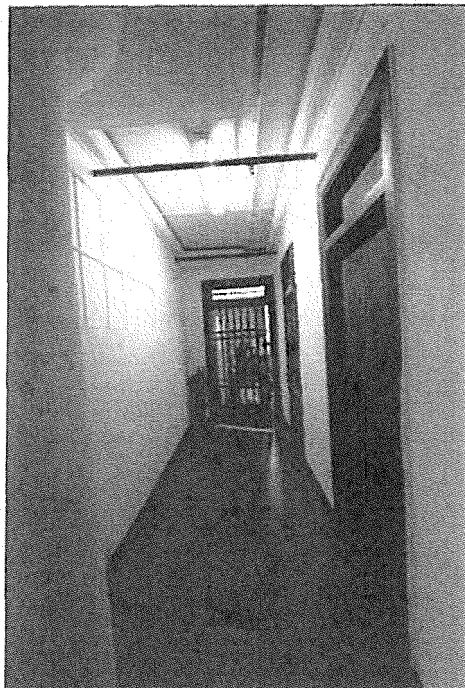


**Photo 6:** Maxfield Building, 819 S. Santee Street, interior view southwest of lobby (Chattel, Inc., December 4, 2012)

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291

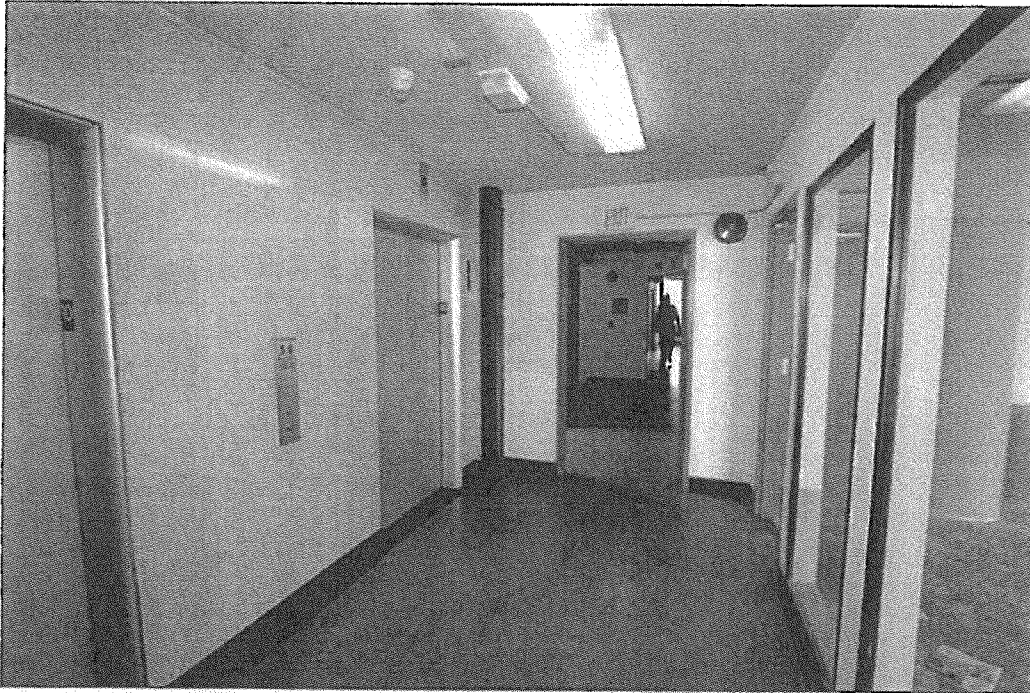


**Photo 7:** Maxfield Building, 819 S. Santee Street, interior view west of lobby (Chattel, Inc., December 4, 2012)

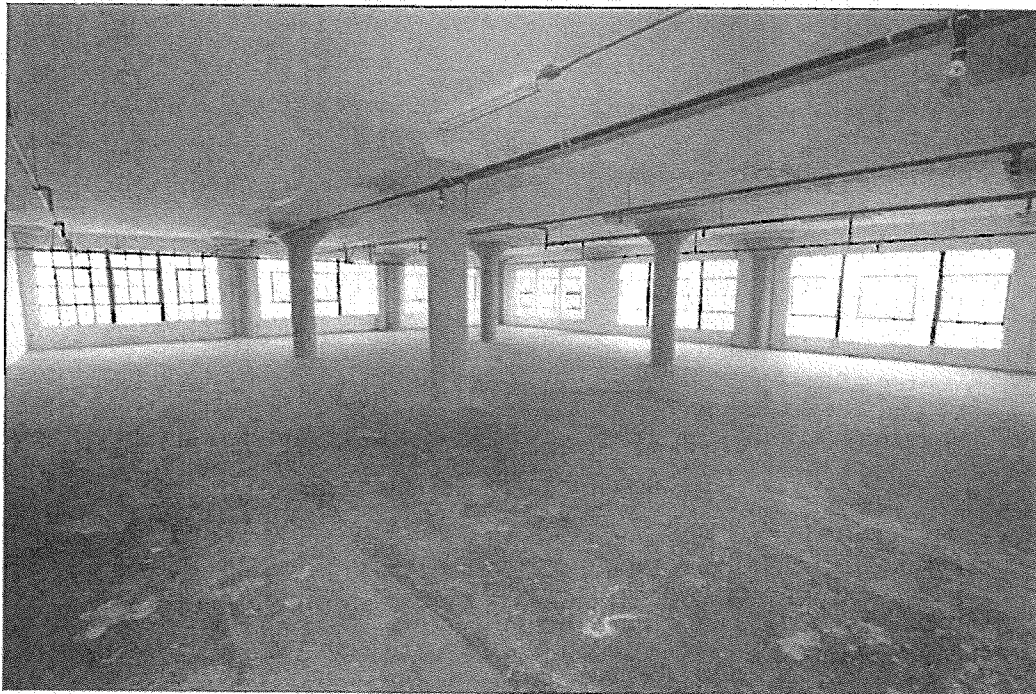


**Photo 8:** Maxfield Building, 819 S. Santee Street, interior view north of third floor corridor (Chattel, Inc., December 4, 2012)

HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291



**Photo 9:** Maxfield Building, 819 S. Santee Street, interior view west of tenth floor elevator lobby (Chattel, Inc., December 4, 2012)



**Photo 10:** Maxfield Building, 819 S. Santee Street, interior view northeast of tenth floor loft (Chattel, Inc., December 4, 2012)

419 SANTA R

M TEXTILE CO

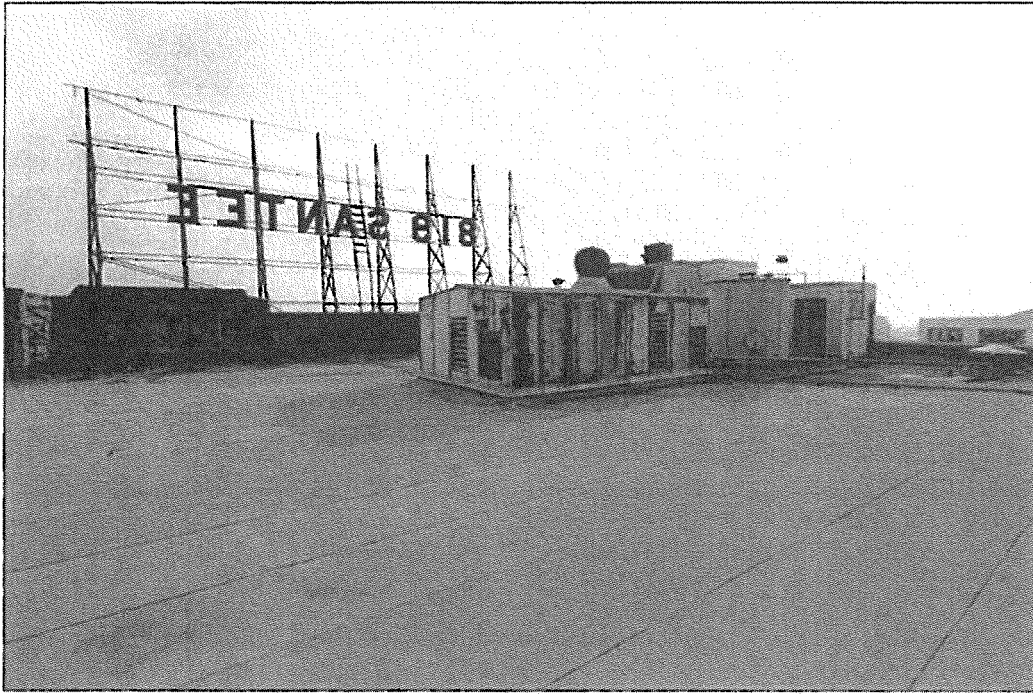
for Lease  
213-675-9775

MINI MARKET

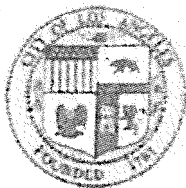
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HISTORIC-CULTURAL MONUMENT APPLICATION  
MAXFIELD BUILDING, 819 S. SANTEE STREET, LOS ANGELES, CA 90291



**Photo 11: Maxfield Building, 819 S. Santee Street, exterior view southeast of roof  
(Chattel, Inc., December 4, 2012)**



# City of Los Angeles Department of City Planning

3/28/2013

## PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

813 S SANTEE ST

### ZIP CODES

90014

### RECENT ACTIVITY

CHC-2013-899-HCM

ENV-2013-900-CE

CPC-2011-1486-SP

### CASE NUMBERS

CPC-2011-1486-SP-ZC

CPC-2008-4502-GPA

CPC-2005-361-CA

CPC-2005-1124-CA

CPC-2005-1122-CA

CPC-1986-606-GPC

ORD-164307-SA2060

ZA-2006-6225-ZAD

VTT-67122

ENV-2011-1487-EIR

ENV-2008-4505-ND

ENV-2006-6116-MND

ENV-2005-362-CE

ENV-2005-1125-CE

ENV-2005-1123-CE

### Address/Legal Information

PIN Number	126A211 35
Lot/Parcel Area (Calculated)	5,355.3 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID F5
Assessor Parcel No. (APN)	5145013005
Tract	RESUBDIVISION OF THE WIDOW BOTILLER TRACT
Map Reference	M R 29-26
Block	None
Lot	FR 12
Arb (Lot Cut Reference)	2
Map Sheet	126A211

### Jurisdictional Information

Community Plan Area	Central City
Area Planning Commission	Central
Neighborhood Council	Downtown Los Angeles
Council District	CD 14 - Jose Huizar
Census Tract #	2260.02
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	M2-2D
Zoning Information (ZI)	ZI-2385 Greater Downtown Housing Incentive Area ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Light Manufacturing
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	Downtown Adaptive Reuse Incentive Area
CRA - Community Redevelopment Agency	City Center Redevelopment Project
Central City Parking	Yes
Downtown Parking	Yes
Building Line	None
500 Ft School Zone	No

500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5145013005
Ownership (Assessor)	
Owner1	URBAN FORESIGHT LLC C/O C/O NATY SAIDOFF
Address	2980 BEVERLY GLEN CIR STE 300 LOS ANGELES CA 90077
Ownership (City Clerk)	
Owner	NEEDLEMAN, JACK & ANNETTE (TRS) ANJAC TRUST, DTD 12-30-98 C/O STEVE NEEDLEMAN/ANJAC FASHION BLDGS.
Address	819 SANTEE ST. LOS ANGELES CA 90014
APN Area (Co. Public Works)*	0.197 (ac)
Use Code	Not Available
Assessed Land Val.	\$1,400,000
Assessed Improvement Val.	\$4,000,000
Last Owner Change	11/16/12
Last Sale Amount	\$6,200,062
Tax Rate Area	3263
Deed Ref No. (City Clerk)	618126
	6-538
	4009
	3-727
	2688
	2486
Building 1	
Year Built	1925
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	93,379.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
{For batch images only}	URBAN FORESIGHT LLC 2980 BEVERLY GLEN CIR STE 300 LOS ANGELES CA 90077  NEEDLEMAN, JACK & ANNETTE (TRS) ANJAC TRUST, DTD 12-30-98 C/O STEVE NEEDLEMAN/ANJAC FASHION BLDGS 819 SANTEE ST. LOS ANGELES CA 90014
<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

**Seismic Hazards**

## Active Fault Near-Source Zone

Nearest Fault (Distance in km)	0.6369023
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.7
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19
Rupture Top	5
Rupture Bottom	13
Dip Angle (degrees)	25
Maximum Magnitude	7.1
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No

**Economic Development Areas**

Business Improvement District	FASHION DISTRICT
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None

**Public Safety**

## Police Information

Bureau	Central
Division / Station	Central
Reporting District	176

## Fire Information

Division	1
Battalion	1
District / Fire Station	9
Red Flag Restricted Parking	No

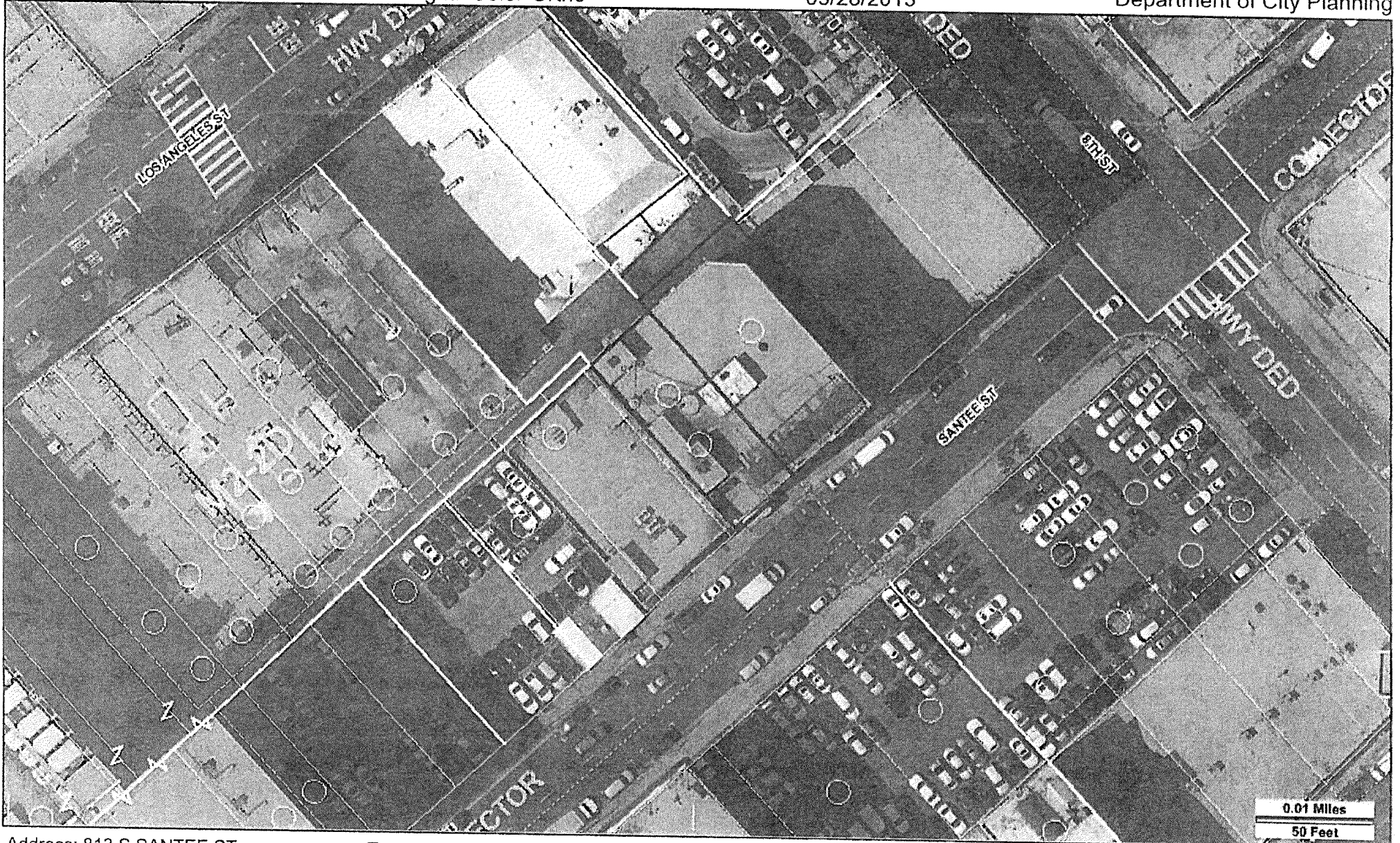
## CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2011-1486-SP-ZC
Required Action(s):	ZC-ZONE CHANGE SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	PROPOSED FASHION DISTRICT SPECIFIC PLAN
Case Number:	CPC-2008-4502-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	PLAN AMENDMENT, PLAN MAP AMENDMENT
Case Number:	CPC-2005-361-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	CPC-2005-1124-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	CPC-2005-1122-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA
Case Number:	CPC-1986-606-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONE CONCSISTENCY - CENTRAL CITY AREA - COMMUNITYWIDE ZONE CHANGES AND COMMUNITY PLAN CHNAGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDING CHANGESOF HEIGHT AS NEEDED
Case Number:	ZA-2006-6225-ZAD
Required Action(s):	ZAD-ZA DETERMINATION (PER LAMC 12.27)
Project Descriptions(s):	ZONING ADMINISTRATOR DETERMINATION FOR A PROPOSED ADAPTIVE REUSE PROJECT WITH 96 LIVE/WORK LOFTS AND 7800 SF OF GROUND LEVEL RETAIL.
Case Number:	VTT-67122
Required Action(s):	Data Not Available
Project Descriptions(s):	VESTING TENTATIVE TRACT NO. 67122 REQUESTING A ONE LOT SUBDIVISION TO DEVELOP 96 JOINT LIVE-WORK UNITS IN AN EXISTING BUILDING WITH A LOT AREA MEASURING 8,581 SQUARE FEET IN THE M2-2D ZONE. APPLICANT IS ALSO FILING A MASTER LAND USE AGREEMENT TO ALLOW JOINT LIVE-WORK USE IN THIS ZONE. NO NEW STRUCTURES WILL BE ADDED.
Case Number:	ENV-2011-1487-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	PROPOSED FASHION DISTRICT SPECIFIC PLAN
Case Number:	ENV-2008-4505-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	PLAN AMENDMENT, PLAN MAP AMENDMENT
Case Number:	ENV-2006-6116-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	VESTING TENTATIVE TRACT NO. 67122 REQUESTING A ONE LOT SUBDIVISION TO DEVELOP 96 JOINT LIVE-WORK UNITS IN AN EXISTING BUILDING WITH A LOT AREA MEASURING 8,581 SQUARE FEET IN THE M2-2D ZONE. APPLICANT IS ALSO FILING A MASTER LAND USE AGREEMENT TO ALLOW JOINT LIVE-WORK USE IN THIS ZONE. NO NEW STRUCTURES WILL BE ADDED.
Case Number:	ENV-2005-362-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	ENV-2005-1125-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	ENV-2005-1123-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA

## DATA NOT AVAILABLE

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at [zimas.lacity.org](http://zimas.lacity.org)  
(\* ) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.



Address: 813 S SANTEE ST

Tract: RESUBDIVISION OF THE  
WIDOW BOTILLER TRACT

Zoning: M2-2D

APN: 5145013005

Block: None

General Plan: Light Manufacturing

PIN #: 126A211 35

Lot: FR 12

Arb: 2





110 East 9th Street Suite A-1175 Los Angeles California 90079  
tel: 213.488.1153 fax: 213.488.5159 info@fashiondistrict.org www.fashiondistrict.org

June 5, 2013

Richard Barron, President  
Cultural Heritage Commission  
200 North Spring Street  
Room 1010, City Hall  
Los Angeles, CA 90012

**SUBJECT: Support for Historic Designation for 819 S Santee Street**

Dear Mr. Barron:

The LA Fashion District Business Improvement District (BID) supports historic designation for the Maxfield Building located at 819 S Santee Street and currently owned by Capital Foresight, LP.

Architect John M. Cooper designed the Maxfield Building constructed in 1924 and known as the first "modern" skyscraper in Los Angeles.

The LA Fashion District enthusiastically supports property owners who make the effort to preserve our historical architecture. Preserving the Maxfield Building will add to the exemplary inventory of historical buildings in downtown Los Angeles.

Thank you for your consideration.

Sincerely,

Kent Smith, Executive Director  
LA Fashion District BID

Cc: Roella H. Louie, Vice President  
Tara J. Hamacher, Commissioner  
Gail Kennard, Commissioner  
Oz Scott, Commissioner  
Capital Foresight, LP  
LA Fashion District Board of Directors



**CHC-2013-899-HCM**  
Declaration Letter Mailing List  
MAILING DATE: 05/22/2015

GIS/Fae Tsukamoto  
City Hall, Room 825  
**Mail Stop 395**

Council District 14  
City Hall, Room 465  
**Mail Stop 223**

Naty Saidoff  
2980 Beverly Glen Circle, #300  
Los Angeles, Ca 90077

Shane Swerdlow  
c/o Chattel, Inc.  
13417 Ventura Blvd.  
Sherman Oaks, Ca 91423

Bill Lindborg  
121 6<sup>th</sup> Street  
Los Angeles, Ca 90014

