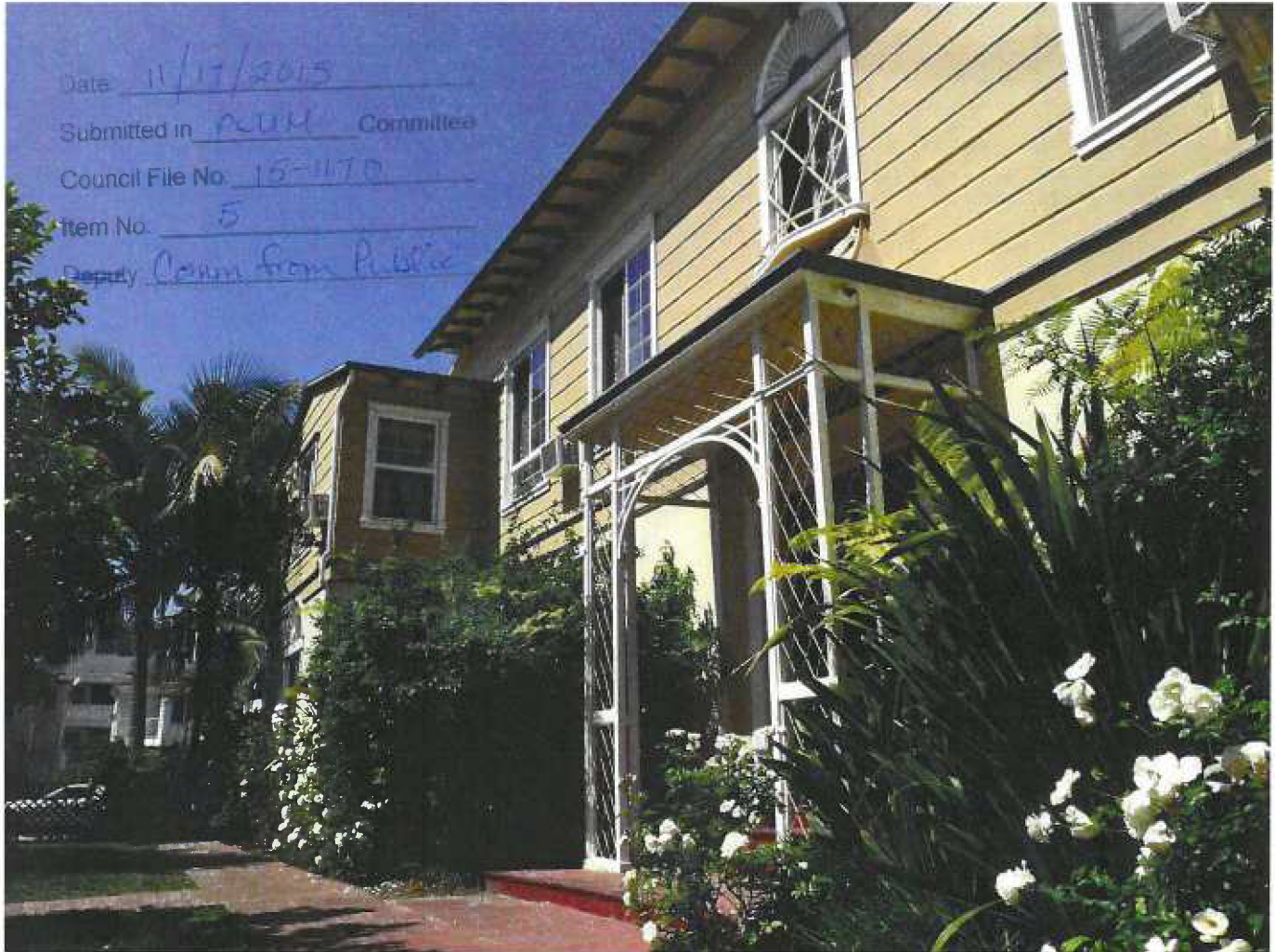


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Date 11/17/2015
Submitted in ADU Committee
Council File No. 15-1170
Item No. 5
Request Comm from Public



Mendel & Mabel Meyer Courtyard Apartments

Historic-Cultural Monument
Nomination
118 and 124 N. Flores St, Los Angeles



The Mendel and Mabel Meyer Courtyard Apartments symbolize the rise and fall of Meyer & Holler, one of the City's most celebrated construction firms during the 1920s, and the reinvention of the firm's owner, Mendel Meyer, as a provider of housing affordable to Angelenos of modest means—ultimately including himself and his wife, Mabel.



Charlie Chaplin Studios



Getty House



**First National Bank
(at Hollywood and Highland)**



Grauman's Egyptian Theatre



Grauman's Chinese



**E. Clem Wilson Building
(Tallest building on the
Miracle Mile)**

As both designers and builders with clientele including those most responsible for the financial, technical, and artistic innovations in the nascent American Motion-picture industry, Meyer & Holler conceptualized and concretized the full range of structures needed to accommodate all the phases of movie production, film manufacture, and cinematic exhibition. This contribution was key to that industry's definitive implantation in the Los Angeles area in the 1920s, and then to the establishment of Los Angeles as the industry's prime locus. By creating such places as the Saint Catherine Hotel (on Santa Catalina Island), the Cafe Montmartre, and Grauman's Chinese Theatre, Meyer & Holler shaped formally, physically, and spatially the world in which the glamorous life of Hollywood in the 1920s was played out as a living spectacle before an international public. Hence, by literally creating much of the world of movie production in southern California, the company contributed to the development not only of that especially potent form of "the culture of spectacle" whose chief vehicle was Hollywood Glamour but also the economic base out of which that form emerged as a distinctively twentieth-century phenomenon.

—From "Formulation Fabrication: The Architecture of History Papers from the 17th SAHANZ Conference, Wellington, 2000" by Alfred Willis Ph.D. (leading scholar of Meyer & Holler)

In the mid 1920s Meyer & Holler were among the biggest builders in Los Angeles, but they began a dramatic decline after the stock market crash of 1929. By late 1932, in the midst of the Great Depression, a lawsuit brought against the firm by one of its clients—the famed director King Vidor—was sufficient to force Meyer and Holler into bankruptcy.

In 1934, Meyer and Wesley Holler reorganized the firm and started a new Meyer & Holler. There is evidence that this time they formed a much leaner organization that focused on smaller, less prestigious projects including multiple-unit apartment buildings like the nominated structures, while still retaining the same emphasis on quality that was their hallmark. In contrast to the dozens of employees they employed during the 1920s, during the mid-1930s the slimmer Meyer and Holler employed some of the best architects and engineers in Los Angeles, but apparently on a primarily freelance basis.

These buildings tell the story of Mendel Meyer, who rocketed to the top of the development world during the Roaring 20s, then crashed with the Great Depression, reinvented himself, and then finally, in the waning days of his career, moved with his wife Mabel into a simple but stylish multi-family dwelling, where together they provided comfortable, convenient and affordable housing to 8 other families of modest means in one of Los Angeles' first automobile-focused suburbs.

