

THE TALMADGE
3278 W. Wilshire Boulevard
CHC-2026-2057-HCM
ENV-2026-2058-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—June 11, 2026](#)
3. [Addendum Submitted by Applicant—June 14, 2026](#)
4. [Categorical Exemption](#)
5. [Under Consideration Staff Recommendation Report](#)
6. [Historic-Cultural Monument Application](#)

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Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2026-2057-HCM
ENV-2026-2058-CE

HEARING DATE: July 16, 2026
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012
and teleconference (see
agenda for login
information)

Location: 3278 W. Wilshire Boulevard;
656-660 S. Berendo Street
Council District: 10 – Hutt
Community Plan Area: Wilshire
Area Planning Commission: Central
Neighborhood Council: Wilshire Center -
Koreatown
Land Use Designation: Regional Center
Commercial
Zoning: C4-2
Legal Description: Wilshire Boulevard
Heights Tract, Block C,
Lots FR 20-22

EXPIRATION DATE: August 04, 2026

PROJECT: Historic-Cultural Monument Application for
THE TALMADGE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Talmadge LLC
3250 W. Wilshire Blvd., Ste. 1600
Los Angeles, CA 90010

Talmadge LLC
3251 W. 6th Street, #109
Los Angeles, CA 90020

APPLICANT: James Dastoli
P.O. Box 1843
Los Angeles, CA 90028

RECOMMENDATION

That the Cultural Heritage Commission:

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Rafael Fontes, Planning Associate
Office of Historic Resources

Attachments: Commission/Staff Site Inspection Photos–June 11, 2026
Addendum Submitted by Applicant–June 14, 2026
Historic-Cultural Monument Application

FINDINGS

- The Talmadge “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” for its role in Wilshire Boulevard’s transition from an upscale, suburban residential district to a more automobile-oriented destination centered on commercial-retail and luxury apartment houses.
- The Talmadge “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent and highly intact example of the Beaux Arts architectural style and an excellent example of a 1920s apartment tower.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

The Talmadge is a 10-story apartment building with a below-grade parking structure located on the northwest corner of Wilshire Boulevard and Berendo Street in the Wilshire Center neighborhood of Los Angeles. Designed by architects Aleck Curlett (1881-1942) and Claud Beelman (1884-1963) in the Beaux Arts architectural style, it was commissioned by film studio executive Joseph Schenck (1878-1961) for his then wife, silent film actress and producer Norma Talmadge (1894-1957).

Constructed in 1923, the subject building is roughly L-shaped in plan and is of brick construction with the first and second floors clad in art stone and subdivided by pairs of pilasters with simplified ionic capitals. Above the pilasters is a classical architrave, frieze, and cornice, with decorative metopes and guttae. The primary, north- and west-facing elevations have a classical tripartite composition and are symmetrical in design with decorative medallions throughout. The second floor features bowed iron juliet balconies and several windows on the first floor have classical surrounds with a segmental arch pediment. Above the third floor is a thick stone band with a cornice that serves as the sill for the fourth floor windows. Floors four through nine are identical with the exception of wide iron juliet balconies that run the width of three windows on the fourth floor. There are several windows on the tenth floor that have classical surrounds and wide, stone juliet balconies. The building is topped by a large cornice that is supported by modillions. The side elevations are 13 bays wide with the middle eight windows on the first floor set within shallow blind arches. An off-center fire escape covers two bays, extending to the second floor; the exit openings have three-lite French doors surmounted by a transom. Window openings are vertically and horizontally aligned, but irregularly spaced. The majority of the windows are wood double-hung, with a 6-over-6 grid pattern, and have stone sills and upper sash horns.

The northwest corner of the building is recessed and frames the main entrance, set within a classical entablature that features Corinthian columns, flanked by paired pilasters, and a frieze engraved with "The Talmadge." Above the entrance is a glass awning that has been painted over, and fronting the main entrance is a cloth covered awning structure that extends over a curved concrete driveway forming a porte cochere. The main lobby entry is a pair of wrought iron double doors accessed through a recessed alcove and set within a wrought iron door surround. The lobby floor is terrazzo in a diagonally oriented checkerboard pattern of pink and white squares with black trim. The lobby walls, with concrete wall bases, are articulated with pilasters framing wrought iron air grates beneath decorative bas-reliefs in stylized laurel, urn, and acanthus patterns. The lobby is divided into two symmetrical wings, each of which lead to stairwells, mailboxes, and a pair of elevators. Lobby elevator doors open onto black concrete portions of the floor, centered on bronze "T"s inset into the floors.

The majority of residential floors are divided into large, four bedroom apartments. These units have additional entries to their pantry and kitchens, accessed by service elevators and bays separate from the interior hallways used by residents. Intact residential units have original interior features, including wooden floors, large fireplaces with classical surrounds, wooden windows set atop shallow plinths, and crown moulding in an acanthus over dentil pattern.

Wooden French doors open off of the lobby onto a terrace that leads up to the landscaped courtyard. The courtyard consists of a grass lawn, bounded by brick walls and plantings of trees, shrubs, and succulents. The courtyard is located above an underground parking garage, original to the construction of the main building, and entered from Berendo Street.

Architects Aleck Curlett (1881-1942) and Claud Beelman (1884-1963) formed a partnership in 1922 and soon became known for their large-scale commercial and institutional works. Curlett and Beelman not only designed the projects they worked on, but also managed their construction. The partnership was dissolved in 1932; Curlett spent the remainder of his career in government, while Beelman continued to practice architecture. Although their firm did not last long, it coincided with a period of rapid population growth and economic development in Los Angeles. Consequently, the duo is responsible for many prominent buildings, including the Garfield Building (1929, HCM #121), the Park Plaza Hotel (1925, HCM #267), the Harris Newman Building (1926, HCM #345), the Roosevelt Building (1927, HCM #355), the Barker Brothers Building (1926, HCM #356), the May Company Garage (1927, HCM #1001), the Union Bank and Trust Building (1922, HCM #1030), and the Commercial Club Building (1926, HCM #1075). A number of Beelman's solo works are also notable, including the Eastern Columbia Building (1930, HCM #294), the Superior Oil Building (1953, HCM #686), and the Sun Realty Building (1930, HCM #985).

Joseph Schenck was born in Rybinsk, Russia in 1878, and emigrated to New York City in 1892. During the early days of the film industry, he ran a chain of movie theaters for Marcus Loew and produced movies for Buster Keaton. Following his 1916 marriage to Norma Talmadge, Schenck moved to Hollywood in 1922. He took charge of Talmadge's career, and together they established a production company called the Norma Talmadge Film Company in 1917. Around 1927, Schenck became the second president of the United Artists Corporation, and in 1933, he partnered with Darryl F. Zanuck to form Twentieth Century Pictures. When Twentieth Century merged with Fox Film in 1935, Schenck became chairman of the new 20th Century-Fox. He was one of the founders of the Academy of Motion Picture Arts and Sciences, and in 1952 Schenck was given a special Academy Award in recognition of his contribution to the development of the film industry. Schenck retired in 1957, and died in Los Angeles in 1961, at the age of 83.

Norma Talmadge was born in Jersey City, New Jersey on May 2, 1894. She was the eldest of three daughters who were pushed into careers as film actresses by their mother. Talmadge began appearing in films in 1910 for Vitagraph Studios in New York; her first success was a small role in the adaptation of *A Tale of Two Cities* (1911) and she landed her first starring role in 1915 in *The Battle Cry of Peace*. That same year Talmadge moved to California and starred in seven films for Triangle Film Corporation, including the comedy *The Social Secretary* (1916). In 1916, Talmadge returned to New York, and married Broadway and film producer Joseph M. Schenck in October of that year. In 1917, Schenck and Talmadge formed the Norma Talmadge Film Corporation, under which Talmadge made four to six films a year in New York between 1917 and 1921. After appearing in the most popular film of her entire career, *Smilin' Through* (1922), Talmadge and her husband relocated to Hollywood. With help from films directed by Schenck, she became one of the highest-paid actresses of the 1920s and was featured in such films as *Secrets* (1924), *The Lady* (1925), and the romantic comedy *Kiki* (1926). By 1929, Talmadge had separated from Schenck and Talmadge made her last on-screen appearance in the 1930 talking film *Du Barry, Woman of Passion*. In 1934, she finalized her divorce with Schenck and soon after she married comedian George Jessel, who she divorced in 1939. Talmadge later married Dr. Carvel James, a Beverly Hills physician, in 1946, and she eventually moved to Las Vegas, Nevada. In 1957, Talmadge passed away and was entombed in a crypt at the Hollywood Forever Cemetery. Aside from The Talmadge Apartments, other Los Angeles residences of Norma Talmadge include 649 W. Adams Blvd (early 1920s), 7269 Hollywood Blvd (1925-1927), 1038 Ocean Front Avenue, Santa Monica (late 1920s), 1334-1336 North Harper Ave, West Hollywood (1930), 1416 Havenhurst Drive, West Hollywood (1935), Beverly Wilshire Hotel (1932-1937), 1716 Angelo Drive, Beverly Hills (1932), 9855 Deep Canyon Place, Beverly Hills (1935), and 704 North Arden Drive, Beverly Hills (1946-1952).

The subject property appears to have minimal alterations that include the remodel of unit 502 in 1935; the addition of a cooling tower to the roof in 1936; the moving of partitions in unit 1001 in 1937; the addition of elevators in 1952; the installation of an entrance awning structure in 1953; parapet correction work in 1959; and the repair of fire damage, including bedroom windows and doors in 1976.

The subject property was identified as individually eligible for listing in the National Register of Historic Places in the 2009 Wilshire Center and Koreatown Recovery Redevelopment Area survey under the themes of Commercial Development and the Automobile, 1900-1945, and the Architecture of Fantasy-Period Revival Styles, 1910-1940.

The subject property was also identified in the City's SurveyLA Jewish History historic context statement as potentially significant for its association with Joseph Schenck, Norma Talmadge, and Al Jolson.

DISCUSSION

The Talmadge meets two of the Historic-Cultural Monument criteria for designation under the Cultural Heritage Ordinance. It "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" for its role in Wilshire Boulevard's transition from an upscale, suburban residential district to a more automobile-oriented destination centered on commercial-retail and luxury apartment houses. It also "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent and highly intact example of the Beaux Arts architectural style and an excellent example of a 1920s apartment tower.

At the Cultural Heritage Commission hearing on May 21, 2026, the Commission requested that the applicant provide additional information about the subject property related to its role in the early 20th century development of Wilshire Boulevard. The applicant submitted the attached supplemental material on June 14, 2026, which supports the claim that the subject property meets Criterion 1 for its

association with the establishment of Wilshire Boulevard as an upscale commercial district and cultural center for Hollywood trendsetters throughout the early 20th century.

As the city continued expanding to the west, Wilshire Boulevard experienced significant growth. During the 1920s population boom, commercial real estate values soared and Wilshire Boulevard was referred to as, "Fifth Avenue of the West." An array of newly built commercial buildings and their associated neon signs began to visually define the area. In 1921, the Ambassador Hotel, designed by renowned local architect Myron Hunt, was opened between Wilshire Boulevard and 8th Street and was immediately hailed as one of the west's grandest resorts. Radio and motion picture stars were regulars at the Ambassador, as were industrialists, foreign dignitaries, and a handful of American presidents. Tourists and locals alike flocked to experience the high-end area's numerous multi-story apartment buildings and emerging shopping district that emulated the glamour of New York's Fifth Avenue high rises—specifically, the Asbury (1925), the Langham (1928), The Talmadge (1923), and the Windsor (1927). A 1927 beautification plan by the Wilshire District Chamber of Commerce sought to distinguish Wilshire Boulevard as "one of the most unique commercial thoroughfares in the world." The landscape design consisted of a combination of trees, ornamental gratings and guards, and decorative sidewalk tiles.

An aerial photo of The Talmadge from 1924 shows it to have been surrounded by mansions along with empty lots on nearby parcels along Wilshire Boulevard. The subject property, following the opening of the nearby Ambassador Hotel and Cocoanut Grove nightclub in 1921 (demolished in 2005), signaled a new phase of the neighborhood's development. Wilshire Boulevard's commercial identity became one of affluence, newness, and convenience, in contrast to the older and more established downtown. By the mid-1920s, the automobile became the primary mode of transportation in Los Angeles, and throughout the 1920s, large parking lots appeared for use by local residents and visitors alike, and service stations, billboards, drive-up markets, and drive-up coffee shops popped up on nearly every major intersection. The 1923 construction of the subject property with a below-grade parking structure and its direct link to the Hollywood film industry stands as a testament to Wilshire Boulevard's transition from a single-family residential street to an upscale, automobile-centric commercial district.

Beaux Arts was the dominant type of high style architecture during the late 19th and early 20th centuries. The style was inspired by the architectural principles taught at the École des Beaux-Arts from where it derives its name. Beaux Arts evolved into a distinct architectural style distinguishable from other popular historicist styles beginning in the 1890s, and became an almost universal form for commercial and institutional buildings by the early 20th century. The rise of Beaux Arts architecture in Los Angeles coincided with the development of Downtown Los Angeles, resulting in a significant concentration of this style in the Historic Core; significant examples of the style continued to be constructed in other parts of the city through the 1920s. As can be seen at the subject property, the style is characterized by its use of Greek, Roman, Renaissance, and Baroque forms and tripartite design mimicking the form of a Renaissance palazzo. Like the subject property, Beaux Arts-style buildings were constructed out of high-quality materials, primarily limestone or marble with cast stone or glazed terra cotta ornament. As exemplified by the subject property, characteristic features of the style include its monumental entrance angled towards the street corner, a classical tripartite division on the exterior facade, the use of Corinthian and Ionic order exterior pilasters, decorative bas-relief panels, medallions, and classical window surrounds on upper stories.

Additionally, the subject property represents an excellent example of a 1920s apartment tower in the Wilshire area. Defined as an apartment building that is six or more stories in height, an apartment tower is a type of multi-family building that gained popularity in the early 20th century and emphasized maximizing lot coverage and orientation towards the street. Similar to other forms of multi-family dwellings in Los Angeles such as bungalow courts and apartment houses (an apartment building

between two and six stories in height), apartment towers grew in popularity as tourism became increasingly important to the local economy and temporary residents rented out individual units for extended stays. Dense apartment towers also saw increases in popularity to accommodate the growing workforce in Los Angeles. The peak of development of multi-family housing came in the mid-to-late 1920s with the construction of larger and taller apartment towers and blocks. These buildings were often taller than surrounding residential and commercial properties. Apartment towers were concentrated in areas such as Hollywood and Wilshire and were desirable for their high, hotel-like, quality. With its 10-story height, vertical massing, street orientation with architectural detailing on the street-facing elevations, maximization of lot coverage, and single common building entrance with a lobby, The Talmadge exhibits the essential characteristics of the property type.

The applicant also claims that the subject property “meets Criterion 2 because it was built for, and named after Norma Talmadge, one of the most famous film stars of the silent era.” Though the application correctly notes that “[Talmadge] made important contributions to the history of Hollywood,” staff is unable to make the finding based on this argument.

SurveyLA’s Guidelines for Evaluating Resources Associated with Significant Persons in Los Angeles includes several Eligibility Standards which serve as a guide for establishing significance under Criterion 2. The subject property must be “directly associated with the productive life of a significant person,” and “for residential property types, the individual must have resided in the property during the period in which he/she achieved significance.” While the subject property is associated with Talmadge, it is not known to what extent the building was associated with her life. The application claims that Talmadge “resided at the building while at the peak of her popularity,” but there is no evidence provided that the subject property ever served as her primary working residence. Nor is there information provided about how long she or Schenck maintained an apartment there. The application simultaneously notes that Talmadge did not appear at the apartment’s grand opening, further stating that “it was not her physical presence at the building that gave the property its association with the glamour of Hollywood high society, but rather the curated larger-than-life image that she and Schenck created.”

The subject property has experienced few alterations over the years and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

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 Talmadge as an 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 an 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 an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for 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 City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31. The project was found to be exempt based on the following:

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 and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Furthermore, none of the exceptions to the Categorical Exemption Under CEQA Guidelines Section 15300.2 apply to the proposed Project. The proposed Project will not result in significant cumulative impacts from successive projects of the same type in the same place. The Project does not involve unusual circumstances as it is in a similar location, topography, and streetscape as other Historic-Cultural Monuments in the Wilshire Community Plan Area. The Project will not damage scenic resources in a state scenic highway. The Project site is not on a list compiled pursuant to Government Code Section 65962.5 related to hazardous waste sites. The Project will also not cause a substantial adverse change in the significance of an historical resource.

Categorical Exemption ENV-2026-2058-CE was prepared on June 17, 2026.

BACKGROUND

On April 23, 2026, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On May 21, 2026, the Cultural Heritage Commission voted to take the subject property under consideration as a potential Historic-Cultural Monument. On June 11, 2026, a subcommittee of the Commission consisting of Commissioners Rubio and Dominguez conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources.





























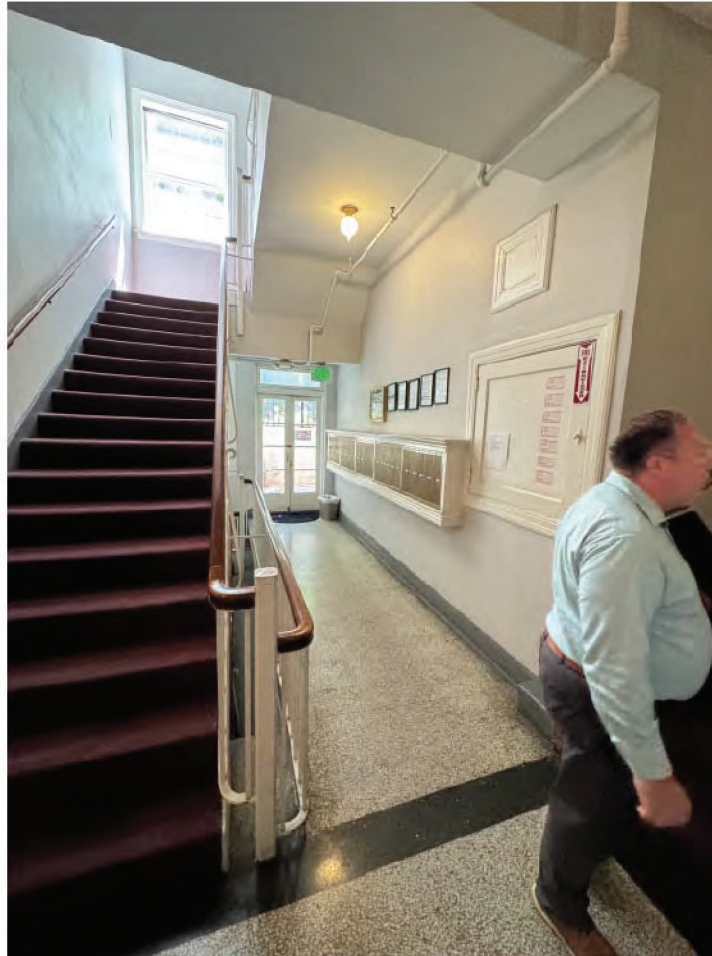


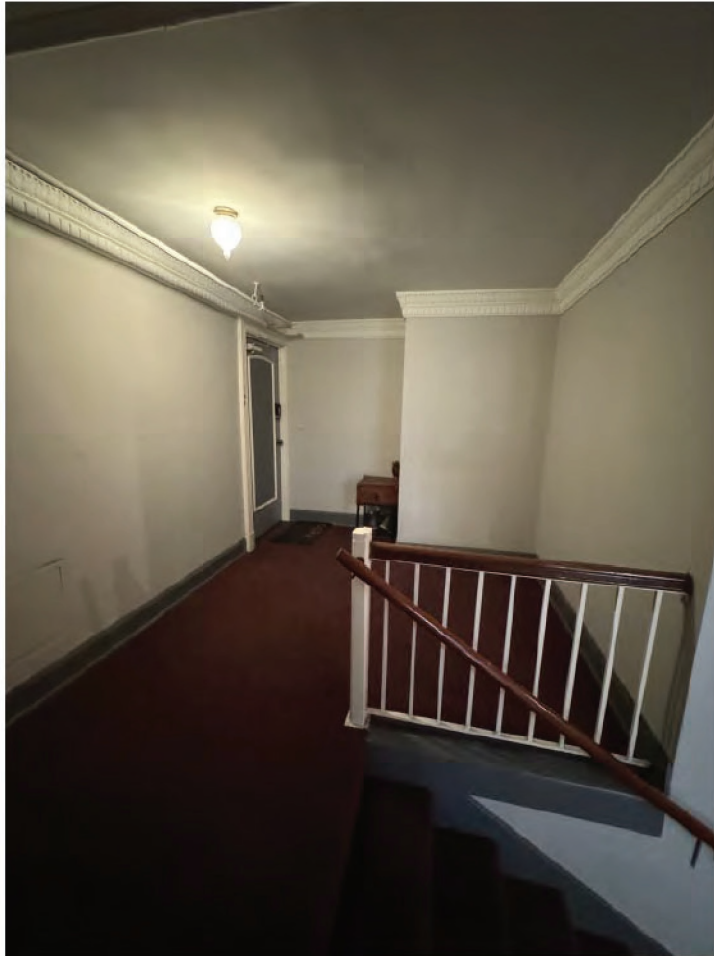




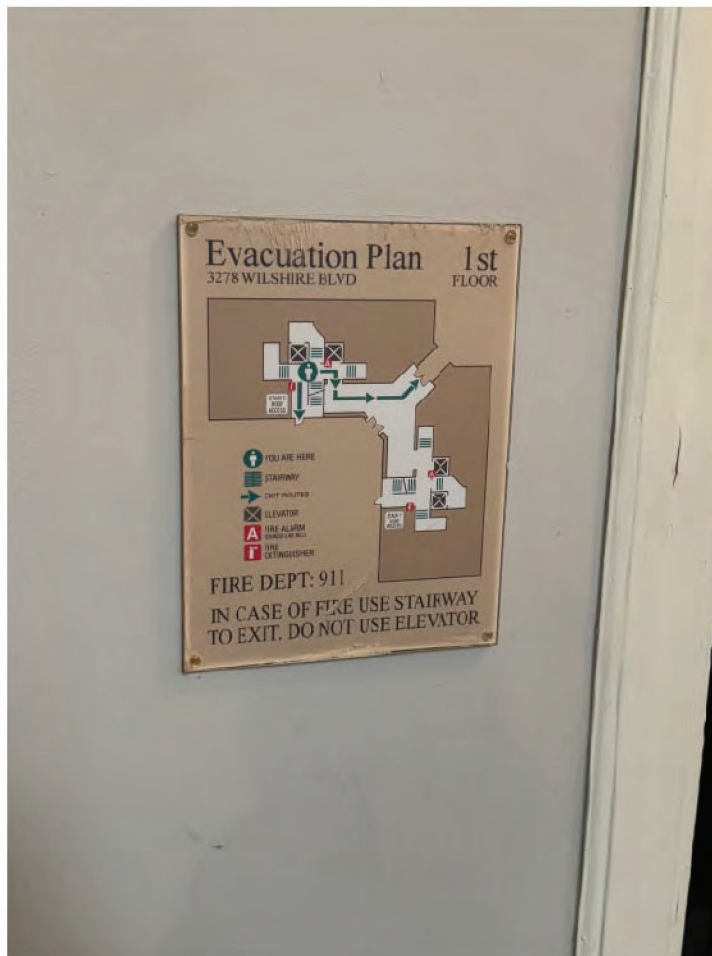












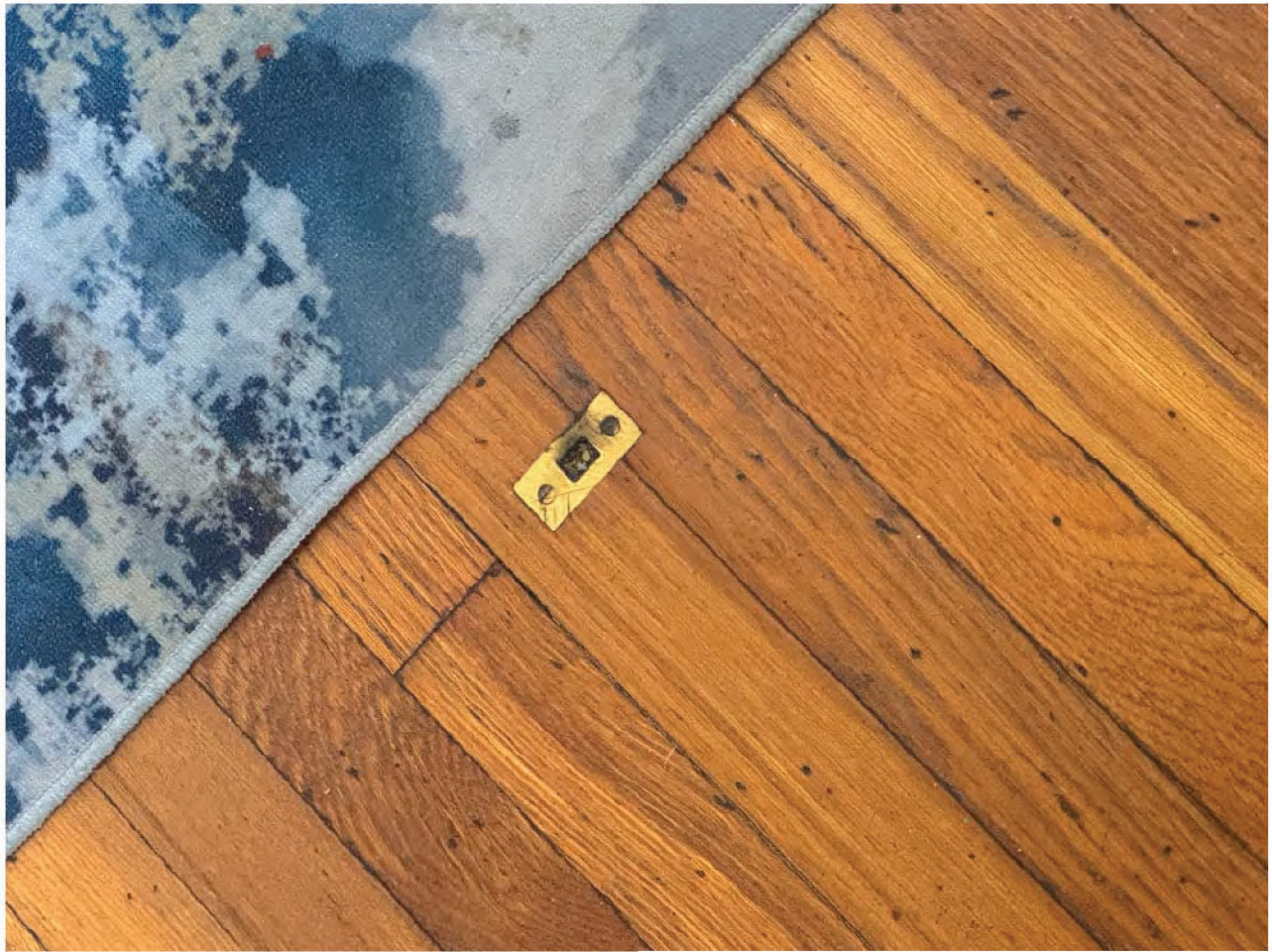




































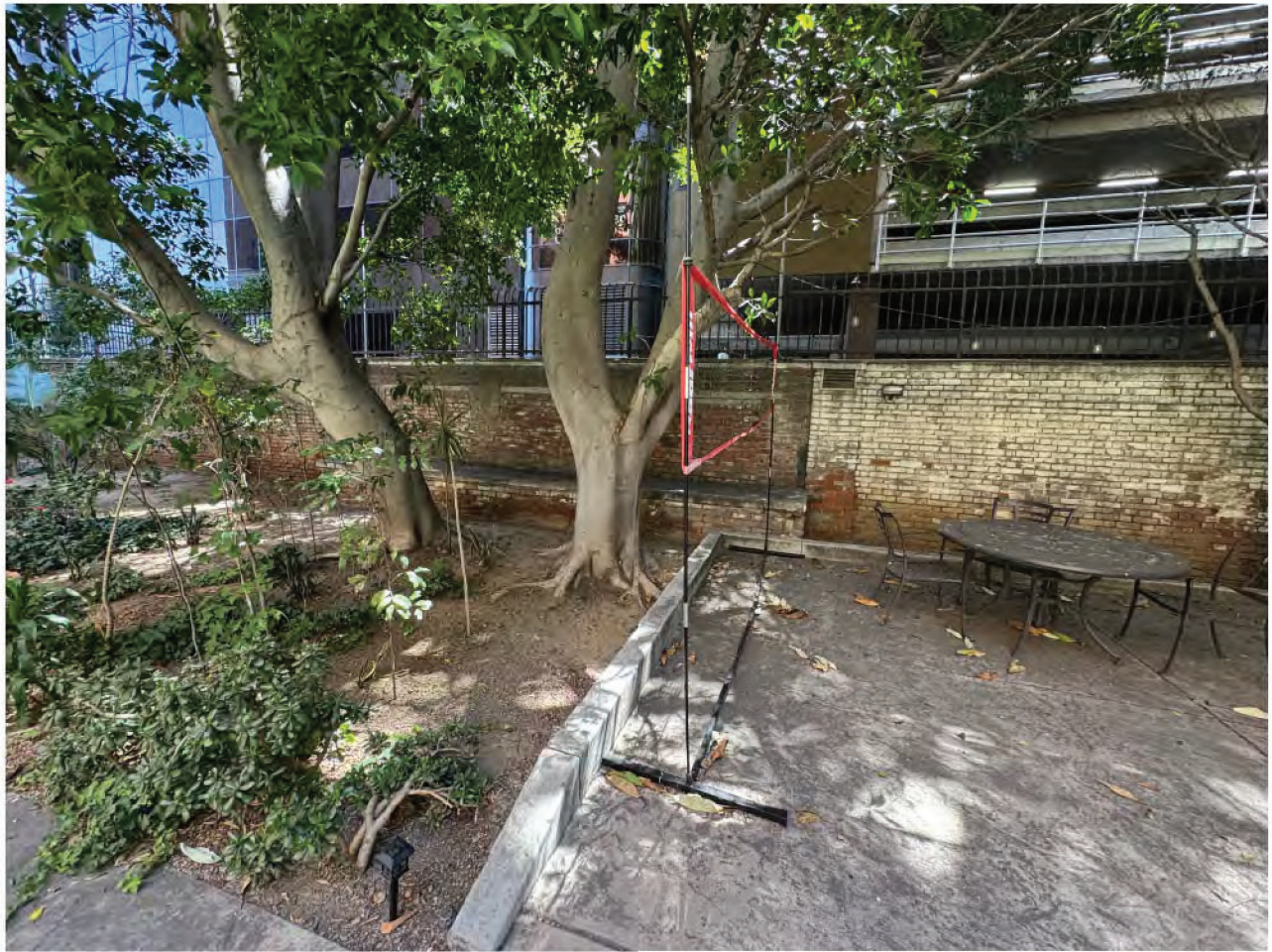




















The Talmadge and the Development of Wilshire Center

The Talmadge meets criterion 1 for its significance in the development of Wilshire Center as a home for Hollywood stars of the silent era, and the establishment of the neighborhood as a cultural center for Hollywood trendsetters throughout the early 20th century. Wilshire Boulevard was largely a residential avenue up until the early 1920s.¹ An aerial photo of the Talmadge from 1924 shows mansions along with empty lots on nearby parcels along Wilshire Boulevard.² The first step in the establishment of Wilshire Center as a high society destination was the opening of the Ambassador Hotel and Cocoanut Grove nightclub in 1921.³ The Gaylord opened across from the Ambassador in 1923, shortly before the Talmadge was built. These three buildings can be seen as a trifecta that solidified the neighborhood's status. An aerial photo from 1924 shows the three landmarks rising above a sparsely populated Wilshire Boulevard.⁴ While the Ambassador hotel was a playground for Hollywood royalty, the Gaylord and the Talmadge were a permanent home. Renters at the Talmadge included society matrons, business leaders, and entertainment figures,⁵ and as opposed to the Gaylord, the Talmadge was built specifically by Hollywood elite, for Hollywood elite. The link between Hollywood and the neighborhood of Wilshire Center had been firmly established by 1930, when the Academy Awards were held at the Ambassador Hotel's Cocoanut Grove. When the Bullocks Wilshire department store opened in 1929 in Wilshire Center, it focused on the on the "carriage trade" of customers who drove to the store rather than walking or taking streetcars.⁶ The location of the department store is key, in that it was built just a few blocks east of the Talmadge, placing it closer to that building than the Ambassador Hotel, which was slightly farther west. A 1928 Los Angeles Times ad for Bullocks specifically points out that it would be very close to the Talmadge Apartments.⁷ The Talmadge was essential to Wilshire Boulevard gaining the moniker "Fifth Avenue of the West."⁸

1 Historic Los Angeles Wilshire Boulevard when it was Residential. <https://wilshireboulevardhouses.blogspot.com/>.

2 "Talmadge Apartments." 1924. Security Pacific National Bank Collection. TESSA Digital Collections of the Los Angeles Public Library, <https://tessa2.lapl.org/digital/collection/photos/id/93919/rec/3>.

3 PCR Services Corporation. "Wilshire Center and Koreatown Recovery Redevelopment Area: Historic Resources Survey Report," prepared for CRA/LA, 2009.

4 "3440 Wilshire Boulevard." Historic Los Angeles Wilshire Boulevard when it was Residential. <https://wilshireboulevardhouses.blogspot.com/2013/07/3440-wilshire-boulevard.html.v>

5 Roderick, Kevin. (2005) *Wilshire Boulevard: Grand Concourse of Los Angeles*. Angel City Press.

6 Turnbull, Martin. "Automobile Entrance to Bullocks Wilshire Department Store, Wilshire Place, Los Angeles, 1935." Martin Turnbull Photo Blog. <https://martinturnbull.com/photo-blog/2020/01/22/automobile-entrance-to-bullocks-wilshire-department-store-wilshire-place-los-angeles-1935-2/>.

7 Advertisement for Bullock's Wilshire. *Los Angeles Times*, 27 May 1928.

8 PCR Services Corporation. "Wilshire Center and Koreatown Recovery Redevelopment Area: Historic Resources Survey Report," prepared for CRA/LA, 2009.

COUNTY CLERK'S USE

CITY OF LOS ANGELES

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS

CHC-2026-2057-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2026-2058-CE

PROJECT TITLE

The Talmadge

COUNCIL DISTRICT

10

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

3278 W. Wilshire Boulevard; 656-660 S. Berendo Street

☐ Map attached.

PROJECT DESCRIPTION:

Designation of The Talmadge as an Historic-Cultural Monument.

☐ Additional page(s) attached.

NAME OF APPLICANT / OWNER:

N/A

CONTACT PERSON (If different from Applicant/Owner above)

Rafael Fontes

(AREA CODE) TELEPHONE NUMBER

(213) 978-1189

EXT.

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

☐ STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

☒ CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)CEQA Guideline Section(s) / Class(es) 8 and 31☐ OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION:

☐ Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's CEQA Guidelines applies to where projects 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." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of **The Talmadge** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site. None of the exceptions to the Categorical Exemption Under CEQA Guidelines Section 15300.2 apply to the proposed Project. The proposed Project will not result in significant cumulative impacts from successive projects of the same type in the same place. The Project does not involve unusual circumstances as it is in a similar location, topography, and streetscape as other Historic-Cultural Monuments in the Wilshire Community Plan Area. The Project will not damage scenic resources in a state scenic highway. The Project site is not on a list compiled pursuant to Government Code Section 65962.5 related to hazardous waste sites. The Project will also not cause a substantial adverse change in the significance of an historical resource.

☒ None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.☐ The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE

Rafael Fontes

[SIGNED COPY IN FILE]

STAFF TITLE

Planning Associate

ENTITLEMENTS APPROVED

N/A

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2026-2057-HCM
ENV-2026-2058-CE

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OWNERS: Talmadge LLC
3250 W. Wilshire Blvd., Ste. 1600
Los Angeles, CA 90010

Talmadge LLC
3251 W. 6th Street, #109
Los Angeles, CA 90020

APPLICANT: James Dastoli
P.O. Box 1843
Los Angeles, CA 90028

RECOMMENDATION

That the Cultural Heritage Commission:

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Rafael Fontes, Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Talmadge is a 10-story apartment building with a below-grade parking structure located on the northwest corner of Wilshire Boulevard and Berendo Street in the Wilshire Center neighborhood of Los Angeles. Designed by architects Aleck Curlett (1881-1942) and Claud Beelman (1884-1963) in the Beaux Arts architectural style, it was commissioned by film studio executive Joseph Schenck (1878-1961) for his then wife, silent film actress and producer Norma Talmadge (1894-1957).

As the city continued expanding to the west, Wilshire Boulevard experienced significant growth. During the 1920s population boom, commercial real estate values soared and Wilshire Boulevard was referred to as, "Fifth Avenue of the West." An array of newly built commercial buildings and their associated neon signs began to visually define the area. In 1921, the Ambassador Hotel, designed by renowned local architect Myron Hunt, was opened between Wilshire Boulevard and 8th Street and was immediately hailed as one of the west's grandest resorts. Tourists and locals alike flocked to experience the high-end area's numerous multi-story apartment buildings and emerging shopping district—specifically, the Asbury (1925), the Langham (1928), the Talmadge (1923), and the Windsor (1927). A 1927 beautification plan by the Wilshire District Chamber of Commerce sought to distinguish Wilshire Boulevard as "one of the most unique commercial thoroughfares in the world." The landscape design consisted of a combination of trees, ornamental gratings and guards, and decorative sidewalk tiles.

Constructed in 1923, the subject building is roughly L-shaped in plan and is of brick construction with the first and second floors clad in art stone and subdivided by pairs of pilasters with simplified ionic capitals. Above the pilasters is a classical architrave, frieze, and cornice, with decorative metopes and guttae. The primary, north- and west-facing elevations have a classical tripartite composition and are symmetrical in design with decorative medallions throughout. The second floor features bowed iron juliet balconies and several windows on the first floor have classical surrounds with a segmental arch pediment. Above the third floor is a thick stone band with a cornice that serves as the sill for the fourth floor windows. Floors four through nine are identical with the exception of wide iron juliet balconies that run the width of three windows on the fourth floor. There are several windows on the tenth floor that have classical surrounds and wide, stone juliet balconies. The building is topped by a large cornice that is supported by modillions. The side elevations are 13 bays wide with the middle eight windows on the first floor set within shallow blind arches. An off-center fire escape covers two bays, extending to the second floor; the exit openings have three-lite French doors surmounted by a transom. Window openings are vertically and horizontally aligned, but irregularly spaced. The majority of the windows are wood double-hung, with a 6-over-6 grid pattern, and have stone sills and upper sash horns.

The northwest corner of the building is chamfered and contains the main entrance, set within a classical entablature that features Corinthian columns, flanked by paired pilasters, and a frieze engraved with "The Talmadge." Above the entrance is a glass awning that has been painted, and fronting the main entrance is a cloth covered awning structure.

Beaux Arts Classicism was the dominant type of high style architecture during the late 19th and early 20th centuries. The style was inspired by the architectural principles taught at the École des Beaux-Arts from where it derives its name. Beaux Arts Classicism evolved into a distinct architectural style distinguishable from other popular historicist styles beginning in the 1890s, and became an almost universal form for commercial and institutional buildings by the early 20th century. It is characterized by its use of Greek, Roman, Renaissance, and Baroque forms and tripartite design mimicking the form of a Renaissance palazzo. Typically, Beaux Arts-style buildings were constructed out of high-quality materials, primarily limestone or marble with cast stone or glazed terra cotta ornament. Characteristics include monumental entrances, often with a grand flight of steps; coupled columns or pilasters; arched and linteled openings; cornices with elaborate moldings, dentils, and modillions; and lavish decorative

ornament that commonly includes figure sculpture and cartouches. The World's Columbian Exposition of 1893 in Chicago, with its magnificent collection of Beaux Arts and Neoclassical buildings, is widely credited with popularizing the style.

Architects Aleck Curlett (1881-1942) and Claud Beelman (1884-1963) formed a partnership in 1922 and soon became known for their large-scale commercial and institutional works. Curlett and Beelman not only designed the projects they worked on, but also managed their construction. The partnership was dissolved in 1932; Curlett spent the remainder of his career in government, while Beelman continued to practice architecture. Although their firm did not last long, it coincided with a period of rapid population growth and economic development in Los Angeles. Consequently, the duo is responsible for many prominent buildings, including the Garfield Building (1929, HCM #121), the Park Plaza Hotel (1925, HCM #267), the Harris Newman Building (1926, HCM #345), the Roosevelt Building (1927, HCM #355), the Barker Brothers Building (1926, HCM #356), the May Company Garage (1927, HCM #1001), the Union Bank and Trust Building (1922, HCM #1030), and the Commercial Club Building (1926, HCM #1075). A number of Beelman's solo works are also notable, including the Eastern Columbia Building (1930, HCM #294), the Superior Oil Building (1953, HCM #686), and the Sun Realty Building (1930, HCM #985).

Joseph Schenck was born in Rybinsk, Russia in 1878, and emigrated to New York City in 1892. During the early days of the film industry, he ran a chain of movie theaters for Marcus Loew and produced movies for Buster Keaton. Following his 1916 marriage to Norma Talmadge, Schenck moved to Hollywood in 1922. He took charge of Talmadge's career, and together they established a production company called the Norma Talmadge Film Company in 1917. Around 1927, Schenck became the second president of the United Artists Corporation, and in 1933, he partnered with Darryl F. Zanuck to form Twentieth Century Pictures. When Twentieth Century merged with Fox Film in 1935, Schenck became chairman of the new 20th Century-Fox. He was one of the founders of the Academy of Motion Picture Arts and Sciences, and in 1952 Schenck was given a special Academy Award in recognition of his contribution to the development of the film industry. Schenck retired in 1957, and died in Los Angeles in 1961, at the age of 83.

Norma Talmadge was born in Jersey City, New Jersey on May 2, 1894. She was the eldest of three daughters who were pushed into careers as film actresses by their mother. Talmadge began appearing in films in 1910 for Vitagraph Studios in New York; her first success was a small role in the adaptation of *A Tale of Two Cities* (1911) and she landed her first starring role in 1915 in *The Battle Cry of Peace*. That same year Talmadge moved to California and starred in seven films for Triangle Film Corporation, including the comedy *The Social Secretary* (1916). In 1916, Talmadge returned to New York, and married Broadway and film producer Joseph M. Schenck in October of that year. In 1917, Schenck and Talmadge formed the Norma Talmadge Film Corporation, under which Talmadge made four to six films a year in New York between 1917 and 1921. After appearing in the most popular film of her entire career, *Smilin' Through* (1922), Talmadge and her husband relocated to Hollywood. With help from films directed by Schenck, she became one of the highest-paid actresses of the 1920s and was featured in such films as *Secrets* (1924), *The Lady* (1925), and the romantic comedy *Kiki* (1926). By 1929, Talmadge had separated from Schenck and Talmadge made her last on-screen appearance in the 1930 talking film *Du Barry, Woman of Passion*. In 1934, she finalized her divorce with Schenck and soon after she married comedian George Jessel, who she divorced in 1939. Talmadge later married Dr. Carvel James, a Beverly Hills physician, in 1946, and she eventually moved to Las Vegas, Nevada. In 1957, Talmadge passed away and was entombed in a crypt at the Hollywood Forever Cemetery. Aside from The Talmadge Apartments, other Los Angeles residences of Norma Talmadge include 649 W. Adams Blvd (early 1920s), 7269 Hollywood Blvd (1925-1927), 1038 Ocean Front Avenue, Santa Monica (late 1920s), 1334-1336 North Harper Ave, West Hollywood (1930), 1416 Havenhurst Drive,

West Hollywood (1935), Beverly Wilshire Hotel (1932-1937), 1716 Angelo Drive, Beverly Hills (1932), 9855 Deep Canyon Place, Beverly Hills (1935), and 704 North Arden Drive, Beverly Hills (1946-1952).

The subject property appears to have minimal alterations that include the remodel of unit 502 in 1935; the addition of a cooling tower to the roof in 1936; the moving of partitions in unit 1001 in 1937; the addition of elevators in 1952; the installation of an entrance awning structure in 1953; parapet correction work in 1959; and the repair of fire damage, including bedroom windows and doors in 1976.

The subject property was identified as individually eligible for listing in the National Register of Historic Places in the 2009 Wilshire Center and Koreatown Recovery Redevelopment Area survey under the themes of Commercial Development and the Automobile, 1900-1945, and the Architecture of Fantasy-Period Revival Styles, 1910-1940.

The subject property was also identified in the City's SurveyLA Jewish History historic context statement as potentially significant for its association with Joseph Schenck, Norma Talmadge, and Al Jolson.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

BACKGROUND

On April 23, 2026, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: The Talmadge		Current name of property	
Other Associated Names:			
Street Address: 3278 W. Wilshire Blvd		Zip: 90010	Council District: 10
Range of Addresses on Property:		Community Name: Wilshire	
Assessor Parcel Number: 5094008030	Tract: WILSHIRE BOULEVARD HEIGHTS	Block: C	Lot: FR 22
Identification cont'd:			
Proposed Monument Property Type:	☒ Building	☐ Structure	☐ Object
	☐ Site/Open Space	☐ Natural Feature	
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1923	☒ Factual ☐ Estimated	Threatened? None
Architect/Designer: Aleck Curlett & Claude Beelman	Contractor:	
Original Use: Residential	Present Use: Residential	
Is the Proposed Monument on its Original Site?	☒ Yes	☐ No (explain in section 7) ☐ Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Beaux Arts Classicism		Stories: 10	Plan Shape: U-shaped
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Brick	Type: Stone	
CLADDING	Material: Select	Material: Select	
ROOF	Type: Flat	Type: Select	
	Material: Unknown	Material: Select	
WINDOWS	Type: Double-hung	Type:	
	Material: Wood	Material: Select	
ENTRY	Style: Recessed	Style:	
DOOR	Type: Double	Type: Select	



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 attachment

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

☐	Listed in the National Register of Historic Places
☐	Listed in the California Register of Historical Resources
☐	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): Wilshire Center and Koreatown	
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

☐	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
☒	2. Is associated with the lives of historic personages important to national, state, city, or local history.
☒	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, 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: James Dastoli		Company:	
Street Address: PO Box 1843		City: Los Angeles	State: CA
Zip: 90028	Phone Number:	Email: james.dastoli@gmail.com	

Property Owner

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

Name: TALMADGE LLC		Company:	
Street Address: 3251 W 6TH ST #109		City: Los Angeles	State: CA
Zip: 90020	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: James Dastoli		Company:	
Street Address: PO Box 1843		City: Los Angeles	State: CA
Zip: 90028	Phone Number:	Email: james.dastoli@gmail.com	

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
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(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.

☒	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.
☒	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.
☒	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

JAMES PASTOR

1/8/2026

[Signature]

Name:

Date:

Signature:

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

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

The Talmadge

Historic-Cultural Monument Nomination Continuation Sheet

A. Property Description

Site

Constructed in 1923, the Talmadge is located at 3278 W. Wilshire Boulevard on the northwest corner of Wilshire and Berendo in the neighborhood of Wilshire Center. It is fronted by a sidewalk on both streets. The building takes up most of its rectangular parcel with some green space reserved in the southeast corner. A driveway separates the building from the Radius Koreatown Apartments to the south. An alley separates it from the One Park Plaza office building to the east.

Exterior

Designed in the Beaux Arts style by Curlett & Beelman, the building is roughly L-shaped in plan, and rises to ten stories in height. The building has a classical tripartite division, constructed mostly with brick, with the first two floors made of stone. Window openings are vertically and horizontally aligned, but irregularly spaced. Typical windows are wood double hung, with a 6-over-6 grid pattern, and stone sills. Top sashes have sash horns. The north and west elevations stop short of meeting at the corner, and instead return inwards, and meet with a large chamfer. The result is three intersecting planes that form a deep recess in the northwest corner of the plan. This is where the main entrance is located. The entry doors are further recessed, under a classical entablature that features Corinthian columns, as well as pilasters that have an Egyptian influence. "The Talmadge" is engraved into the frieze, flanked by decorative bas-relief panels. Above the entrance is a glass awning that has been painted over. The chamfered corner is two bays wide above the entrance, and the perpendicular faces of the corner recess are three bays wide. Rather than using the typical 6-over-6 windows, the perpendicular faces have one window opening of typical width flanked by a narrower 4-over-4 window on each side. The water table rises to approximately one third the height of the entrance columns. The corners have two Ionic pilasters that extend to the second story. Above the pilasters is a classical architrave, frieze, and cornice, with decorative metopes and guttae. The perpendicular corner faces have bowed iron juliet balconies on the second floor, and classical surrounds with a segmental arch pediment on the middle window of the first floor. Medallions fill the space between the first and second floor windows closest to the corners. The top of the cornice forms the sill of the third floor windows, and a stone band rises to half the height of the bottom sashes, before the brick cladding begins. There are large decorated medallions centered over the corner pilasters. Above the third floor is another thick stone band with a cornice that serves as the sill for the fourth floor windows. Floors four through nine are identical with the exception of wide iron juliet balconies that run the width of the three windows of the perpendicular corner faces on the fourth floor only. The tenth floor windows on the chamfered face have classical surrounds with medallions above them, and share one wide stone juliet balcony. The tenth floor windows on the perpendicular faces also share a wide stone juliet balcony, but it is rounded under the larger middle windows. The larger windows have a classical surround topped by a broken pediment, supported by corbels, and filled with an urn. They are flanked by rectangular panels that serve as lintels for the narrower windows. The building is topped by a large cornice that is supported by modillions. The side elevations are 13 bays wide, and mostly feature the same decorative treatment as the corner

recess. One major exception is that for the middle eight bays on the first floor, the windows are set into shallow blind arches. An off-center fire escape covers two bays, coming down to the second floor, which has three-lite French doors surmounted by a transom.

Interior

Real estate listings show interior spaces with Adamesque plaster work and paint colors, as well as what appears to be original bathroom and kitchen tile.

Alterations

The Talmadge has had no significant alterations since its construction, other than the demolition of a garage on the southeast corner of the parcel.

B. Statement of Significance

Summary

The Talmadge meets the following criteria for designation as a Los Angeles Historic-Cultural Monument:

It is associated with the lives of historic personages important to national, state, city, or local history.

It embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

Built in 1923, the property is the work of architects Curlett & Beelman. It meets criterion 3 by being an excellent example of the Beaux Arts style, with its overall massing, materials, fenestration, and ornamentation all being typical of the style's characteristics. It also meets criterion 3 by being an excellent example of an apartment tower from the 1920's, an important multi-family sub-type which SurveyLA defined as being six or more stories in height, oriented towards the street, and designed to maximize lot coverage. It meets criterion 2 because it was built for, and named after Norma Talmadge, one of the most famous film stars of the silent era. She made important contributions to the history of Hollywood, and resided at the building while at the peak of her popularity.

In 2009, the Wilshire Center and Koreatown Recovery Redevelopment Area: Historic Resources Survey Report identified the Talmadge as individually eligible for the National Register under the following contexts:

Commercial Development in the Early 20th Century, 1913-1945 Theme: Commercial Development and the Automobile, 1900-1945

Architecture, Engineering and Designed Landscapes, 1913-1945 Theme: The Architecture of Fantasy--Period Revival Styles, 1910-1940

The commercial development context from the aforementioned survey is referring to the development

of Wilshire Boulevard as a whole, with its auto-oriented streetscape, and prevalence of department stores and commercial blocks. The Talmadge itself is entirely residential, but occupies a prominent place in the neighborhood of Wilshire Center. The neighborhood served as a playground for Hollywood elite in the early 20th century, with movie mogul Joseph Schenck and screen idol Norma Talmadge helping to cement the area's status with the construction of this monumental building. The Talmadge's continued existence is essential to understanding the prestige of Wilshire Center during this period, and the neighborhood's connection to Hollywood trendsetters. The society pages of the Los Angeles Times frequently reported on the notable residents of the building, which is indicative of The Talmadge's position as a mecca of high society in Los Angeles.

The SurveyLA Guidelines for Evaluating Resources Associated with Significant Persons in Los Angeles state that the property must be directly associated with the productive life of a significant person who made important individual contributions to one or more areas of significance as it relates to Los Angeles history. Norma Talmadge was one of the top box office draws from the early days of the film industry. The building opened in 1924, which is the year that Talmadge is considered to have reached the pinnacle of her career with the film *Secrets*. It is unknown precisely how long Talmadge resided at the address. Her fame did not extend beyond the Silent Era, and she had separated from Schenck a few years after construction of the building. The fact that she did not appear at the apartment's grand opening is somewhat appropriate. It was not her physical presence at the building that gave the property its association with the glamour of Hollywood high society, but rather the curated larger-than-life image that she and Schenck created. The SurveyLA guidelines state that for residential property types, the individual must have resided in the property during the period in which he/she achieved significance. They also state that for multi-family residential properties, the apartment or room occupied by the person must be readable from the period of significance. In the case of The Talmadge, these specific points are overridden by the fact that Norma Talmadge's name is literally written in stone above the building's entrance, creating a temple not only to her, but to the concept of Hollywood stardom. This makes it more significant than any other residence that she would be associated with, regardless of the amount of time that Talmadge physically resided there.

Curlett and Beelman designed numerous Beaux Arts style buildings in the 1920s before Beelman moved on to embrace Art Deco. The Talmadge's symmetrical design and tripartite form could easily be considered either Beaux Arts or Italian Renaissance Revival, but the monumentality that is given by the two-story tall pilasters and classical entry firmly establish it as an excellent example of Beaux Arts architecture. The location of The Talmadge as a Beaux Arts building along the Wilshire corridor is noteworthy, considering that the style is not nearly as common in Wilshire Center as in Downtown Los Angeles.

In early 2024, the National Trust for Historic Preservation and the Los Angeles Conservancy launched an initiative to recognize the contributions that women have made to the City of Los Angeles. In the case of Norma Talmadge, her onscreen persona was such a box office draw, that it was used to market this luxurious anchor of the Wilshire Center neighborhood. The association of the building with her stardom reinforced the image of Wilshire Boulevard as the "Fifth Avenue of the West."

SurveyLA also noted that the property may be significant for its association with Joseph Schenck and Norma Talmadge under the Jewish History historic context. Joseph Schenck was considered a

“prominent Jewish film executive and pioneer” according to his obituary,¹ but Norma Talmadge herself was not Jewish. The SurveyLA Jewish History Context Statement lists numerous homes for Joseph Schenck: 141 S. Carolwood Drive, 1060 Brooklawn Drive, and 649 W. Adams Boulevard (also with Norma Talmadge), and considering that Schenck's name does not physically appear on the building, Schenck's Jewish heritage should not be considered to support criterion 2. The Jewish History Context Statement also points out that entertainer Al Jolson lived in the Talmadge for a time, but Jolson is also associated with an equally prominent apartment building, The Hermoyne. Consequently, the building does not have any connection to Al Jolson that would support criterion 2.

Norma Talmadge (1894-1957)

According to her birth certificate, Norma Talmadge was born in Jersey City on May 2, 1894. Norma was the eldest of three daughters who were pushed into careers as film actresses by their mother.² Second in popularity only to actress/producer Mary Pickford, Norma Talmadge dominated the 1920s as the epitome of modern womanhood as no star since has done.³ Talmadge was one of the top box office draws of the Silent Era. Both her and her sister Constance were household names, but their popularity did not survive the advent of talkies. Norma began appearing in films in 1910 for Vitagraph in New York. Perhaps her most famous role is in *The Social Secretary* (1916). She married Joseph Schenck in 1916, who took charge of her career. She starred in many blockbusters such as *Smilin' Through* (1922). Off-screen, Talmadge was frequently publicized as a shrewd real estate investor.⁴ Her investments and the Schenck fortune were featured in a 1925 article that talked about Hollywood stars' investments outside of the film industry.⁵ Joseph Schenck was out of Norma Talmadge's life by 1929, although they did not get divorced until 1934. That year, she married Georgie Jessel. They were divorced in 1939, and she married Carvel James in 1946.⁶ Aside from The Talmadge Apartments, other Los Angeles residences of Norma Talmadge include 649 W. Adams Blvd (early 1920s), 7269 Hollywood Blvd (1925-1927), 1038 Ocean Front Avenue, Santa Monica (late 1920s), 1334-1336 North Harper Ave, West Hollywood (1930), 1416 Havenhurst Drive, West Hollywood (1935), Beverly Wilshire Hotel (1932-1937), 1716 Angelo Drive, Beverly Hills (1932), 9855 Deep Canyon Place, Beverly Hills (1935), and 704 North Arden Drive, Beverly Hills (1946-1952).⁷

Joseph M. Schenck (1876-1961)

Joseph Schenck was born in Rybinsk, Russia, and came to New York when he was 13 years old.⁸ During the early days of the film industry, he ran a chain of movie theaters for Marcus Loew and

1 “Joseph Schenck, Pioneer in American Motion Picture Industry, Dead.” Jewish Telegraphic Agency. <https://www.jta.org/archive/joseph-schenck-pioneer-in-american-motion-picture-industry-dead>.

2 Basinger, Jeanine. *Silent Stars*. Wesleyan University Press, 2000.

3 DeGroat, Greta. “Rediscovering Norma Talmadge.” The Norma Talmadge Website. <https://web.stanford.edu/~gdegroat/NT/RediscoveringNT.htm>.

4 Basinger, Jeanine. *Silent Stars*. Wesleyan University Press, 2000.

5 Gebhart, Myrtle. “The Stars are Practical.” *Los Angeles Times*, 3 June 1925.

6 Basinger, Jeanine. *Silent Stars*. Wesleyan University Press, 2000.

7 “Homes and Haunts.” The Norma Talmadge Website, <https://web.stanford.edu/~gdegroat/NT/addresses.htm>.

8 “Joseph M. Schenck, 82, Is Dead; Pioneer in the Movie Industry.” *New York Times*, 23 October, 1961.

produced movies for Buster Keaton.⁹ Following his 1916 marriage to Norma Talmadge, Schenck moved to Hollywood.¹⁰ He took charge of Talmadge's career, and they established a production company together called the Norma Talmadge Film Company.¹¹ The United Artists Corporation elected Schenck board chairman in 1924 and president within three years. Schenck was also one of the founders of Twentieth Century Pictures. After resigning from United Artists, he negotiated a merger between 20th and Fox Studios.¹² In the late 1940s, he had an affair with Marilyn Monroe.¹³

Development and History of The Talmadge

The Tongva people are the original inhabitants of the land that later included most of Los Angeles, including the Wilshire area. The building is said to have been given to film star Norma Talmadge as an anniversary present from her husband, producer Joseph Schenck.¹⁴ The Los Angeles Times reported on the July 10, 1924 lawn fete and reception for the formal opening of The Talmadge Apartments. Norma Talmadge herself was not present, and Mrs. Vernon C. Herron acted as hostess.¹⁵ Frequently mentioned as one of the most upscale residences in Los Angeles, the building was described as, “gracious living, combining charming surroundings, convenience, and a central location.”¹⁶

Aside from its famous owners, The Talmadge has another Hollywood connection, serving as a filming location for Buster Keaton in *Battling Butler* (1926).¹⁷

Residents of the building were frequently featured in the society pages, with mentions of betrothals,¹⁸ dinners,¹⁹ portrait unveilings,²⁰ and tea receptions²¹ given by prominent families and organizations.

Association with The Talmadge was considered a selling point, with a Los Angeles Times display ad from 1924 for a furniture auction mentioning the name. Even a 1928 ad for the famous Bullock's location on Wilshire felt the need to point out that it would be very close to the Talmadge Apartments.

In 1952, The Talmadge was purchased from the Wilshire-Berendo Corp. by the Constitution Life Insurance Co. with the intention of converting it into an office building. Pereira & Luckman were hired to remodel its apartments into executive office suites, install new high speed elevators, and construct a

9 City of Los Angeles. “Los Angeles Citywide Historic Context Statement Context: Jewish History,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

10 Lebedev, Vladimir. “How two brothers from a Russian province founded Hollywood.” *Gateway to Russia*, 12 December 2022, <https://www.gw2ru.com/arts/2273-schenck-brothers-hollywood#:~:text=All%20this%20time%2C%20the%20brothers,in%20the%20U.S.%20and%20Canada>.

11 Basinger, Jeanine. *Silent Stars*. Wesleyan University Press, 2000.

12 “Joseph M. Schenck, 82, Is Dead; Pioneer in the Movie Industry.” *New York Times*, 23 October, 1961.

13 Pender, Degen. “Drugs, Affairs and Secret Divorces: Inside the Scandalous History of the Holmby Hills Estate Once Owned by Tony Curtis, Cher and Sonny Bono.” *The Hollywood Reporter*, 29 October, 2011.

14 Ryon, Ruth. “Celebrity Homes, Landmarks on Itinerary: Taking a Bus Tour through L.A.'s Past.” *Los Angeles Times*, 25 January 1957.

15 “Norma Talmadge's Apartments Opened.” *Los Angeles Times*, 11 July 1924.

16 “Peg O' Los Angeles.” *Los Angeles Times*, 28 February 1954.

17 Verini, James. “A Maturing Los Angeles as Backdrop.” *Los Angeles Times*, 12 May 2005.

18 Stephenson, Lois. “Betty J. Garretson Betrothal Revealed.” *Los Angeles Times*, 27 May 1953.

19 Brent, Brandy. “Carrousel.” *Los Angeles Times*, 14 November 1948.

20 Burr, Alice Hicks. “Friends Gather for Unveiling of Portrait.” *Los Angeles Times*, 13 January 1942.

21 Levy, Juana Neal. “Of Interest to Women: Society.” *Los Angeles Times*, 29 July 1932.

two-story annex in the garden area.²² It is unclear if work actually began, and in 1953, M. Burt Fisher and Morris Gluck bought the property, immediately resuming the leasing of apartments.²³ Through remodeling work, Fisher said that he wanted to make the Talmadge, “the swankiest spot in town.”²⁴

In a classified ad in the 1972 Los Angeles Times, the building was being advertised as luxury living with beautiful deluxe furnished and unfurnished apartments.

As of the early 1990s, a painting of Norman Talmadge still hung above the reception desk,²⁵ and the building still employed two elevator operators.²⁶

The building was included on a list of fallout shelters available in the Wilshire District by the city's director of civil defense in 1962.²⁷

Other owners that have been listed on permits are A.C. Blumenthal (1928), E.E. Calvert (1935), Central Realty Company (1936), L.M. Battson (1937), A.S. Walanow (1959), James Udall (1986), and Ronald E. Toews (1998).

Beaux Arts Architecture²⁸

Beaux Arts Classicism was the dominant type of high style architecture during the late 19th and early 20th centuries. The style was inspired by the architectural principles taught at the École des Beaux-Arts from where it derives its name. After Richard Morris Hunt became the first American to attend the École in 1846, the American architectural profession would subsequently be dominated by men who attended the École or were trained in studios or schools established by those who had. Beaux Arts Classicism evolved into a distinct architectural style distinguishable from other popular historicist styles beginning in the 1890s, and became an almost universal form for commercial and institutional buildings by the early 20th century.

It is characterized by its use of Greek, Roman, Renaissance, and Baroque forms and tripartite design mimicking the form of a Renaissance palazzo. Typically, Beaux Arts-style buildings were constructed out of high-quality materials, primarily limestone or marble with cast stone or glazed terra cotta ornament. Characteristics include monumental entrances, often with a grand flight of steps; coupled columns or pilasters; arched and linteled openings; cornices with elaborate moldings, dentils, and modillions; and lavish decorative ornament that commonly includes figure sculpture and cartouches. The World's Columbian Exposition of 1893, with its magnificent collection of Beaux Arts and Neoclassical buildings, is widely credited with popularizing the style.

22 “Wilshire Blvd. Landmark to be Office Building.” *Los Angeles Times*, 30 April 1952.

23 “Wilshire Apartment Sold for \$1,500,000.” *Los Angeles Times*, 6 March 1953.

24 Copp, James. “Skylaring.” *Los Angeles Times*, 27 March 1953.

25 Harvey, Steve. “Only in L.A.” *Los Angeles Times*, 23 May 1990.

26 Bennet, Peter. “When you need a lift: Automation has Almost Made Elevator Operators a Thing of the Past.” *Los Angeles Times*, 30 July 1991.

27 “List of Fallout Shelters in L.A.” *Los Angeles Times*, 28 October 1962.

28 Excerpted and adapted from Excerpted and adapted from City of Los Angeles. “Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Beaux Arts Classicism, Neoclassical, and Italian Renaissance Architecture, 1895-1940,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

After the 1893 World's Columbian Exposition, Beaux Arts-style architecture became ubiquitous in urban centers like New York, Chicago, Washington D.C., St. Louis, and San Francisco where wealth was concentrated at the turn of the century. This was because its rise in popularity corresponded with an unprecedented period of prosperity, centralization, and new construction in these American cities. The style was an almost universal form for libraries, museums, railroad stations, and high-rise office buildings constructed in the late 19th and early 20th centuries. These buildings demonstrate the evolution of American design preferences towards a distinctively urban style referencing the ornate and historical designs of European civilizations past and present.

The style came to California through architects trained in Paris or through training in the East Coast studios and schools established by architects who had studied in Europe. Albert Pissis, the first Californian to be admitted to the École, designed one of San Francisco's earliest Beaux Arts-style building, the Hibernia Bank completed in 1907. While there are Beaux Arts buildings located throughout the state, buildings in the style are primarily concentrated in San Francisco and Los Angeles because these cities were centers of wealth and development during the period that Beaux Arts Classicism was popular. Following nationwide trends in architecture in the late 19th and early 20th century, Los Angeles embraced Beaux Arts Classicism to display the city's sophistication. Because Beaux Arts tripartite form was easily stretched to several stories, the style was repeatedly applied to mid- and high-rise buildings. An early example of a Beaux Arts style mid-rise in Los Angeles is the Barclay Hotel (103-107 W. 4th Street, Los Angeles Historic-Cultural Monument No. 288). The rise of Beaux Arts architecture coincided with the development of Downtown Los Angeles, resulting in a significant concentration of Beaux Arts Classicism in the Historic Core.

Character-defining features of the style include:

- Arched or linteled openings
- Axial floor plans that establish vistas through different spaces
- Cast concrete, stone, or light-colored brick sheathing
- Couple columns or pilasters
- Elaborate cornice or active roofline with roof-top sculpture
- Monumental entrance, often with a run or multiple runs of steps
- Ornamental sculpture, often figure sculpture in round or in relief
- Symmetrical design
- Tripartite form
- Wall planes that advance and recede

Curlett & Beelman

The Curlett & Beelman firm was formed by Alexander (Aleck) Curlett (1880-1942) and Claud W. Beelman (1884-1963) in 1919. They are well known for their large scale architecture and the fact that their firm planned, designed, and superintended the construction of most of their buildings. Some of their more noted projects, many of which are designated Historic Monuments and/or listed in the National Register of Historic Places, include: Barker Brothers, Elks Temple, Pershing Square Building, Insurance Exchange Building, LA Fur Mart Building, Commercial Club, Hotel Case, Harris Newark Building, Board of Trade Building, and Culver Hotel, as well as buildings in Pasadena and Long

Beach. Their office was located in Beverly Hills, California. By 1932, however, the firm had dissolved.²⁹

Wilshire Center Development³⁰

Henry Gaylord Wilshire, an entrepreneur, socialist, real estate speculator, and all around gadfly from Cincinnati, Ohio, arrived in Los Angeles in 1886. Promising cheap land and endless sunshine, boosters lured easterners like Wilshire to purchase vast tracts of unsettled farmland and oil fields west of downtown. To garner attention and fanfare for a new subdivision, Wilshire created a 120-foot wide graveled road stretching four blocks between his parcel, Sunset Park (Lafayette Park) and Westlake Park (MacArthur Park). The wide road, bordered with concrete sidewalks, created an appealing streetscape, and Wilshire's fledgling tract was successful as one of the city's first elite enclaves. The construction of the Hotel Hershey Arms interrupted the original intent of the Wilshire Boulevard Tract as a single-family residential area. The rambling hostelry was the first indication of the Wilshire Boulevard's future as the address for some of the city's most sumptuous apartment-hotels erected between the World Wars. In fact, beginning as early as the late 1910s, the tract's success attracted speculators who eventually purchased many of the tract's original single-family residences. In most cases, grand multi-level apartment houses replaced the original residences. Wilshire Boulevard addresses were prominent in society columns of the period.

The Southern California population boom of the 1920s ushered in a new era for Wilshire Boulevard, particularly between Hoover Street and Western Avenue. The area's dramatic evolution during this period was the result of many factors, including the relaxation of single-family residential building restrictions, commercial expansion, the establishment of numerous houses of worship along Wilshire Boulevard, and the impact of the automobile on urban form. As the city continued expanding to the west, Wilshire Boulevard was the beneficiary of over a decade of explosive growth. During the 1920s, commercial real estate values in the survey area soared and Wilshire Boulevard gained its moniker, "Fifth Avenue of the West." An array of newly built commercial buildings and their associated neon signs began to visually define the survey area from its surroundings. In 1921, the Ambassador Hotel was opened on an enormous 23-acre parcel of land between Wilshire Boulevard and 8th Street. Designed by renowned local architect Myron Hunt and immediately hailed as one of the west's grandest resorts, the now demolished Ambassador became the site of some of the region's most momentous events. Tourists and locals alike flocked to experience the high-end area's numerous multi-story apartment buildings and emerging shopping district that emulated the glamour of New York's Fifth Avenue high rises—specifically, the Asbury, the Langham (1928), the Talmadge (1922), and the Windsor (1927). Urban beautification efforts during this period included a 1927 plan by the Wilshire District Chamber of Commerce, which sought to distinguish Wilshire Boulevard as "one of the most unique commercial thoroughfares in the world." The ambitious landscape design consisted of a combination of trees, ornamental gratings and guards, and decorative sidewalk tiles.

While the commercial decentralization out of downtown Los Angeles began in the early 1920s, it wasn't until the late 1920s and 1930s that commercial centers west of downtown, like Wilshire

29 Art, Design & Architecture Museum; University of California, Santa Barbara. "Curlett & Beelman records, Architecture and Design Collection."

30 Excerpted and adapted from PCR Services Corporation. "Wilshire Center and Koreatown Recovery Redevelopment Area: Historic Resources Survey Report," prepared for CRA/LA, 2009.

Boulevard, became true retail destinations. With the increased use of the automobile and a growing residential population near Wilshire, developers touted Wilshire Boulevard's diverse selection of department stores and wide, auto-oriented streetscape. By the 1920s, architecture in Los Angeles at every scale – from the grandiose to the mundane – drew from European precedents and only eventually acquired unique nuances based on myriad influences. Hollywood's most famous export created a permissive, open-minded, and pioneering atmosphere in the built environment of the city at-large. In addition to Spanish and Mediterranean Revival styles, the French Renaissance, Tudor, and Chateausque styles became an additional source of aesthetic inspiration in production design and architecture. Furthermore, the names given to apartment buildings, such as the St. Germaine and Chalfonte, evoked legitimacy, along with allusions to European aristocracy and quaint village life. The illuminated neon signs that became signature features of buildings in the survey area helped make such monikers more visible, and thus furthered the cultural and social aspirations of their inhabitants.

Period of Significance

The period of significance for The Talmadge is defined as 1923 for its significance as a notable example of the Beaux Arts style by architects Curlett & Beelman.

Integrity

The Talmadge retains a high degree of integrity, and is mostly unaltered.

Location: The subject property is in its original location and therefore retains this aspect of integrity.

Design: The subject property retains most of its character-defining features from its period of construction, including its symmetrical design, tripartite form, two-story tall pilasters and classical entry, and therefore is able to convey its historic significance as a Beaux Arts residential building. The building's overall massing, configuration, and character-defining decorative elements remain. Therefore, the building retains integrity of design.

Setting: The property is located in Wilshire Center, and is surrounded by a mix of residential and office buildings. While more recent development has occurred on the block, the prominence of the building in its original location remains. The building retains integrity of setting.

Materials: Minor alterations have minimally affected the building's integrity of materials. The property retains the majority of its materials from its initial construction, therefore this element of integrity remains intact.

Workmanship: The building's original workmanship is still evident through its overall construction methods and materials. The building retains this element of integrity.

Feeling: The original character-defining features still remain, presenting the same basic appearance from the street as when it was built. No major alterations have occurred. The building retains integrity of feeling.

Association: The property has been continuously used as a multi-family residence since its construction in 1923. It is just as recognizable today as a 1920s residential building that is directly linked with this period of development in Wilshire Center. Therefore, it retains integrity of association.

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"Wilshire Apartment Sold for \$1,500,000." *Los Angeles Times*, 6 March 1953.

"Wilshire Blvd. Landmark to be Office Building." *Los Angeles Times*, 30 April 1952.

PERMIT HISTORY

1928 – close in lower part of basement stairs

1935 – unit 502 interior remodeling and partitions

1936 – install iron cooling tower on roof

1937 – rearrange partitions

1938 – reroofing

1952 – changes in doors and handrails

1952 – add elevators

1953 – entrance awning

1959 – parapet correction

1974 – comply with fire safety ordinance

1976 – repair fire damage

1986 – comply with dorothy mae ordinance

1996 – backfill abandoned fuel tank vault

1996 – repair chimney earthquake damage

1998 – reroofing

2014 – restucco exterior wall

2014 – add flurry wall in laundry room

2016 – replace governor and hoist cables on elevator



Historic photo

1924
Security Pacific National Bank Collection
found at <http://tessa.lapl.org>



Historic photo

Circa 1935
Security Pacific National Bank Collection
found at <http://tessa.lapl.org>



Historic photo

Circa 1935
Security Pacific National Bank Collection
found at <http://tessa.lapl.org>



Historic photo

1936

Blackstone Negative Collection
found at <http://tessa.lapl.org>



Historic photo

Circa 1940s
Security Pacific National Bank Collection
found at <http://tessa.lapl.org>



Historic photo

1947

Security Pacific National Bank Collection
found at <http://tessa.lapl.org>



Historic photo

Undated
Security Pacific National Bank Collection
found at <http://tessa.lapl.org>



Historic photo

1978

Anne Laskey

found at <http://tessa.lapl.org>



Current photo

2022



Current photo

2022



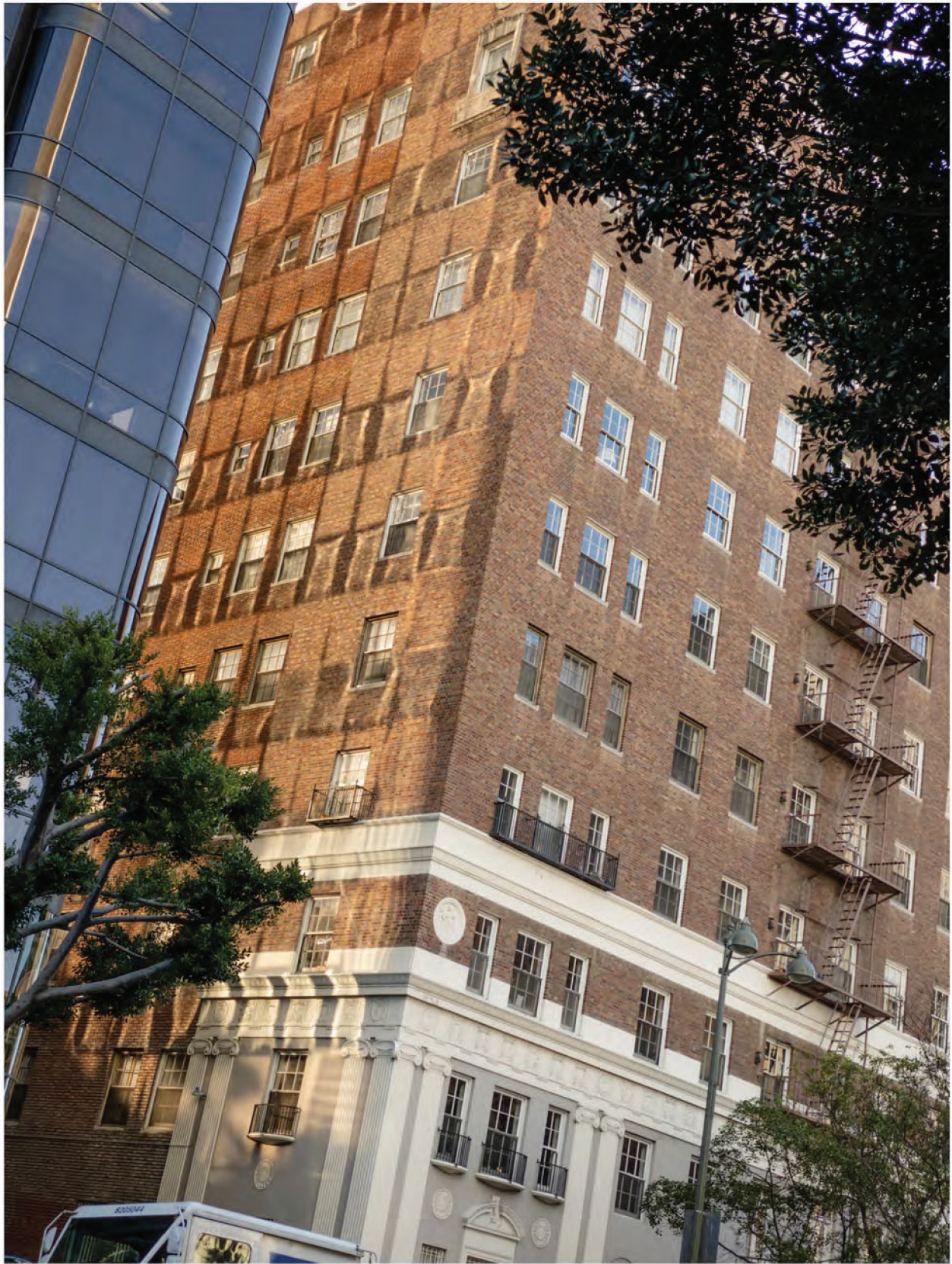
Current photo

2022



Current photo

2022



Current photo

2022

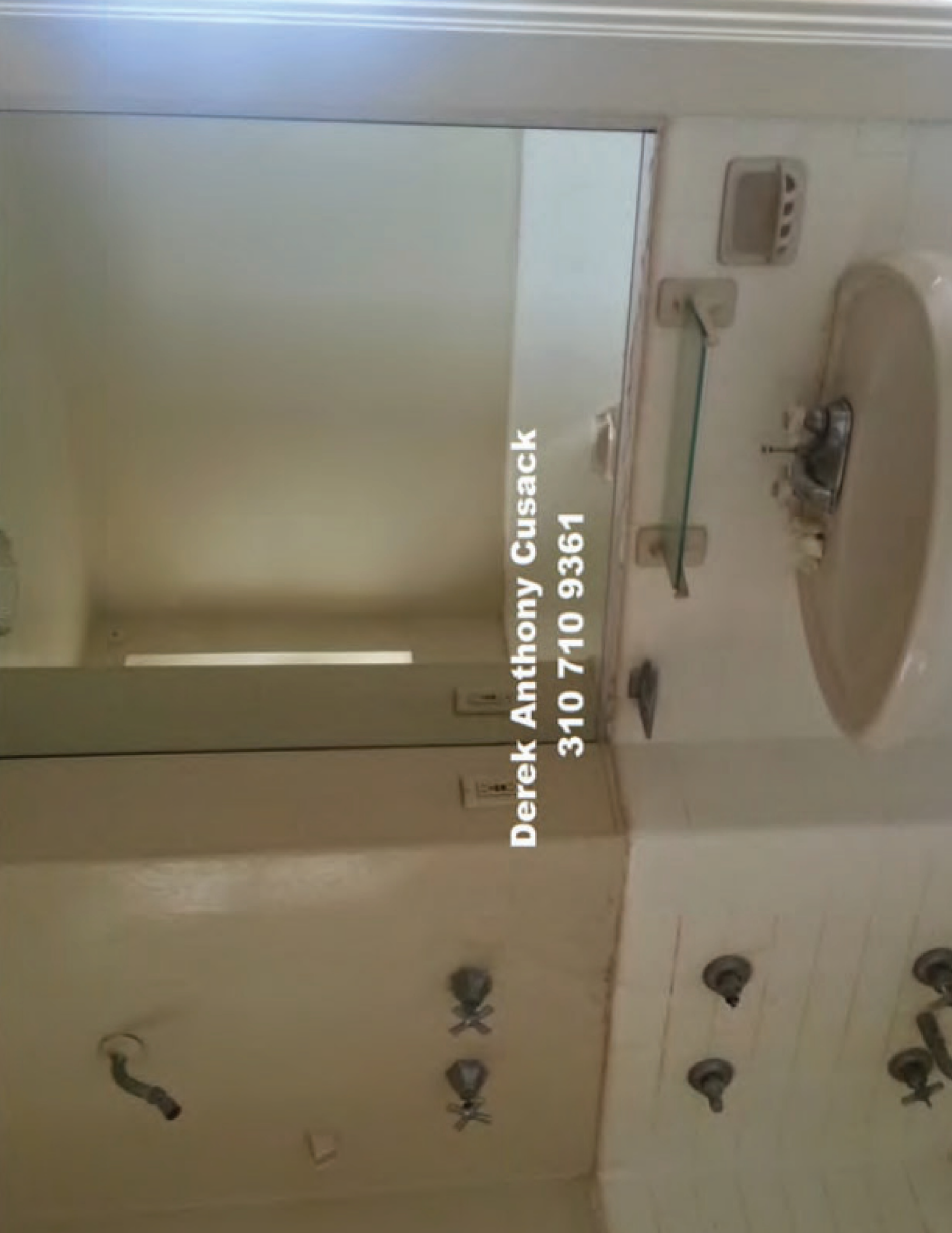








Derek Anthony Cusack
310 710 9361



State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____

HRI # _____

Trinomial _____

NRHP Status Code 3S

Other Listings _____

Review Code _____ Reviewer _____ Date _____

Page 1 of 3

*Resource Name or #: (Assigned by recorder) The Talmadge

P1. Other Identifier: _____

*P2. Location: Not for Publication ☒ Unrestricted *a. County Los Angeles County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 3278 WILSHIRE BLVD City: LOS ANGELES Zip: 90010

d. UTM: (Give more than one for large and/or linear resources) Zone: _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: _____

APN:5094008030

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A) Property Type: residential B) Setting (general): commercial block C) General characteristics. Architectural Style: Renaissance Revival, elements of Plan: U-shaped No. Stories: 10 Siding/Sheathing: brick, All Visible Roof: flat, cornice D) Specific features. Primary Entrance: front, distinctive entry G) Alterations or changes to the property. Retains integrity: high

*P3b. Resource Attributes: (List attributes and codes) HP07

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

View to the Southeast, 09/02/08

*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1923

Assessor

*P7. Owner and Address:

TALMADGE LLC
3251 W 6TH ST (# 109)
LOS ANGELES, CA 90020

*P8. Recorded by:

Amanda Kainer
PCR Services Corporation
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

*P9. Date Recorded: 05/06/2009

*P10. Survey Type: (Describe)

Intensive

*P11. Report Citation: (Cite survey report and other sources or enter "none.")

PCR Services Corporation Historic Resources Survey of the Wilshire Center/Koreatown Recovery Redevelopment Project Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with Chattel Architecture (lead) and LSA Associates, Inc., March 2009.

*Attachments: ☐ None ☐ Location Map ☒ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record

☐ Archeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record

☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 3

*NRHP Status Code 3S

*Resource Name or #: (Assigned by recorder) The Talmadge

B1. Historic Name: The Talmadge

B2. Common Name: 3278 WILSHIRE BLVD

B3. Original Use: Apartment B4. Present Use: Apartment

*B5. Architectural Style: Renaissance Revival

*B6. Construction History: (Construction date, alterations, and data of alterations)

Year constructed: 1923; Owner: Wilshire and Nerendo Co; Valuation: 200,000; 350 rooms and 40 families

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: _____ Original Location: _____

*B8. Related Features:

None

B9a. Architect: Aleck Curlett and Claud Beelman b. Builder: Unknown

*B10. Significance: Area: Los Angeles Theme: _____

Context: Commercial Development in the Early 20th Century, 1913-1945 Theme: Commercial Development and the Automobile, 1900-1945;

Context: Architecture, Engineering and Designed Landscapes, 1913-1945 Theme: The Architecture of Fantasy--Period Revival Styles, 1910-1940

Period of Significance: 1923 Property Type: Multi-family Resident Applicable Criteria: A/1, C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: The Architecture of Fantasy – Period Revival Styles, 1910–1940

By the 1920s, architecture in Los Angeles at every scale – from the grandiose to the mundane – drew from European precedents. Hollywood's most famous export created a permissive, open-minded and pioneering atmosphere in the city at-large with regards to the built environment. In addition to Spanish and Mediterranean Revival styles, the French Renaissance, Chateausque, English Tudor and Renaissance Revival styles became an additional source of aesthetic inspiration in production design and architecture.

Furthermore, names that were given to apartment buildings, such as the St. Germaine and Chalfonte, evoked...(continued on next page)

B11. Additional Resource Attributes: (List attributes and codes) HP07

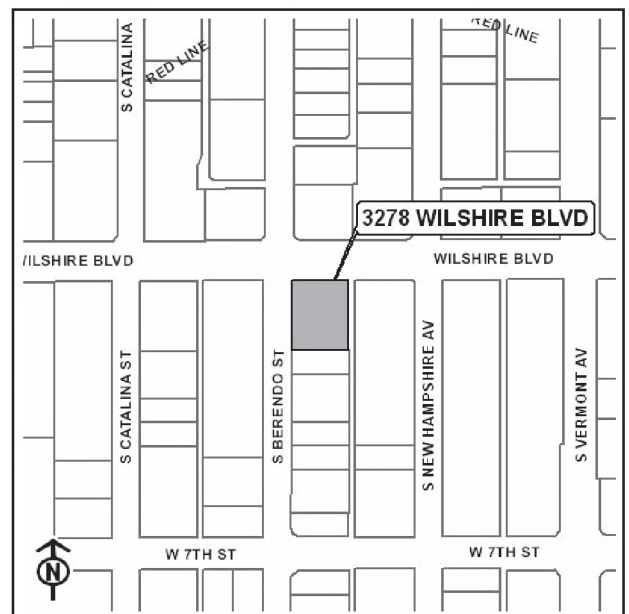
*B12. References:

B13. Remarks:

*B14. Evaluator: Amanda Kainer

*Date of Evaluation: 05/06/2009

(This space reserved for official comments.)



State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 3 of 3

Resource Name or #:(Assigned by recorder) _____

*Recorded By: Amanda Kainer *Date: 05/06/2009 ☒ Continuation ☐ Update

B10. Statement of Significance (continued): legitimacy, along with allusions to European aristocracy and quaint village life. The illuminated neon signs that became signature features of buildings in the Wilshire Corridor area helped make such monikers more visible, and thus further these cultural and social aspirations. The best examples of this style are located in the Pellissier Square Tract area, and can be seen in a variety of forms and types.

While architects and designers in Los Angeles during the first decades of the twentieth century borrowed heavily from established European traditions, non-European and exotic places also captured the public imagination. An architecture of fantasy then emerged from eclectic sources, and Los Angeles proved to be fertile ground for testing these experiments.

Despite the widespread popularity of period revival and exotic styles, detractors dismissed the entire city as a back lot simulacrum. Modernist architect Richard Neutra blamed the motion picture industry for the proliferation of period revival architecture. Carey McWilliams offered a more generous explanation: Lacking socially prominent first families or deeply rooted social traditions, Los Angeles quickly adopted the motion-picture elite as its arbiters of taste and style. Although the movie elite moved in a world of their own, this world was all the more conspicuous for having the spotlight riveted on its isolated, stage-like gyrations. Hence the movies came to set the tone of opinion in style and taste, manner of living, and attitudes. In other words, Los Angeles imitated Hollywood.

Theme: Commercial Development and the Automobile, 1900-1945

Originally intended as one of the city's first elite enclaves, Wilshire Boulevard was embraced by the local elite who constructed their lavish residences along it. By 1907, a little more than a decade since the tract's original platting, the Wilshire Boulevard Tract had fully arrived as an upscale residential district. However, the tract's prominence as a residential area was short-lived as speculators eventually purchased and leveled many of the tract's grand residences for apartment houses. In ensuing decades, as the city continued expanding to the west, Wilshire Boulevard was the beneficiary of over a decade of explosive growth.

During the 1920s, commercial real estate values in the survey area soared and Wilshire Boulevard gained its moniker, Fifth Avenue of the West. An array of newly built commercial buildings and their associated neon signs began to visually define the survey area from its surroundings. The development of Wilshire Boulevard as a commercial area was closely tied to the rise of the automobile. Los Angeles embraced the automobile earlier and to a greater extent than other American cities during the interwar years. As driving downtown to conduct one's business became increasingly inconvenient, the amenities along Wilshire Boulevard provided a pleasant and attractive alternative. While the commercial decentralization out of downtown Los Angeles began in the early 1920s, it wasn't until the late 1920s and 1930s that commercial centers west of downtown, like Wilshire Boulevard, became true retail destinations. With the increased use of the automobile and a growing residential population near Wilshire, developers touted Wilshire Boulevard's diverse selection of department stores and wide, auto-oriented streetscape.

739

748

S. VERMONT - - - - - AV.

S. NEW HAMPSHIRE AV.

S. BERENDO

S. CATALINA

738

WILSHIRE B'LV'D

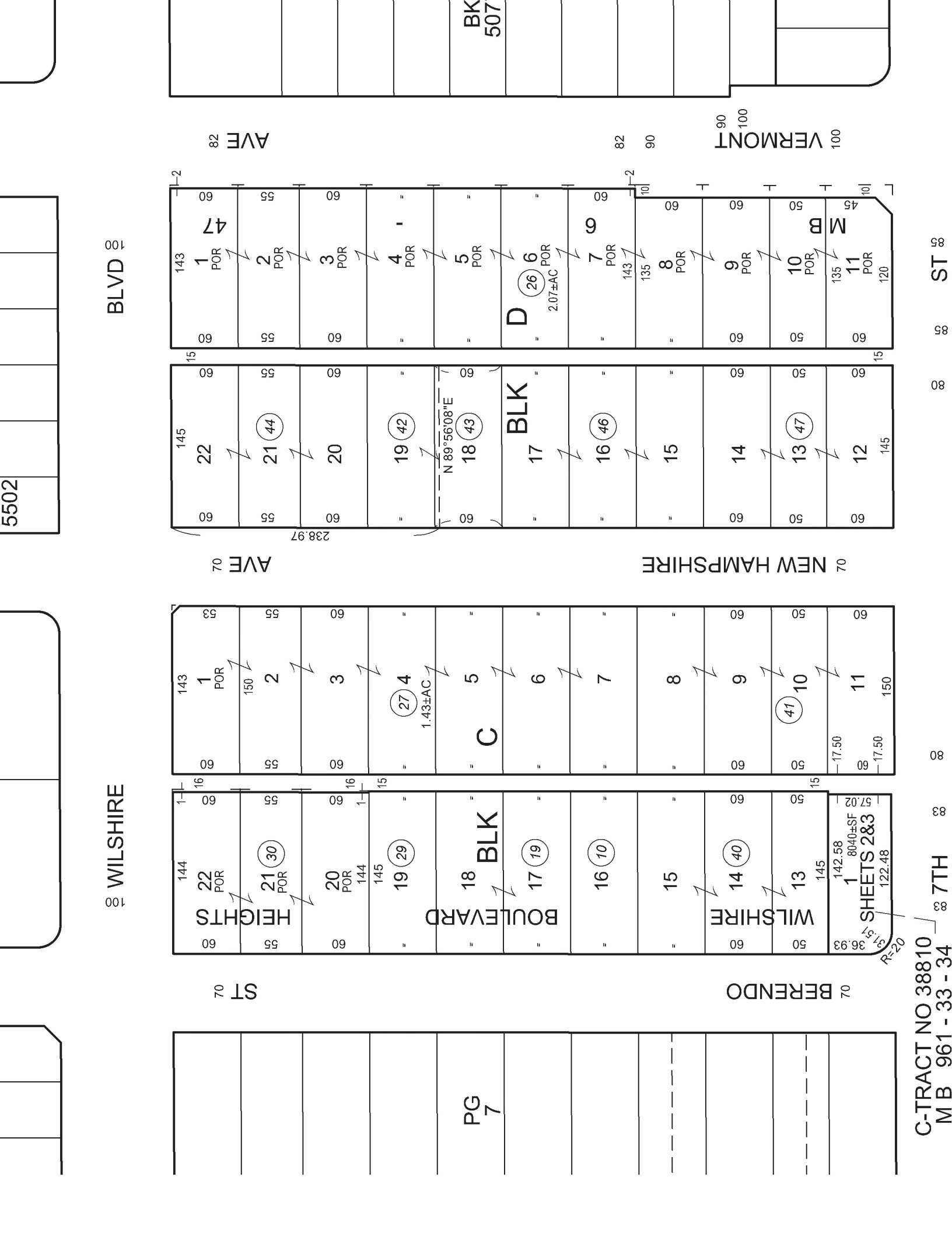
W. 7TH ST.

IMMANUEL PRESBYTERIAN CHURCH

CANCER

25 DIANU

227



BLVD

WILSHIRE

VERMONT AVE

NEW HAMPSHIRE AVE

ST

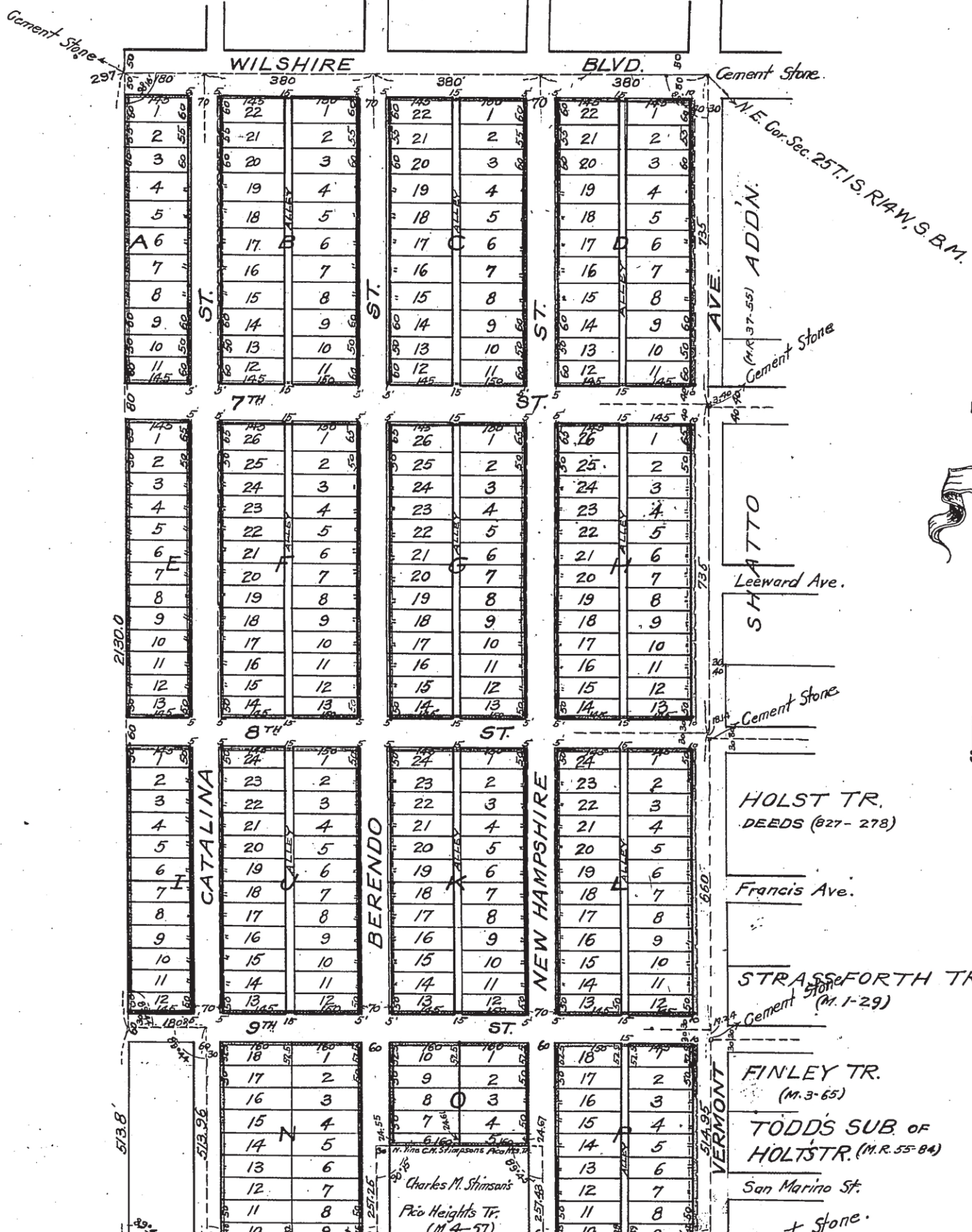
BERENDO

Fremont Ackerman, C.E. July 28, 1904.

Scale 1" = 100 ft.

~~For widening New Hampshire St. to 70' from 9th south D:2307-133 D:7-182~~
~~Berendo St D:2720-276 D:7-251~~
~~Catalina St D:2702-223 D:7-251~~

COPENHAGEN (M.R. 70-17) TRACT.



Per. Lots 20, 21, & 22 for alley purp. D:95-420-018-1039-399
Widening 8th St. ~ C.F. 1411-4.

A maturing Los Angeles as backdrop

VERINI, JAMES

Los Angeles Times (1996-); May 12, 2005; ProQuest Historical Newspapers: Los Angeles Times
pg. OCE31

A maturing Los Angeles as backdrop

In his prime, from 1920 to 1928, Buster Keaton wrote, directed and starred in 29 films, many of which were shot in and around Los Angeles. Keaton's sprawling sight gags and affinity for large crowd scenes required that he leave the studio lots and shoot on location, and he explored every corner of the region, from the teeming streets of downtown to the wide boulevards of Hollywood, from Newport Beach to the Antelope Valley. He shot one scene atop a train pulling into Union Station. Another he shot atop a boulder in Topanga Canyon.

In those years, L.A. was beginning its transition from a fledgling city — a lemon growers' exchange sat up the street from his studio on Cahuenga Boulevard — to an urban center, and this transition is made dramatic in Keaton's *oeuvre*. He used it all: We see in his films old Victorian mansions, newly built one-story houses, farmland, office buildings, park trails and seedy back alleys.

Based largely on author John Bengtson's research, here, listed by movie, are some of the more interesting locales still relatively intact:

"The Scarecrow" (1920)

Beverly Drive in Beverly Hills. On his way to elope with his girl, Keaton, driving a motorcycle with a sidecar, speeds down Beverly Drive. At the time, the house at 618 was one of the only buildings on the now fully developed street.

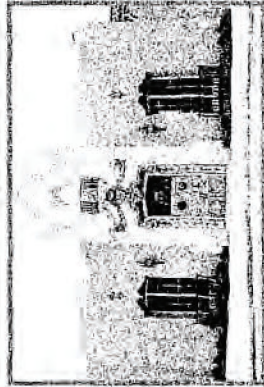
"Hard Luck" (1921)

Statue of Gen. Harrison Gray Otis in MacArthur Park, corner of Wilshire Boulevard and Park View Street. Trying to elude the police, as he often was, Keaton's character posed next to the statue of Otis (founder of the Los Angeles Times). The statue still stands.

"The Goat" (1921)

Apartment house at 914 S. Alvarado St. One of Keaton's grittier comedies —

Blocked due to copyright.
See full page image or
microfilm.



Courtesy of the Douris Corp.

"College" (1927)

Glendale Amtrak Station, corner of Railroad Avenue and Cerritos Avenue. Keaton plays a bookish freshman at fictional Clayton College who attempts all manner of athletic endeavors to impress his girl. On the first day of classes, he arrives at the Clayton train station, actually the Glendale train station, which, aside from a stucco face-lift, looks the same today.

IRIS SCHNEIDER Los Angeles Times

Blocked due to copyright.
See full page image or
microfilm.



Courtesy of the Douris Corp.

"Sherlock, Jr." (1924)

North Larchmont Boulevard, near Beverly Boulevard. Keaton plays a movie projectionist with dreams of being a famous detective. In this scene, he is pulled over by a traffic cop (actually his assistant in disguise) while dashing up Larchmont. The first house in the upper left corner of the movie frame is now a chiropractor's office.

IRIS SCHNEIDER Los Angeles Times

there are scenes on bread lines and in jail-houses — "The Goat" begins as Keaton is mistaken for an escaped convict and his face is plastered around town. His faithful girl lives in a still-intact apartment building, then called the Weymouth.

"Cops" (1922)

Cahuenga just south of Hollywood Boulevard. Running from a band of cops,

In a takeoff on D.W. Griffith's "Intolerance," Keaton plays a love-lorn dreamer in various parts of history. In the Stone Age segment, he and his leopard-skin-clad lady scurry across a rock arch, still there today. Formerly the Iverson Movie Ranch, the location is now home to a condominium development.

"Seven Chances" (1925)

Greater Page Temple at 2610 La Salle Ave. In one of his most famous scenes — it was redone in the 1999 film "The Bachelor" — Keaton, an heir who's put an ad in the paper seeking a wife, is chased from this church by a horde of angry brides-to-be. The church is completely intact.

"Go West" (1925)

Coca-Cola Building, at 963 E. 4th St., and 4th Street Viaduct. Keaton plays a hapless ranch hand who finds himself on top of a train full of cattle careening toward downtown L.A. The tracks are now the 4th Street Viaduct, at the end of which sits the old Coca-Cola building (it now belongs to a toy importer).

"Batling Butler" (1926)

Talmadge Apartments, 3278 Wilshire Blvd. at Berendo Street. Keaton's callow youth, Alfred Butler, is sent on a camping trip by his censorious father to make a man of Alfred. The exterior of his mansion was in fact the beautiful Talmadge.

"The Cameraman" (1928)

Corner of Hollywood and Vine. In his last great silent feature, Keaton plays an aspiring newsreel cameraman. At this now-famous corner, he leaps onto the back of a speeding fire engine, hoping to film his big break (the engine, sadly, turns out to be on its way back to the station).

— JAMES VERINI

"Three Ages" (1923)

11238 Sierra Pass Place, Chatsworth.



HER FATHER'S TOAST revealed Miss Betty Jean Garretson's June 20 wedding date with Raymond Carpenter.
 Sergis Alberts photo

Betty J. Garretson Betrothal Revealed

*Bride-to-Be Will Exchange Vows
 With Raymond Carpenter June 20*

BY LOIS STEPHENSON

An exciting engagement claims the headlines this morning—that of Miss Betty Jean Garretson to Raymond Jerome Carpenter. Mr. and Mrs. Charles Bryant Garretson of the Talmadge Apartments have announced his daughter's betrothal to the son of Mr. and Mrs. Clarence Raymond Carpenter of San Diego.

This delightful news was celebrated by close friends and family last night in Perino's private dining room, where Mr. and Mrs. Garretson hosted a cocktail buffet supper.

Floral Centerpiece

Formal and official word of the engagement—accompanied by a June 20 wedding date—came when Mr. Garretson offered a toast. A floral centerpiece of two hearts done in pink blossoms, inscribed with the names "Betty and Ray," linked with an arrow, gave away the surprise earlier. Floral miniatures of the hearts were placed on each table.

A Pi Beta Phi, the bride-to-be was graduated from Anoka School and attended SC where she first met her fiance. Later, she was graduated from UC, Berkeley campus. Mr. Carpenter, a Phi Sigma Kappa, is an SC alumnus.

Their June 20 wedding will take place in All Saints-by-the-Sea Episcopal Church, Montecito. A reception in the Garretsons' Carpinteria home will follow the ceremony.

Matron of Honor

Miss Garretson has asked to be in her wedding party Mrs. Harold Von Hofe, matron of honor, her cousin, Miss Mariou Rhein of San Mateo, maid of honor, Misses Priscilla Brooks, Nancy Negley, and Jo Anne Schwalbe of Denver.

Robert Deindorfer will come from New York to be best man for the bridegroom. His ushers will be William Ryan, Lee Field, David Boyle and Thomas Towers.

Prenuptial Courtesies

Among those who have already planned prenuptial courtesies for the bride-elect are Mr. and Mrs. John Ferraro of

S Lorraine Blvd. They will host a bar shower Sunday night for eight couples.

On June 5 there will be a luncheon and personal shower at the Beverly Hills Club. Invitations for this party, which will gather Pi Phi sisters of the bride-elect, have been sent by Mrs. Stanley Kramer, Misses Brooks and Negley.

Mrs. Von Hofe and Mrs. David Boyle have asked for a kitchen shower date, and Mrs. George Casey of the Talmadge Apartments will give a linen shower for the young bride-to-be.

Howl

by BRANDY BRENT

a joyous day for
last week when
Letha Lew-
to her Mira-
and celebrated an
birthday tea.

long siege of ill-
the Los Angeles
of yesterday at
enough to observe
stone. Somebody
like old friends,"
we get on the
were a great many

HER home with
ican Beauty roses
ants were Queen
dman, the Phil
Witmer with the
Mary Norris, the
Mrs. James Sout-
time Palmer, the
rio, Robert Hurd
ers.

that this town's
set is about as
ual motion as one
let us point out
the things on the
week.

END Jack Kuhn's
sists that they are!
Age Apartments
f which fall on
Friday. Also on
, the Fred Roses
party at the West-
so far, tomorrow
abandoned ...
ng, we'll wager.)

XX, of course, is
milestone in this
cal history when
on and the four
hers come back

IRKBY, the ho-
rd, not only put
and the boys un-
s three-year con-
remodeled the

cocktails." our old governess al-
ways used to say!

HOWARD FULLER, the big-
gest Fuller Brush man of 'em
all (he's that outfit's head), ar-
rives today at Hotel Bel-Air ...
Also at that hostelry are the
J. D. Mooney's (he's prexy of

Willys-Overland Corp.) ...
Clare Boothe Luce (Mrs. Time-
Life-Fortune, as if ya didn't
know!) comes to the BHills Ho-
tel Thursday ... Another top-
ping industrial name, Henry
Bristol (prexy of Bristol-Myers),
checks in today with Missus B.

at the Town House where Ten-
field Mower, national presi-
dent of Phi Gamma Delta, has
been since Friday.

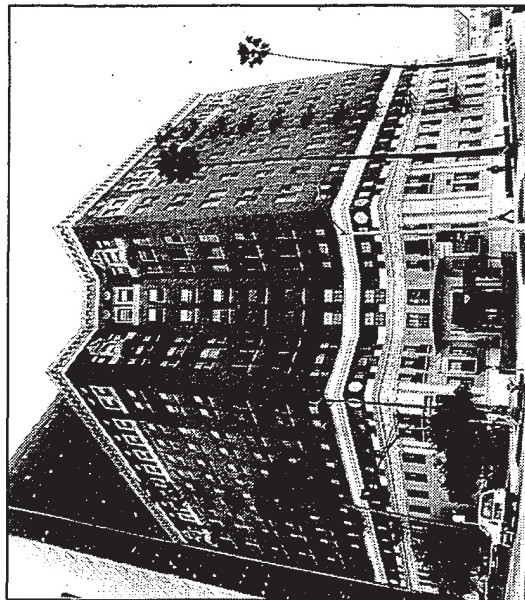
CAFE CARROUSEL includ-
ed, at Bit of Sweden lately,
Dorothy and Howard Ahman-
son (who must have been plan-

birthday with a din-
Seven Seas which B
ly Graber, Gene B
Loomises and Bern

ning that huge cocktail party
they're tossing Saturday night!
... Ingledwood's Burnie Billises
honored Ray Waddell on his

Celebrity Homes, Landmarks on Itinerary

Taking a Bus Tour Through L. A.'s Past



IRIS SCHEIDER / Los Angeles Times
 Bus tour went past the Talmadge Apartments, at 3278 Wilshire Blvd., which, according to the itinerary, had been given to actress Norma Talmadge by her husband, producer Joseph Schenck.

By RUTH RYON, *Times Staff Writer*
 Nobody knows exactly when Dorothy Maltz took the free bus ride and lunch for prospective buyers in a housing tract in what is now Westchester.

Before she died in 1984, she left what was called the "Travelogue of the H.V. Bagwell Co.," which gives some history about Los Angeles.

The bus driver's commentary was delivered as the bus made its way, more than three decades ago, to the new subdivision from Westlake Park (now MacArthur Park), which the itinerary says was "sometimes referred to as Charlie Chaplin's Bathub, owing to the fact that many of Mr. Chaplin's early pictures were made there [around the park's lake]."

Strict Dress Code

Leaving the park, the bus passed the Elks' Lodge, built about 1925 (now the Park Plaza Hotel); the Bryson Apartments ("Jack Dempsey is part owner"), and Bullocks Wilshire ("All employees are required to wear costumes or uniforms"). Dress regulations for female personnel—hats, gloves and navy or black dresses with arms covered—were in force at the store from its beginning in 1929 until the late '40s or early '50s.

The bus went past the Talmadge Apartments at 3278 Wilshire Blvd., given—according to the itinerary—to actress Norma Talmadge as an anniversary present by her husband, producer Joseph Schenck. Nearby, at Wilshire Boulevard and Berendo Street, was Immanuel Presbyterian Church, which had a membership then of 1,000. Now it's about 800.

On the left was the Ambassador Hotel ("one of the most elaborate hotels on the Pacific Coast"—the hotel, which opened in 1921, is still standing on 23 acres). Across the street was the Brown Derby, which closed in 1980. Nearby were the former homes of actress Clara Kimball Young and auto racer Barney Oldfield.

A lot of homes are mentioned along Wilshire Boulevard, where nothing but commercial buildings stand today.

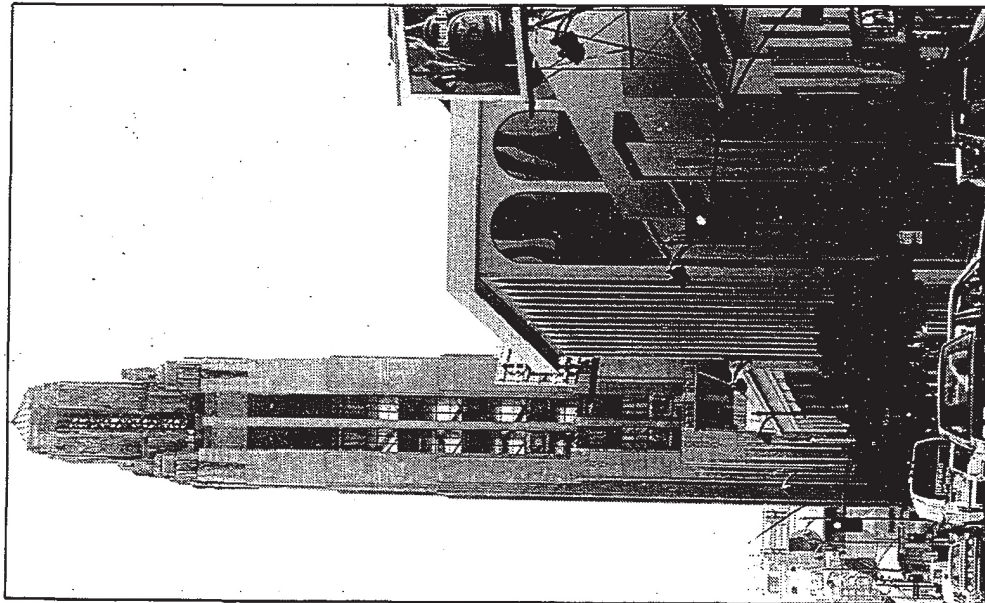
Directed Traffic

The homes were identified in the itinerary as former residences of producer/director Thomas Ince, actor Jackie Coogan, producer Mack Sennett, theater-magnate Alexander Pantages and actress Ruth Roland. Roland, who once owned considerable property just south of the La Brea Tar Pits, told the press—according to the itinerary—that she made more money from the sale of real estate in four years than she did from starring in the movies for 16.

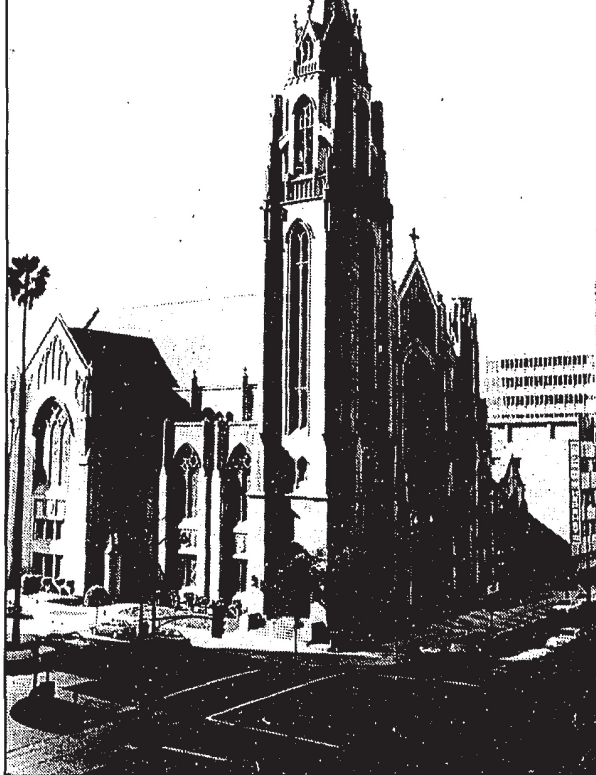
Jackson Barnett, whom the itinerary calls "the richest Indian in America," lived on the northeast corner of Rossmore Avenue and Wilshire Boulevard, and at the time of Maltz's bus ride, could be seen from time to time at that intersection trying to direct traffic.

Next to his house were the homes; the itinerary said of Hollywood's Gish sisters and up the street, on Rossmore, the former residences of producer Sam Warner and silent-screen star Harold Lloyd.

Please see **TOUR, Page 6**



IRIS SCHEIDER / Los Angeles Times
 Then as now, Bullocks Wilshire brought a touch of elegance to the cityscape. The department store was built in 1929. A strict dress code for employees was not modified until the early '50s.



IRIS SCHNEIDER / Los Angeles Times

Immanuel Presbyterian Church, built in 1929 at Wilshire Boulevard and Berendo Street, was one of many landmarks along the bus route that Dorothy Maltz took to Westchester.

TOUR: Bus Ride Through a Long-Ago Los Angeles

Continued from Page 1

The El Royale Apartments, still standing just north of Beverly Boulevard on Rossmore, was noted at the time for the number of celebrities who lived there. Among them, the itinerary lists singer Al Jolson, who died in 1950.

Back on Wilshire, the bus passed an oil field that was then being removed for the construction of apartments.

Ralphs Market was still at the corner of Hauser and Wilshire boulevards, and next to Ralphs was a vacant property "shortly to be improved at a cost of approximately \$40 million." Prudential Square was built in 1950 on the site, now known as Museum Square.

Moving west from the La Brea Tar Pits, the bus traveled past the southeast corner of La Cienega and Wilshire boulevards, purportedly owned at the time by actress Mary Pickford.

While crossing Robertson Boulevard, the bus driver remarked, "It has been said that there is a tree for every lot in Beverly Hills."

Rogers Race Track

Here, the bus driver called attention to the fact that Los Angeles is "a decentralized city, relative to business," and there was a "general plan to create shopping districts strategically located in various sections of the city."

Next on the itinerary, the Beverly Wilshire Hotel ("This hotel occupies ground that was formerly a part of the old Rogers Race Track, where many famous automobile races were conducted") and Beverly Hills High School ("erected at a cost of about \$1 million").

Then, this:

"All properties lying west of the Los Angeles Country Club, including Westwood Village, were known as the Wolfskill Ranch, which belonged at one time to Arthur Letts [founder of the Broadway department store]. Janss Bros. became the developers of this proper-

section in the past three years."

By 1929, the shopping community had been established, and more than 2,000 homes had been built in the Westwood area.

Turning north on Westwood Boulevard, the bus went past Bullcock's, Desmonds, Ralphs and a number of banks before heading through the UCLA campus and briefly into Bel-Air and back.

Traveling south on Westwood, the bus driver mentioned the "vacant properties lying to the west that belong to the federal government" and "the Old Soldiers Home and Veterans Hospital."

East of Westwood Boulevard, north of Pico Boulevard, was an old studio set, which the bus driver said belonged to actor Harold Lloyd, "who refused about \$1 million" for it. On the same property was a brick house, "now used by Harold Lloyd's fraternity" and some kennels "for the dogs belonging to Mr. Lloyd."

Turning left on Pico, visible were vacant properties belonging then to a Mr. Bain, whom the itinerary identifies as president of the Southern Counties Gas Co. ("Mr. Bain has a hobby of raising thoroughbred Jersey cattle. His home is on the hill, near the silo. This property is not for sale.")

Going east on Pico, the driver discussed "Fox Studio," (20th Century Fox Studios), saying: "Approximately \$20 million has been invested in this institution."

Then, the driver pointed out the homes of Culver City founder Harry Culver and actress Anita Page.

After Culver's home, the bus went by MGM, and the driver was ordered in the itinerary to "drive reasonably fast after passing the studio."

The reason? The subdivision to be sold, the destination—University City—was nearby.

Now University City belongs to the past, like the bus that made its way into the present for a moment,

54 Runners, Throw Rugs, Mats, Bags, etc.

Stored and to be sold at

Hollywood Auto Storage Co.
1629 Cosmo St., Hollywood

(1 Block East of Cahuenga—1/2 Block South of Hollywood Blvd.)

AUCTION

TOMORROW Oct. 14th **TUESDAY**

10:30 a.m.—2 and 7:30 p.m.

Dealers—Speculators—Public—Come

Thomas B. Clark, Auctioneer

DE LUXE FURNITURE AUCTION

10 A.M.—TODAY, Oct. 13th—10 A.M.
717 West 23rd Street

(Figueroa St. to 23rd St. 1 Block West)

We have been commissioned by Mr. and Mrs. M. P. Bremer to dispose of the exceptionally attractive FURNITURE AND FURNISHINGS of their beautifully appointed home at the above address. Our clients are leaving Los Angeles. Their furnishings have had less than 6 months' use and are in perfect condition.

They consist in part of a beautiful 3 place Overstuffed Living Room set upholstered in blue and taupe cut velvet; Brown Mahogany End Table; beautiful Mahogany Floor Lamp with an exceptionally beautiful black and red George's Shade with 5' gilt fringe; Polychrome Standard Bridge Lamp; Genuine Teakwood, mahogany of great heavy Mah. JUNG set comprising beautiful stand and game case with excellent set of tile, racks, etc., this set purchased from Ventines at a cost of \$175; Magnificent 3 panel Marble Mirror in Polychrome Frame; 2 Electric 3-light Taperware; Gilded Drawers and Net Curtains; 3 beautiful matched SEAMLESS AXMINSTER RUGS 6.3x10.6; Handsome Italian Renaissance Dining Set comprising Elegant Table with dainty chairs of blue genuine leather seats; Dropleaf Mahogany Tea Wagon; Beautiful Silver-plated Frame Console Mirror; 7 place Sheffield Type Fruit Set; complete set of Rogers table silver; 16 place decorated Tea Set; Set of dinner dishes, service for 8 persons; glassware; bric-a-brac; Hand decorated Breakfast Set; 7 piece French Gray, hand decorated Bed-room set comprising dainty bed-room bed, Cell Spring, Silk Floss Mattress, triple Mirror, Dressing Table, Dresser and Chair; Loom and Bedding; Radiant Gas Heater; HOOVER ELECTRIC VACUUM CLEANER (like new); Crockett White Enamel Sideboard Gas Range; 3 door Sanitary Oak Refrigerator, 75 pounds ice capacity; 38 jars of Preserves and Jellies, Kitchen Utensils and many other items of equal interest. DON'T MISS THIS BEAUTIFUL SALE. BE ON HAND PROMPTLY AT THE BEGINNING, 10 A.M. THIS MORNING.

KEMP AND BALL AUCTIONS

162 & 164 W. Pico St. CHAS. A. KEMP, Auctioneer. ATLANTIC 9640 9611

"FOR SATISFACTORY SERVICE AND BEST RESULTS"

EXQUISITE FURNITURE AND HOUSE FURNISHINGS

INSPECTION
Salesrooms Open for
Inspection Today,
9 A.M. to 5 P.M.

AUCTION!

Morning Sale Begins
10 A.M.
Evening Sale Begins
7 P.M.
Arrange to Attend Both!

Including the Entire Furnishings of the Palatial Franklin Circle Home of

Sir I. de Rothschild

Who is returning to London

The Entire Furnishings Removed from the Talmadge Apartments (Wilshire & Berendo St.) of

Mrs. Ida Waxenberg

Who is returning to New York for Permanent Residence

Also the Furnishings of a Beverly Hill's Home and Two Wilshire Mansions.

All to be Offered in a One Day's Stupendous Selling Event

10 a.m. and 7 p.m., Morning and Evening, Tomorrow, Oct. 14th

At Our Modern
Salesrooms

162 and 164 W. Pico Street (At Hill St.)

These luxurious furnishings have been removed to our Salesrooms for better and more adequate display purposes. Our clients may depend upon this being a Sale of Splendor and of typical Kemp and Ball Genuineness. We do not believe a more beautiful Auction was ever offered the Los Angeles Public.

GENUINE PERIOD AND PRESENT DAY LIVING ROOM, DINING ROOM AND BOUDOIR FURNITURE, PAINTINGS, ENGRAVINGS, OBJECTS OF ART, BRONZES, MARBLES, Sterling Silver, Bric-a-Brac, Minton and Limoges Dinner Services, Beautiful Linens, Hangings, Domestic, Imported, Chinese and Persian Carpets, Rugs and Runners from and for Homes Beautiful. Permit nothing to prevent your attendance at both morning and evening sales. Remember the date, TOMORROW, Tuesday, October 14th. Salesrooms open for inspection Today, 9 A.M. to 5 P.M.

See Detailed Description of the magnificent offerings in yesterday's Times

Friends Gather for Unveiling of Portrait

Alice Hicks Burr
Los Angeles Times (1923-1995); Jan 13, 1942; ProQuest Historical Newspapers: Los Angeles Times
pg. A5

Friends Gather for Unveiling of Portrait

By Alice Hicks Burr



There was more than the excitement of a party when 50 friends of Mr. and Mrs. Morgan Adams bundled themselves into their best furs and overcoats and hurried to that couple's home in the Talmadge Apartments one late afternoon last week.

After greeting the hosts and guest of honor, Stiles Dickenson, each guest drifted with interest into the drawing room. There, hung on the French blue walls of that newly decorated salon, highlighted by reflections from soft pink-shaded lamps, was the portrait of Mrs. Adams, painted by Mr. Dickenson.

Instead of the usual manner of portraiture, this likeness was done in gouache, its ashes of roses background softly accentuating the severity of her black velvet dress.

Likeness Perfect

Not even the most critical could say the expression of her blue eyes or the set of her mouth was not a perfect likeness to the subject, while the position of her hands and the unlike suggestion of a veil, balanced the Medicean lines of her dress in a stroke of artistry.

Among those seen at this unveiling to which only old friends of this couple had been invited were the Ben R. Meyerses and the Lawrence Barkers. Mrs. Barker wore a smart black gown with blue cuffing her sleeves and following the

neckline. The Henry McKees, as usual surrounded by people, were present, as were the John Chapmans and Mrs. Benton Van Nuys. Mrs. Van Nuys' dark hair was crowned with a midwinter millinery dream of variegated flowers, bouquet style.

Dining Scene

In the dining room, circulating around the buffet table were the Robert Bundys, Leland Whittlers, Lionel Ogdens and William K. Youngs. Pasadena representatives included the Donald O'Melvenys and Robert Matthews, while from Azusa, had come Mrs. Sayre Macnell.

Jacqueline (Mrs. William) Sesnon ran off with top honors for her chapeau decor, which had once been the pride and glory of an ostrich, but had now become part of a glorious headpiece for Jackie.

Also present was Mrs. Dorothy Wellborn Howard, who with the hostess is now working six-hour shifts, three times a week on an interceptor board.

BUDGET SHOWS SCHOOL GAIN

Increase in City Attendance is Revealed as More Than One-Fifth; 138,000 Pupils Provided For

School attendance in the city of Los Angeles has increased more than 20 per cent during the past twelve months, it is revealed in the 1924 city school budget, which was approved yesterday by the County Board of Supervisors.

Provision is made in the estimates for an elementary school attendance during the coming school year of 109,000, an increase of 19,365 over that of the last year, or 21 per cent. High school attendance is expected to be 29,000, an increase of 4746, or 19.5 per cent.

APPROPRIATION INCREASE

Appropriations for maintenance and operation alone total \$20,308,007. This is greater than the total for the same items last year by \$3,870,382, a percentage increase of 23.6. Not only more, but better educational facilities are planned for the coming year it is indicated by the fact that the proportional increase in allowance is even higher than the estimated in-

crease in attendance.

The assessed valuation of the city school district is now estimated at more than \$1,250,000,000, the exact figure being \$1,252,831,780, as compared with \$570,520,985 five years ago. The increase in assessment during the last year is estimated at \$130,000,000, or 16.7 per cent. The total school tax rate for the district this year is estimated at 1.75½ as compared with 1.63 last year.

The largest single item in the budget is for teaching salaries, for which purpose \$17,486,466 is set up. Revenue is expected to be derived as follows: From the State, \$3,685,170; from the county, \$6,065,980, and from the district tax, \$10,556,857.

The highest salary allowance is \$10,000 for the superintendent. The next highest is \$8000 for the business manager.

OIL PROSECUTOR HERE

Special Counsel Arrives to Aid in Federal Fraud Cases

David H. Cannon, special assistant to the United States Attorney-General, arrived yesterday to assist Asst. U. S. Atty.-Gen. Cahill in the prosecution of oil fraud cases in the local Federal courts. Mr. Cannon, who is a nephew of former United States Senator Cannon of Utah, lately was associated with Federal authorities in Houston, Tex., in trial of oil cases.

Mr. Cannon is accompanied by his wife and three children.

NORMA TALMADGE'S APARTMENTS OPENED

The new Talmadge apartments at Wilshire and Berendo boulevards were opened formally yesterday with a lawn fete and reception. Guests were present from San Francisco, Pasadena, San Diego and Santa Barbara. Owing to the absence of Norma Talmadge, the owner, who has gone to San Francisco as the guest of that city, Mrs. Vernon C. Herron was hostess, aided by owners and lessees of apartments. Among the guests were Mr. and Mrs. Edward Lawrence Doheny, Mrs. Charles E. Anthony, Earle C. Anthony, Mr. and Mrs. Rufus Bernhard Von Klein Smid and Miss Von Klein Smid. Mr. and Mrs. Richmond Pearson Hobson, F. F. Allen, Lou Anger, Mrs. Lucy L. Byrne, A. C. Blumenthal, F. W. Braun, L. D. Barrere, H. E. Crawford, Charles Canfield, T. C. Freud, W. A. Felton, J. W. Forderer, Mrs. Mabel Graham, W. E. Dunn, Allan Harris, Guy K. Harrison, Ralph Huesman, Chester Hitchings, A. C. Robbins, F. L. Riggs, A. D. Saenger, Dr. H. B. Tebbetts, T. H. Veingarten, George Waxenbergs, M. L. Woolner, Mrs. John Blystone, Mrs. Al Kauffman, Mrs. Abram Lehr, Mrs. Sam Behrendt, Mrs. Charles Lewin, Dr. and Mrs. Morris Kahn, Mrs. Maurice Kelley, Mrs. Martha Keaton, Mr. and Mrs. John Newton Russell, Mrs. Sloan Orcutt, Mr. and Mrs. Kenneth Preuss, Mr. and Mrs. William Henry Anderson, Mrs. Charlotte K. Satterlee, Mrs. William Irving Holiingsworth and many others.

TRAINING CAMP WILL OPEN AT ROSS FIELD

MILITARY WORK TO BE GIVEN UNDER FLEXIBLE RULES FOR FOUR WEEKS

A summer military training camp for all branches of the Army and for business men and others who have had no military training will open next Monday at Ross Field, Arcadia. The camp will remain open for four weeks, but will be conducted on flexible lines so that those enrolled can leave the camp before it closes if they so desire.

Practical field work will constitute the principal feature of the camp, it was stated. This will include physical training, firing practice with pistols and shot guns and maneuvering. The camp will be self-supporting in part. Those enrolled will pay \$1.50 a day for their meals and will also bring their own bedding. Army cots and mattresses will be provided.

MRS. WHITAKER RITES

Pioneer Woman Laid to Rest in Forest Lawn Cemetery

Funeral services for Mrs. Abraham Whitaker, 76 years of age, a resident of this city for the past thirty-seven years, were conducted Wednesday from the Little Church of the Flowers. Interment was in Forest Lawn Cemetery.

Mrs. Whitaker was widely known in Southern California as a philanthropic worker. She was a member of the East Gate Chapter of the Eastern Star and also of the Asbury Methodist Church. She died Monday at her home at 233 South Griffin avenue.

Mrs. Whitaker leaves a husband and five children, Mrs. William Shaw, Forrest M. Mewie, G. Guy and Otto C. Whitaker, all of this city.

ILLINOISANS TO PICNIC

Former residents of Jacksonville and Morgan county, Illinois, will have a picnic tomorrow at Westlake Park, Seventh-street side. The picnic will be from 3 to 6 p.m.

GEBAUER CONTINUANCE

Charges against Former Manager of Home up August 15

Charges of battery and of breach of the peace against Mrs. Ida M. Gebauer, former manager of a home for the aged on Elm street, were adjourned yesterday to August 15 by Police Judge Frederickson. Dr. F. W. Steddom made an affidavit that Mrs. Gebauer is sick in bed and unable to appear in court.

Joseph Schenck, Film Magnate, Dies at 83: Picture Pioneer Was Former ...
Los Angeles Times (1923-1993); Oct 23, 1961; ProQuest Historical Newspapers: Los Angeles Times
pg. 1

Joseph Schenck, Film Magnate, Dies at 83

Picture Pioneer Was Former United Artists President, Helped Found 20th Century-Fox

Joseph M. Schenck, 83, one of the giants of the motion picture industry, died Sunday.

Death came to the millionaire entertainment pioneer at 1:30 p.m. in his home at 701 N Sierra Drive, Beverly Hills, where he lived alone except for his household staff.

The Russian-born emigrant boy who rose from a \$4.50 a week New York factory worker to one of the most powerful figures in the motion picture business had been seriously ill for six years.

In Seclusion

A friend said death was due to the complications of old age. He had been in seclusion for three years and his condition was reported as critical on several occasions.

A former president and chairman of the board of United Artists and one of the founders of 20th Century-Fox, he held no offices at the time of his death other than the presidency of Joseph M. Schenck Enterprises, an organization engaged in various phases of picture production and theater real estate developments.

Funeral arrangements will be handled by Groman Mortuary.

Born in Russia

Born in Russia on Christmas Day, 1878, Mr. Schenck came to this country 10 years later, going to work in a New York factory for \$4.50 a week and attending school at night.

His first business success was in pharmacy. He became a druggist, bought a New York drug store for \$600 and sold it three months later



Joseph Schenck

for \$3,500 — all before he was 20.

With his \$3,500 he "retired" and went to Europe, but soon returned to enter his first phase of show business — the development of an amusement park in Ft. George, N.Y.

With this a success, he and his brother, Nicholas, bought the multi-million dollar Palisades Park in Fort Lee, N.J. From there his interest turned to vaudeville and then to motion pictures.

He teamed with Marcus Loew, became one of the

Please Turn to Pg. 30, Col. 1

with this a scandal, and his brother, Nicholas, bought the multi-million dollar Palisades Park in Fort Lee, N.J. From there his interest turned to vaudeville and then to motion pictures.

He teamed with Marcus Loew, became one of the chief figures in Loew's enterprises and began his movie career.

Among the early-day stars he discovered or developed in movies were Buster Keaton, Fatty Arbuckle, John Barrymore, Corinne Griffith and Constance and Norma Talmadge. He married the latter in 1916.

As early as 1924, Mr. Schenck cried out for motion picture originality, rapping those of his contemporaries who only copied successful pictures and who turned out cycles of imitations. The striving for originality remained with him throughout his movie career.

In 1925, as business manager of United Artists, which he helped to form, he promoted the comeback of silent-day cowboy star William S. Hart.

His big pictures released by United Artists that year included "Don Quixote," starring Douglas Fairbanks; "Little Annie Rooney," with Mary Pickford; "The Gold Rush," the Charles Chaplin film still considered a comedy classic, and "The Untamed," starring Rudolph Valentino.

New Company

In 1933 Mr. Schenck and Darryl F. Zanuck formed a new production company called 20th Century, which soon merged with Fox pictures to become 20th Century-Fox.

That same year he negotiated a deal with British film makers to import pictures tailor-made for American audiences, and the way was opened for such stars as Charles Laughton and Merle Oberon to become favorites in this country.

Norma Talmadge divorced Mr. Schenck in Juarez, Mex., on April 14, 1934, and soon after married actor George Jessel. Although he was later linked romantically with Merle Oberon and Australian actress Mary Maguire, Mr. Schenck never remarried.

Fought Tax Bill

Mr. Schenck led a fight against a depression-inspired California proposal to place a 35% income tax on state industries, threatening to move his huge film holdings to Florida. The bill was never passed, and Hollywood remained the center of the movie industry.

An early advocate of the "star system," Mr. Schenck was instrumental in settling disputes between the studios and Screen Actors Guild in 1937 in which a walkout by 99% of Hollywood's actors was narrowly averted.

But his real labor troubles began in 1938 and culminated in personal tragedy.

Under Indictment

An investigation of a charge that he gave a \$100,000 bribe to Willie Biess of

on sentence was suspended May 1, 1942. He was allowed to plead guilty to one count of perjury, served four months and five days at the Federal Correctional Institution at Danbury, Ct. and was paroled in 1942.

Loaned Mansion

In spite of his difficulties with the government, he bore his adopted country no ill will. While still in jail he lent his Palm Springs mansion to the USO as a recreation center for desert troops.

He had resigned as 20th Century-Fox chairman upon his income tax conviction but in 1943, his 30th year in show business, he returned to the studio as executive production chief. He held that post until 1953 when he resigned to manage United Artists' huge theater chain.

In 1953, then 75, he became chairman of Magna Theater Corp., owners of Todd-AO, the late Mike Todd's wide-screen process in which such films as "Around the World in Eighty Days," "War and Peace" and "South Pacific" were developed.

Civic Leader

Throughout his lifetime, even when beset by business and personal difficulties, he was a Southland civic leader, serving as California chairman of the National Foundation for Infantile Paralysis and active in the United Jewish Welfare Fund. He was state highway commissioner during the term of Gov. Olson.

His sidelines, which along with his movie interests helped make him one of the wealthiest men in Hollywood, included, at various times, holdings in Southern California and Arizona real estate, the Agua Caliente and Del Mar race tracks, casino operations in Baja California, control of the Federal Trust & Savings Bank in Hollywood and a directorship in the Bank of America.

Aided Relief Fund

He was one of the founders with Mary Pickford of the Motion Picture Relief Fund and the Motion Picture Academy of Arts and Sciences and was a leader in numerous philanthropic as well as civic activities.

He leaves two brothers, Nicholas of New York City and George Schenck of Beverly Hills; two sisters, Mrs. Sarah Berger of Beverly Hills and Mrs. Annie Naffack of New York City.

Los Angeles Times (1923-1995); May 23, 1990; ProQuest Historical Newspapers: Los Angeles Times pg. VYB2

By Steve Harvey

"The Great Los Angeles Earthquake."



Speaking of problems . . .
In case you were wondering, 'the
dog-eared butterfly'—not the Modigliani—
is California's official insect.

Sixty-seven years ago, producer Joe Schenck built a hotel on Wiltshire Boulevard, naming it after his actress wife. The Talmadge Hotel is now the Talmadge Apartments. But one thing hasn't changed. A painting of silent-screen star Norma Talmadge still hangs above the reception desk.



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Connor, Carrie
Barnes, Roselle
mpbell, Marion
ke, Juanita Hill,
Chester Walker,
Saylor, Rex Mc-
Galtner Liltrail,
Robert Wilson,
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Joseph Fleming,
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Mrs. Fleming
ss Margaret L.
t Mr. and Mrs.
of Taft avenue,
oward Carnahan

was matron of honor at the cere-
mony and Miss Maurine Gruwell,
maid of honor. John Stuart Frazer
served as best man and Carl E.
Tegner and Robert B. Skelly ush-
ered. Mrs. Fleming was graduated
from University of Nebraska and
is a member of Gamma Phi Beta
Sorority while Mr. Fleming received
his schooling in East Pittsburgh, Pa.

HOUSEHOLD SUGGESTIONS

The Right Sort of View

Place the dresser in the bedroom
of the sick person so he or she can-
not see the bed reflected in the
mirror. Turn the glass so a bit of
street or green can be seen, if pos-
sible, but do not let the patient see
herself if it can be avoided.

In the Small Bathroom

A three-cornered clothes hamper,
painted a pastel shade or white, is
an excellent solution for the small
bathroom. It will fit in a minimum
of space and yet hold a great deal.

Out of Sight

A good place for the card table is
to stand it behind the upright piano
when not in use. It is out of sight
and yet handy when wanted.

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\$135 up, 2 Dr., Vu. Pool. Patio. Air. Shag. 3125 N. Carlisle St. 225-9329
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 nenstrite Building, 811 W
 (2,614).
 onal Oil Building, 609 S
 (1,034).
 is Building, 620 W 6th
).
 kman Building, 520 W
 (5,256).
 rniture Manufacturers
 533 S Los Angeles St.,
 Co., 801 S Broadway.
).
 er Building, 728 S Hill
 (3).
 ern Columbia Building,
 Broadway. (17,595).
 lam Garland Building,
 9th St. (620)
 kingham and Hechlsolnt
 Co., 819 S Los Angeles St.
 omas Building, 120 E 8th
).

way (2,319).
 Building, 820 S. Broadway
 (104).
 Hotel Cecil, 640 S Main St.
 (1,467).
 Friday Morning Club, 940 Fi-
 gueroa St. (103).
 Standard Oil Building, 605 W
 Olympic Blvd. (1,032).
 Petroleum Building, 714
 Olympic Blvd. (1,074).
 Gerry Building, 910 S Los An-
 geles St. (172).

Commodore Hotel, 1203 W 7th
 St. (79).
 Central Receiving Hospital,
 500 Loma Dr. (100).
 Kolping House, 1225 S Union
 (93).

WILSHIRE-WESTLAKE AREA

Montclare Apartments, 2007
 W 3rd St. (79).
 Western South Life Insur-
 ance, 2600 Wilshire Blvd. (1,820)

3160 Geneva. (270).
WILSHIRE DISTRICT
 Marqu'e Apartments,
 Gramercy Pl. (103).
 Wilshire Professional Bldg,
 3875 Wilshire. (259).
 Southern Federal Sav-
 3933 Wilshire. (186).
 United Insurance Co. of
 erica, 4055 Wilshire. (259).
 Tidewater Oil Building,
 Wilshire. (3,300).

PEG O' LOS ANGELES

Los Angeles Times (1923-1995); Feb 28, 1954; ProQuest Historical Newspapers: Los Angeles Times
pg. C11



For really gracious living, combining charming surroundings, convenience and a central location, the Talmadge Apartments, 3278 Wilshire Boulevard, provide distinctive homes for the discriminating. There are three and four-bedroom apartments, either completely furnished, or unfurnished with carpets and draperies. Daily maid service, twenty-four hour switchboard, and garages. For information, call DU-3-3161.

Mr. Steven, well known hair stylist, is now a member of the skilled staff at Elizabeth Johnson's Beauty Salon, 2972 Wilshire Blvd.. The famous Lamp Cut, which is so successful with naturally curly hair, is featured at this salon. With this method, the wave is actually cut in! For appointment call DU-7-2508.

Monday night is "business night for business people" at Hazel Zimmerman's. If you are busy all day, you can take your investment problems or questions to Hazel Zimmerman from 6 to 8:30, without charge! 632 S. Westmoreland, phone DU-5-2331 and DU-5-2332. Request your free copy of "In My Opinion," her market news letter.

See the beautiful line of sparkling pins, buttons, buckles, shown at the Jewel Box, 706 1/2 South Hill St. They also have exquisite costume jewelry!

Have your figure analyzed by a highly trained Love's Brassiere Expert, who is fully qualified to recommend the custom-fitted Love's that's best for you. No charge for this service which is available at both Love's Shops where these famed bras are sold in a range of 18 models and 500 sizes, \$5-\$12.50. Pasadena, 388 E. Colorado; Santa Monica, 308 Wilshire Boulevard.

For fine handbag repairing, see Parisian Handbags in the Broadway-Spring Arcade Bldg., 542 S. Broadway, street floor. Expert work, low prices. Small repairs while you wait. All work guaranteed. Phone MA-6-0985.

Those annoying skin blemishes (acne, pock-marks, etc.) can be removed by Miss Hale, specialist in face rejuvenation. She can also make you look 10 to 15 years younger in just two weeks! Phone DU-4-7039.

The Royal Room at Ciro's is a delightful place for group luncheons. There are facilities for fashion shows and similar affairs, with luncheons starting as low as \$2.50. For information and reservations call Dolores Miller at HO-2-7211. Ask her about free favors, too!

Until you have learned about High Fidelity you cannot realize how life-like the music from radio and records can sound! Hundreds of enthusiastic music lovers who attended the High Fidelity Exhibit at the Penny-Owsley Music Store recently were amazed at the difference in familiar musical selections when heard through this newest medium. Visit the Penny-Owsley store at 3330 Wilshire Boulevard and let them demonstrate the amplifiers, tuners, record changers, speakers, etc. There is absolutely no obligation, and you will realize how really beautiful your favorite music is. "Just like hearing it in the concert hall!" is the opinion of all. Penny-Owsley's is open Thursday evenings until 9. For more information phone DU-7-7201.

The famous Rogers 1847 silverware, in discontinued patterns, is now available on special order from Vroman's Silver Shop, 2351 Huntington Drive, San Marino, Calif. The following patterns, open stock or in sets, may be ordered: Lovelace, Sylvia, Marquise, Her Majesty, Silhouette, Legacy, Argosy, Ancestral, Anniversary and Ambassador. You may write for folder and information or call, Los Angeles phone RY-1-6701.

Dinners are served at The Den in Pasadena from 4 to 11 p.m. You will be delighted with the really delicious food, served in an atmosphere of restful hospitality! The Old English dining room is open from 3 p.m. to 2 a.m. for cocktails. Plan to go there soon. 670 N. Lake St. SY-3-0084.

That old diamond jewelry that you never wear, can be disposed of to advantage! Take it to M. Weinstein, one of the West's leading diamond brokers, who has been in business in Los Angeles for over 10 years—you will receive the highest possible cash price. Suite 719 Roosevelt Bldg., 7th at Flower. Phone TR-0696.

These spring days will see gay groups enjoying luncheon in the beautiful Garden Room at The Town House, with many others in the Patio, where flowers and greenery form a lovely background. The location of The Town House, out on Wilshire Boulevard, makes it a favored place for luncheon in town! Ph. DU-2-7171 for reservations.

Knitters! Save on your spring wardrobe. Dress yarn close-out at 45c oz. . . no-dye lot sock yarn, 45c oz. Other specials at low cost. Re-dye your knit garments now! Special, \$7.50 a dress. Knitting Clinic, Lilyan Zolan, 706 S. La Brea. WA-2345. Parking.

Superfluous hair expertly and permanently removed by Mabel Brentwood (Smith) electrologist, 649 South Olive St., Phone VA-5095. Booklet mailed on request!

Beautiful hair pieces, specially priced, are offered at the May Company Beauty Salons, Downtown and Wilshire. Lovely chignons, are priced from \$22.50 and up, with switches, braids and cluster curls from \$25 and up. These are all of the finest quality real hair! Why not supplement your own locks with a perfectly matched hair piece? Cleaning and dressing hair pieces is skillfully done at the May Company. Downtown salon, phone TU-6211; Wilshire salon, phone WE-6-4211.

If your hair is long, fine or without "body," the choice of a permanent wave is of great importance. Undoubtedly the wave for this type of hair is the Spiral as given at the Irene Johnston Beauty Salon, where it has been so successfully featured. All types of permanent waving are given at Irene Johnston's Salon, one of the oldest and finest in Los Angeles. "No hair is too long or too short to wave," says Miss Johnston, who personally directs all work. A complete beauty service, hair tinting, bleaching and cutting. Sensible prices. 811 W. 7th St., 2nd floor, 1/2 block from Statler Hotel. TU-3746.

You can have that old, lumpy mattress renovated, actually made like new, at the Beauty Sleep Mattress Co., 7027 S. Western Ave. Their work is excellent, prices reasonable! Mattresses and box springs made to order. Phone PL-1-1131.

Skylarking

With JAMES COPP

JUMPING JACKS: And here's what made Gladys Medbury give the Lawrence Blocks (whose President Cleveland suite is next to the Trumans) a pair of pigeons labeled Bess and Harry as a going-away gift. The Blocks had remarked they were hoping to find two "pigeons" to play bridge with on the voyage . . . Come to think of it, at the Wine and Food dinner Truman told your reporter he doesn't play bridge . . .

DROPPING INTO town from guest-conducting activities in Houston, N'Orleans Symphony Conductor Alexander Hilsberg and his wife are houseguesting at the Brentwood home of his brother's family, the Ignace Hilsbergs . . . and by tomorrow, when they fly to Seattle, will have run the party gamut . . . Tonight in Brentwood the William B. Bohns host for just-wed Col. Paul Potter and Mrs. Potter (she was widow of the late Dr. Dudley Fulton). Among guests will be Mrs. Potter's daughters Mmes. John Crutcher and Harold Etter (formerly Dorothy Fulton of L.A. and down from Burlingame for the party) . . .

THAT LUSTY horseback-riding-dining group, the Saddle and Sirlain Club, met for Old Timers dinner during the week . . . the David Rosses and the Henry Oppenheims dined at House of Murphy . . . Jetta and Harold Grieve at Hickory House . . . Which has little to do with the report that in a tree outside the Cafe Gala bar dwells a tiny bird that sings so sweetly when Bobby Short is singing . . . but shuts up quick when he launches into "Pig Foot."

DROP BY THE B'Wlshire Brazilian Room tonight if you want to catch the opening of Felix and his Martiniques, plus Sue Stanley . . . Irene McGrevey leads you to your Sunday night table at the Interlude, as downstairs in the Crescendo (every night) Singer Beverly Hudson twirls about the dance floor in her green tulle. Beverly will be followed Wednesday by Singer John Arcesi (known since the Las Vegas

incident, as the Svengali of Song) . . . When Don Novis announced at Charley Foy's he was going to dedicate a song to Louise Harbaugh on her 78th birthday, excited Louise yelled, "No—88th!" . . .

NEW OWNER Bert Fisher says he's going to make the Talmadge Apartments "the swankiest spot in town" . . . bringing wistfully to mind the days of Norma Talmadge . . . and President Joe Massaglia has appointed Joe Grey manager of the Miramar Hotel. Grey (who held the same job in prewar days) is president of the S'Cal Hotel Association . . .

BEACH CLUB CANDID SHOT: Four teen-aged boys walking single file across the club roof as from the beach horrified Nathaniel Fitts shouted, "Come on down off that roof, boys!" and (two feet away) young Robert Sides Jr. yelled, "Don't pay any attention — stay up there!" . . .

THE CARL S. KEGLEYS' Josephine came down from Stanford for today's Donald Knapp-Carlita Ackerman wedding . . . Dress Designer Molly Parnis (who designs for Mamie you-know-which) and husband Leon Livingston have been P'Springs houseguests of the Mervyn Le Roys . . . and Lady Dorothy Ross (whose home is Balmagown Castle in Scotland), has been at Howard Manor . . . As for Rosses, wonder the name of the girl who gave Dode Ross that beautiful new cardigan sweater? . . . But have you seen the new banquet room at the Sportsmen's Lodge? (Plate glass walls keep a bunch of ducks from swimming right into your soup).

Leshins Entertain

Mr. and Mrs. Edward Leshin of Beverly Hills entertained Mr. and Mrs. William Periberg at the Famous Restaurant on La Cienega Blvd.

The Stars Are Practical.

Of Investments Made by Nation's Populace, None Are Stranger, or More Diversified, Than Those in Which the Cinema Players Are Interested — Every Conceivable Form of Enterprise Included in Their Business of Money-Making Off the Screen.

By MYRTLE GEBHART

WHAT do the movie players do with their money? They invest it in enterprises as varied as the human mind can conceive, ranging from laundries to mines, from ranches to clothing stores.

When you have a henna pack and a marcel in one Hollywood beauty parlor, you enrich a certain male player by \$5; the bottle which contains your medicine or hair tonic or perfume may come from De Mille's factory!

You wouldn't think that Jack Gilbert would be a financial power behind a big Los Angeles music store, would you? Or that he would sagaciously salt away a good part of his earnings in government bonds? Somehow, one fancies Jack in a less prosaic environment. And who would dream that little blue-eyed Vera Reynolds has money in a printing proposition?

A far cry, their investments, from the world of unreality in which they work. But the gold bricks that they buy are seldom hollow.

There's an orange-juice stand near the corner of Fourth and Broadway, Los Angeles. It does a good business. And sometimes the tired women shoppers and the pert flappers are served by a smiling boy whom they may or may not recognize as Robert Gordon, who used to play juveniles, and still does occasionally, in the movies.

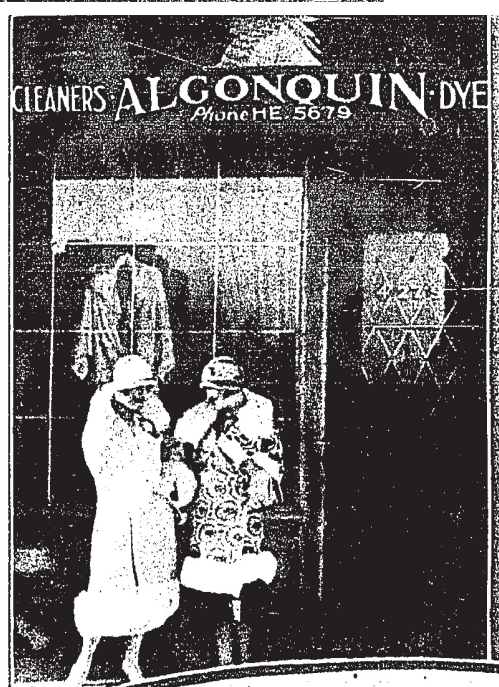
"I always wanted to change money," Robert explains his business career "I liked the feel of it in my hands. So



Norma Talmadge is the owner of the Talmadge Apartments, in the fashionable Wilshire Boulevard district. Below, Pauline Caron and Mildred Davis Lloyd, in front of the cleaning and dyeing shop Pauline recently acquired.



This glimpse at the bottom is the general store George K. Arthur owns in conjunction with Alfred Reeves, Charles Chaplin's general manager. Reeves left, Arthur right. Right, Ruth Roland and one of her new really developments.



a premium was demanded because of the risk she took in performing hazardous stunts. And secondly, as she says with a smile, "I'll save my money, anyhow."

Mary and Doug

Overseeing every investment made by Mary Pickford is her mother, whose canny brain has multiplied Mary's picture earnings into a sizeable fortune, mostly in bonds and mortgages. Safety first is Mrs. Pickford's motto, her aim being to secure Mary's capital in conservative securities at small interest rather than to chance a big gain with a risk of loss.

Mary's first investment in the not-so-distant yesterdays—and what a proud little golden-haired girl she must have been that day!—was a \$1000 New York City bond, which, by the way, the astute Mrs. Pickford soon sold for certain Los Angeles municipal securities which she found to be tax-exempt. Mary has approximately \$500,000 in government bonds.

Douglas Fairbanks is rated financially at less than his wife, as more capital is kept tied up, usually, in his new productions. Pickfair, I understand, is Doug's, while they own their studio jointly.

Ruth Roland, Realtor

Need one repeat that Ruth Roland is the wealthiest movie star? For years her income from her Pathe serials, including salary and royalties, ranged from \$2500 to \$10,000 a week. This, constantly turned over, particularly in shrewd realty buys, multiplied until now her fortune is estimated at between \$3,000,000 and \$8,000,000.

Ruth isn't telling just how much she is worth. She could not say accurately, owing to the fluctuation in realty values and the boom in certain sections of Los Angeles where she owns about everything but the air. When Ruth takes you a-touring her property, she drives with one hand and with the index finger of the other constantly riveted as indicator, she repeats her formula, "This is mine, this is mine, this is mine."

Ruth bought her first lot, priced at \$750, on the installment plan of \$30 down and \$10 a month. Her second venture was a bungalow, in which she lived for a time and which later she sold at a profit of \$4000, graduating in time into the handling of big subdivisions and apartments. In her early picture days a good part of her earnings



when I'd saved up a bit, I opened this place, and I'll say I'm doing well."

When some one scoffed that success could not be possible when a commodity is sold for a nickel, Robert grinned and retorted, "Sure, there's money dealing in nickels—look how well Mr. Woolworth did."

Stars Carry Life Insurance

Practically all of the players carry life insurance, many regarding an endowment policy as one of the best means of saving money. One manages to pay the premium, regardless of one's expense, whereas otherwise one's par-

bought up automobile paper. She drove a plebeian model car—and held mortgages on half the expensive motors in town.

Now she talks in terms of millions—but keeps a weather eye cocked on the dollars.

The Schenck Fortune

The Talmadge girls are moneyed plutocrats, owing to the business sagacity of Joseph Schenck. The Schenck fortune hovers around the dizzy figure of \$30,000,000. (I hope the printer doesn't leave off any zeros—but then what is a zero more or less when you get up into that rarified air?) Heading

STARS AND THEIR MONEY

(Continued from Seventh Page)

fier occasionally in more hazardous things, for one can't leave one's money lying around—one just has to do something with the darn stuff. She backed the manufacture of the Jackie Coogan Kiddie Kars, and reaped a nice harvest by financing the Music-Box Revue a few seasons ago.

Louise Lets Her Money Work

"Money," says Louise Fazenda, "is a slave. Its owner should keep it working all the time. Money owes a lot to the person who earned it.

"I stick to a middle path, between wildcatting and Bank of England interest," with which I have no patience. Money shouldn't be trusted out by itself, where it may get lost, or into bad company; neither should it dawdle along. I have set a definite income based on deductions and experience for a certain amount of money to earn and I make it do that. I lost once or a gamble—never again! When in doubt I trundle down to my banker and let him do the mental exercise."

Conservatives All

Irene Rich is a conservative, voting for government bonds and income property that is sure and unvariable. She budgets her income, saving and investing three-fourths of it.

Harold Lloyd is becoming a very rich young man. Dollars are rolling into his treasury, literally, as he favors railroad bonds second to real estate. He made a mint out of a big realty tract which was subdivided a few years ago. Also, Harold is inclined toward marked economy, aside from providing his wife with luxuries and doing much good for those in need; in business he has the reputation of not letting many nickels escape him, unless they go out and scout around and bring home a lot of other little nickels to play in his bank.

Charlie Chaplin might not be so glum if he would take an hour off from his absorption in studying this funny thing called life, and its problems of human nature, to look over his investments. For he holds several hundred thousand dollars' worth of securities, his studio which is valued at \$250,000, and his home on a hill all his own.

When You Need a Lift: Automation Has Almost Made Elevator Operators a Thing of the Past

PETER BENNETT SPECIAL TO THE TIMES

Los Angeles Times (1923-1995); Jul 30, 1991; ProQuest Historical Newspapers: Los Angeles Times

pg. E1



IRIS SCHNEIDER / Los Angeles Times

At I. Magnin Wilshire, longtime elevator operator George Blackmon is known for his experience, elegance and Southern elocution.

When You Need a Lift

Automation Has Almost Made Elevator Operators a Thing of the Past

By PETER BENNETT
SPECIAL TO THE TIMES

Lost the back to your earring? In search of a pay phone? Can't locate your dermatologist? Want to know where Zsa Zsa buys her hats? Or just need a lift out of the doldrums?

Try your friendly elevator operator.

Who, after all, is better suited to talk about life's ups and downs—and a lot more?

"[The] elevator man knows everything because everybody talks to him," says Lamar Walls, 55, a swing-shift operator in Pasadena's seven-story Citizens Bank Building. "People get on the elevator and tell you they had a fight with their husband. . . . They got to have somebody to talk to, and most folk don't have nobody to talk to, so they just use the elevator man."

A good elevator operator, Walls will tell you, serves as part building manager, receptionist, security guard, tour guide and 10-second psychologist.

"I know the building. I know the people," he says proudly.

Walls is one of Southern California's few remaining elevator operators, a group on



At the Oviatt Building, Mildred Turner still delivers personal service. She'll retire in November after 40 years.

the verge of extinction because of the twin towers of cost containment and modernization.

"Elevators with porters are a nice romantic touch, but it's only true for those buildings that can afford to have an operator—and have one for 24 hours a day," says Anne Millbrooke, the archivist for Otis Elevator Co. in Farmington, Conn.

"I do happen to like being served by living people," Millbrooke adds, "but for me, getting in an elevator is transportation.

I want to get somewhere."

Elevator operators are a resilient, as well as romantic bunch, fending off the march toward mechanization and automation with their attention to detail and personal service. Although many building owners talk of elevator conversions to save labor costs, attendants are winning over converts to their old-style, hand-operated equipment with each new lift.

Connie Hall, a spry, spunky grandmother with silver-streaked hair, has been riding the vertical rails at the San Bernardino County Court House since 1985. She operates two Otis cabs—elevatorspeak for elevators—built in 1922.

Unlike state-of-the-art Otis elevators in the First Interstate and Sanwa banks in downtown Los Angeles—sleek, sterile, supersonic transports traveling at 1,400 feet a minute—Hall's elevator crawls, creaks and groans up and down three floors at about a couple of hundred feet per minute. The buzzer calling for service sounds like a tired New Year's Eve noisemaker. When her main cab overheats and stalls from too much weight or frequent use, she shuffles passengers onto the back-up elevator, which she has to jimmy

Please see **LIFTS**, E10

LIFTS

Continued from E1
open with a coat hanger.

One recent morning, her jittery clientele, on their way to traffic court, child custody hearings or divorce filings, didn't seem to mind. Many even prefer the rickety ride.

"Good morning," says Hall, addressing her sleepy but captive audience. When her greeting elicits only a murmur, she bellows, "I c-a-n't hearrrr you," in her best drill sergeant delivery.

"Watch your arm there," Hall cautions a late-boarding barrister. "Pull in your left foot a little—and don't breathe."

After shifting the car switch to the right, the elevator lurches toward the second floor, overshooting it temporarily before making a feathery, flush landing.

"You sure drive OK, Connie," ripostes the lawyer, making his exit. "You're better than any button."

For eight hours a day, she chauffeurs passengers to meetings and appointments, joking with them, giving directions, answering questions, signing for packages and serving as a general lookout for the venerable courthouse.

Her greatest asset is the ability to rise to the level of any emergency. She has intercepted the fall of a fainting pregnant woman, cushioned the collapse of a heart patient and maintained calm in the midst of a claustrophobic crowd momentarily stuck in her elevator.

Says Hall, leaning against her cab's makeshift bulletin board that proudly displays a picture of her "grandbaby": "I jumped at the chance for this job six years ago, and I love it as much today because I like people and enjoy helping them every chance I get."

□

Elevator operators, who work an eight-hour day and earn between \$5 and \$10 an hour, depending on seniority, learn the ropes of the trade from other operators or in some cases spend a day with the building engineer.

Training covers what to do in the event of fire, earthquake, power outage or any other emergency that would disrupt normal service.

Among the roughly 18,000 elevators and dumbwaiters routinely inspected by the Elevator Section of the Los Angeles City Department of Building and Safety, the hand-operated elevator is rare.

"You can almost count on one hand the number that are left," Edwin Tubbs, the section's acting chief, who says there may be five or six buildings in Los Angeles with elevators run by operators.

Although few in number, the manual passenger elevator still provides reliable transportation.

"They're elderly, but passengers can ride them with absolute confidence," says Tubbs.

At the historic Oviatt Building on Olive Street in downtown Los Angeles, Mildred Turner is completing the final leg of a 40-year journey operating elevators. Once an usher at the United Artists movie palace on Broadway, she was tipped by a police officer about a "really good job" running an elevator. She has made career stops at several L.A. high-rises, including Title Insurance Co. on Spring Street.

With her regular riders, there's an unspoken communication about their destinations. Talk is not wasted on what floor buttons to push, but saved and savored for the more important things, like travel plans and grandchildren.

"I'm going to miss it," says Turner, who is to retire in November.

□

Around the corner from the Oviatt on Grand is the Quimby Building, constructed in 1913 by a cookie impresario. Passersby often mistake the 13-story building teeming with tax attorneys and travel agents for the Franchise Tax Board or the Internal Revenue Service. Others just come in inquiring about a pay phone.

The operators also keep a keen eye out for vagrants and suspicious interlopers.

"They know who's in the building and they monitor who comes up and down," says lawyer Dale LaCasella, a tenant who often works late or on weekends. "If you're here, they'll make sure nobody comes up to the floor unless they're supposed to."

Feeling a sense of security is especially important if the building happens to be your home, says Gary Blum, a lawyer and resident of the Talmadge Apartments on Wilshire, where there are two personal service elevators.

"We are much more secure than those so-called security buildings," Blum says, "which just means that they have an electric gate on a garage and that they have a telephone system to get inside."

Return on equity is less clear to

Monty McCormick, the comptroller at Henshey's department store in Santa Monica, where there is a hand-operated Otis elevator car with chocolate-colored doors and chicken-wire windows.

"It's a very real cost," McCormick says. "Some of that is recouped in good will, but it's impossible to measure."

Unless, of course, you ask the elevator attendants at Henshey's or their passengers.

"For kids it's a new experience, and for older people it brings back the good old days," says operator Colon Stallings, who adds that passengers often try to operate the car switch without him, unaware that he's on board to serve them.

I. Magnin Wilshire (formerly Bullocks Wilshire) is an icon of luxury and a flagship of the Art Deco movement in Los Angeles. Here is a store where the experience of shopping is rewarded in a timelessly elegant fashion.

Central to that experience are two copper-gilded manual elevators recessed into Italian marble accented by gold chrome. Their chief operator, George Blackmon, sartorially sharp in a brown suit with a white monogrammed handkerchief cresting from his breast pocket, exudes old-style charm down to his fingertips, which he deftly applies to the Otis car switch along five floors.

On Saturdays, customers, who have included Zsa Zsa Gabor—who buys her hats on the fourth floor, "5, 10 or 15 at a time"—and former Govs. Pat and Jerry Brown, queue up for his elevator rather than take the automatic one next to it. Long-time acquaintances admire his experience, his elegance and Southern elocution.

"Once I picked up a lady in the basement," Blackmon recalls laughing. And she said, 'I'm going down,' I said, 'I'm sorry ma'am, can't go down; this is the last floor.' Well, she said, 'Let me out on one, and then take me down!'"

"The customer is always right; goes to show you."

Another time, Blackmon was caught in the elevator during an earthquake. When he got off on the second floor, a crowd of people panicked and tried to get on. "I said, 'No, no, no, stand still, be silent. Ain't nothing you can do.'"

How do customers rate Blackmon's overall performance?

"Boy, do we love to find him here," says 40-year customer Lee Hutchings. "Suddenly there's a personal touch, and it's all yesterday again."

Wilshire Apartment Sold for \$1,500,000; More Than \$300,000 Will Be ...
Los Angeles Times (1923-1993); Mar 6, 1953; ProQuest Historical Newspapers: Los Angeles Times
pg. 2

Wilshire Apartment Sold for \$1,500,000

**More Than \$300,000 Will Be Spent
to Remodel Talmadge Building, Buyer Says**

Steps in escrow were being now planned will again place completed yesterday for purchase of the Talmadge apartment building, 3278 Wilshire Blvd., by M. Bert Fisher and associate, Morris Gluck, from the Constitution Life Insurance Co. for a reported consideration in excess of \$1,500,000.

Buyers and seller were represented by Walter N. Marks, Fenimore G. Goode and Victor Selten, real estate brokers.

Plan Remodeling

Fisher stated that more than \$300,000 will be expended in remodeling and redecorating the structure, which is one of the largest and best-known apartment buildings in California. The announced plan of the former owner was, at the time of the purchase of the building about a year ago by the insurance company, to convert the structure into an office building. Fisher said the improvements

now planned will again place the Talmadge in its position of prominence as an apartment building.

The improvement program and leasing of apartments will begin at once, Fisher said.

Named for Film Star

The Talmadge was built by Financier A. C. Blumenthal, who sold it before completion to Joseph M. Schenck, motion picture executive, who named it for his wife, Norma Talmadge, film star. In recent years the property was owned and operated by the Wilshire Berendo Corp.

The 10-story building has an area of 145,000 square feet and occupies the southeast corner of Wilshire Blvd. and Berendo St.

Arthur V. Kaufman and Jay J. Stein were the attorneys in the deal for the buyers while Attorney Charles R. Thompson represented the seller.

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Wilshire Blvd. Landmark to Be Office Building

The Talmadge, an apartment house that has been a Los Angeles landmark at 3278 Wilshire Blvd., has been purchased by the Constitution Life Insurance Co. for conversion into an office building, it was announced yesterday.

The building will serve as headquarters for Constitution and will contain office suites for other tenants, according to Ross Bohannon, president of the insurance company. Constitution home offices are now at 434 S Vermont Ave.

Glamorous History

Bohannon said about \$3,240,000 will be invested in the property by the time the conversion program is finished.

The Talmadge has had a glamorous history. It was built by Financier A. C. Blumenthal who sold it before completion to Film Executive Joseph M. Schenck. Schenck named it for his wife, Film Star Norma Talmadge.

In recent years the building has been owned and operated by the Wilshire-Berendo Corp.

10-Story Building

The 10-story building, which has an area of 135,000 square feet, will be redesigned for office use by the firm of Pereira & Luckman, architects-engineers. Its apartments will be remodeled into executive office suites; new high-speed elevators will be installed and a two-story annex will be constructed in what is now the garden area of the property.

In the transaction Constitution was represented by Ralph Braden, vice-president of the company, and Atty. Charles R. Thompson. The law firm of Loeb & Loeb represented the Wilshire-Berendo Corp. and its principal owners, Howard and Robert Lawson.

Jackson Diggs acted as broker.

nt House

No.

erendo Company

Theatre Building

t & Claud Beelman

LDING { Including Plumbing, Gas Fit
Cesspools, Elevators, Painting
etc.

No How used?

x 56

Size of lot...

Height to highest

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ad 16 f

~~La~~

Am. yolo Com

Garage

No. c

rendo Company

e Theatre Bldg.

Beelman

d & Kahn,

's State Building

LDING

{ Including Plumbing, Gas Fitt
Cesspools, Elevators, Painting
etc.

Yes

How used?

x 108'

11' Size of lot

Height to highest

not of the said hotel or lodging

no this

of 3

of California

1, 1928

WORK OR INDELIBLE P

now used for? *Yes*

for hereafter?

*Elemental
State Bldg.*

*on floor
to Talanca*

WORK { Including all Material, Labor,
ment and Appliances in Comp

No. of rooms at

O. K.

O. K.

REMARKS

~~Residence, Apartment House, Hotel, or an~~
or moving *Home*

W. H. H. Corp.

Lakeview Blvd.

Space Stat
Lic

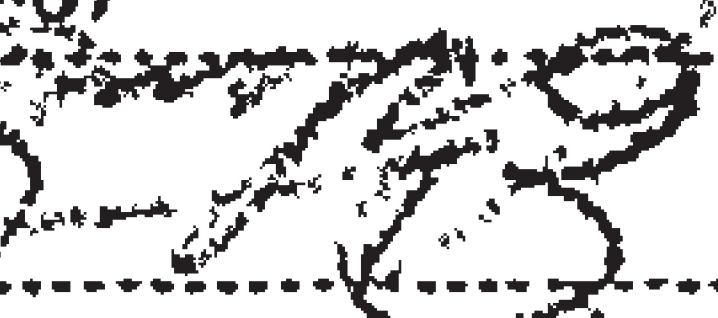
Case Stat
Lic

Next Stat
Lic

Wrenshaw Blvd.

{Including all labor and material
lighting, heating, ventilating,

Sign Here



(over)

(4)
There will be an
(10) feet wide, extending
Street or Public Alley at
Sign Here

(over)

to over

of 70 ft

Store, Residence, Apartment House, or any
n or moving... *James*

Realty Com

Mac's State 8/09

W Sta
Lic

W Sta
Lic

mach. Corp. Sta
Lic

51 Laura St A

WORK { Including all labor and mat
lighting, heating, ventilatin
ing, fire sprinkler, electrical
equipment, there is on there

tion is, or will be, when

Sign Here

(0)

(4)

There will be an unob-
feet wide, extending from
or Public Alley at least 10

Sign Here

(0)

ore, Residence, Apartment House, Hotel, or
on or moving.....

M. Battson.....

Henry Dr. Bev.....

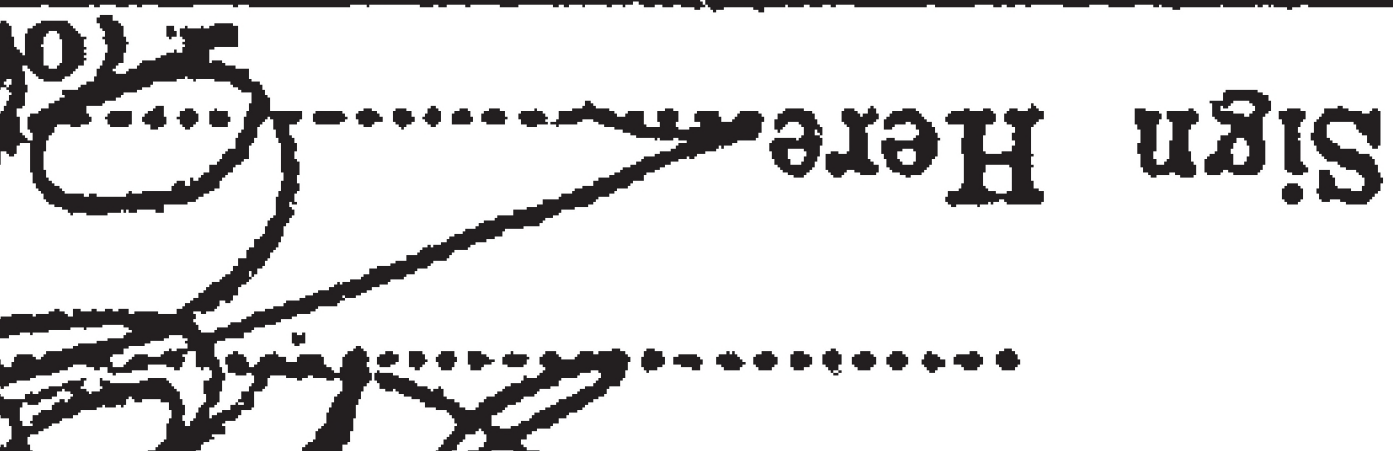
don B. Kaufmann St
Lic

..... St
Li

atclay St
Li

W 5th St

WORK { including all labor and mat
lighting, heating, ventilatin
ing, fire sprinkler, electrical
equipment thereof, or thereo



Sign Here

(4)

There will be an
(10) feet wide, extendin
Street or Public Alley at

Sign Here

(0)

...re, Residence, Apartment House, Hotel, or
...on or moving.....

...Wilshire...Corp.....

...State Bldg.....7th

.....*Name*.....Sta
.....Lic

.....*Name*.....Sta
.....Lic

rk.....Sta
.....Lic

4 Melrose Ave.....

WORK { Including all labor and ma
lighting, heating, ventilatin
ing, fire sprinkler, electrical
equipment therein or thereon

Sign Here.....
(0)

(4)
There will be an
(10) feet wide, extendi
Street or Public Alley a

Sign Here.....
(0)

Equipment, etc. of the building
2-.....APARTMENT.....
(Store, Dwelling, Apartment)

Number of stories high.....1

2-.....
Wood, Steel or Masonry)

tion and work:

TH.....ITEMS.....#2, 3,

.....DIVISION.....OF.....

.....BUILDING & SAFETY.....

AS.....RENEWED.....BY.....

OF.....CHANGES.....IN.....

NEW CONSTRUCT

Size of Lot.....x.....

TO COPY

WILSHIRE BO

ing, fire sprinkler, electrical
equipment therein or thereon

1 Bldg

1 } L SHAPE (Store, Dwelling, Apart
2 } Number of stories high 1

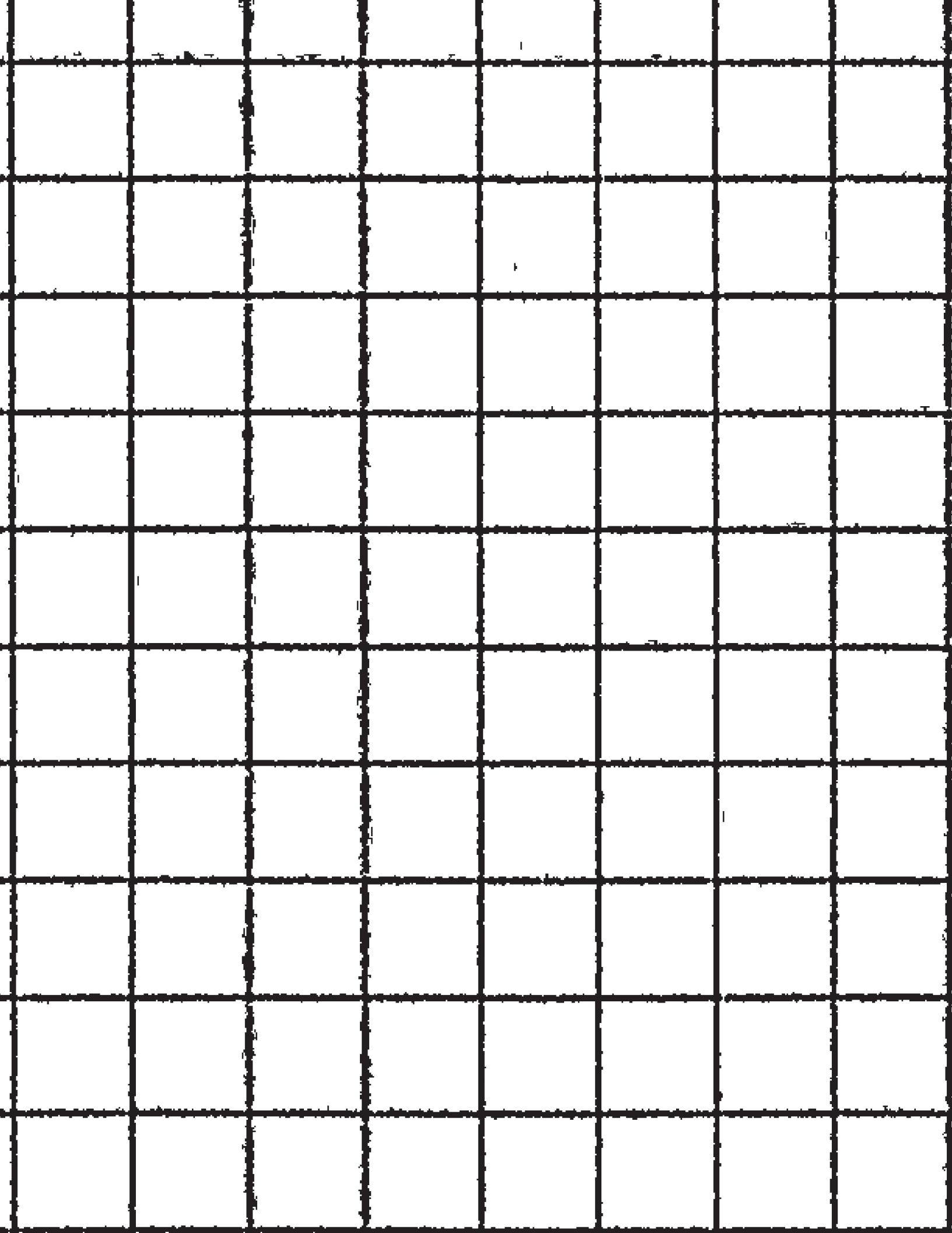
(Wood, Steel or Masonry)

struction and work:

3
K ONLY

NEW CONSTRUCTION

Size of Lot.....x.....



ing, fire sprinkler, electrical
equipment therein or thereon.

(Store, Dwelling, Apartment)

Number of stories high..5

(Wood, Steel or Masonry)

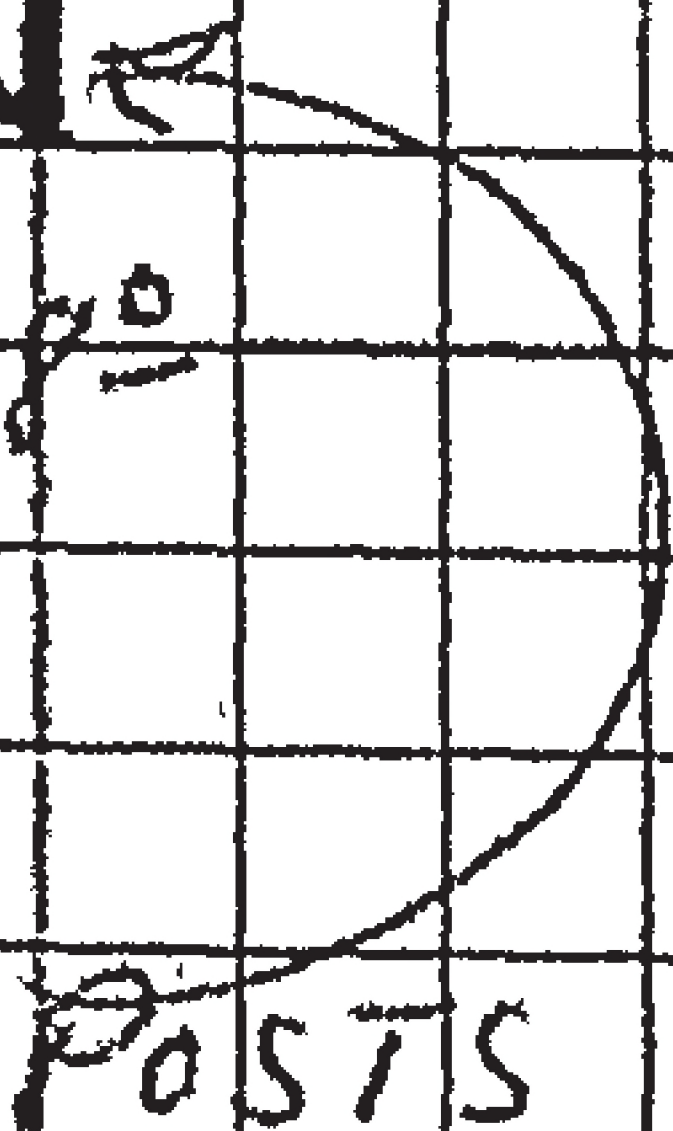
Construction and work:

00 Entrance

NEW CONSTRUCTION

Size of Lot...x...N

1
2 CENTER
SPREADER



A.

STATE LICENSE
B-1272 DU

STATE LICENSE
S.E. 297 DU

STATE LICENSE
140085 BR. 215

P.O.
L.A. 8

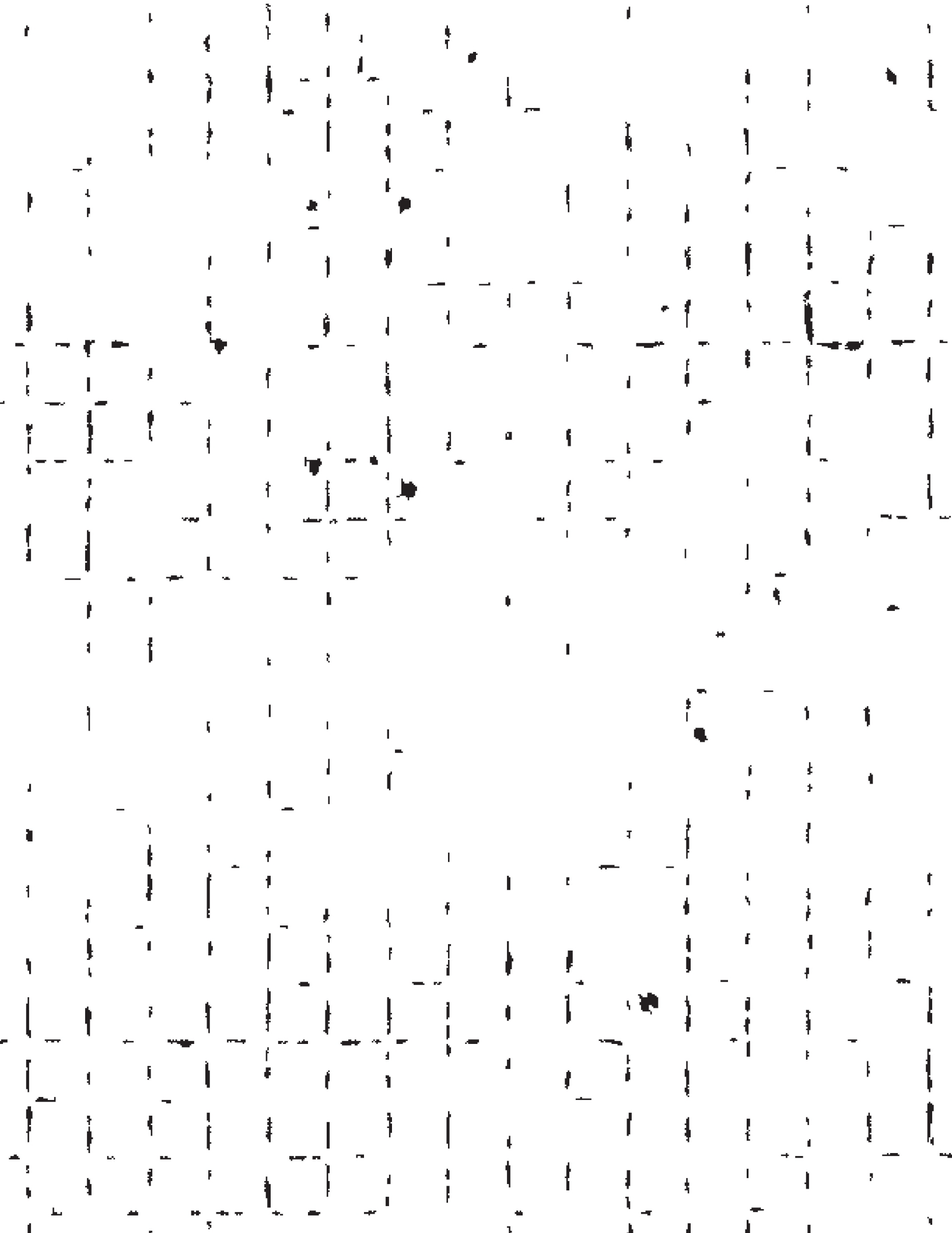
HEIGHT 150	NO. OF EXISTING BUILDINGS 1 undergrnd
---------------	--

Blvcd

CONC. BLOCK. CONCRETE	ROOF CONST.	☐ WOOD ☐ CONC.	☐ STE ☐ OTH
--------------------------	----------------	---	--

8000.

RIES	HEIGHT	VALUATION A
ROOFING		APPLICATION



~~Permit Fee~~ / Install F:

Stairways & Modify Corr:

g		SIZE OF ADDITION		X		ST	
				PLANS CHECKED			
TOTAL				PLANS APPROVED			
X		REQ'D		PROVIDED		APPLICATION APPRO	
				INSPECT			
				COMB		GEN	
2.50		I.F.		G.P.I.		O.S.	
		X		X		X	

SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIR
PAID IF CONSTRUCTION IS NOT COMMENCED.

354285

•91808



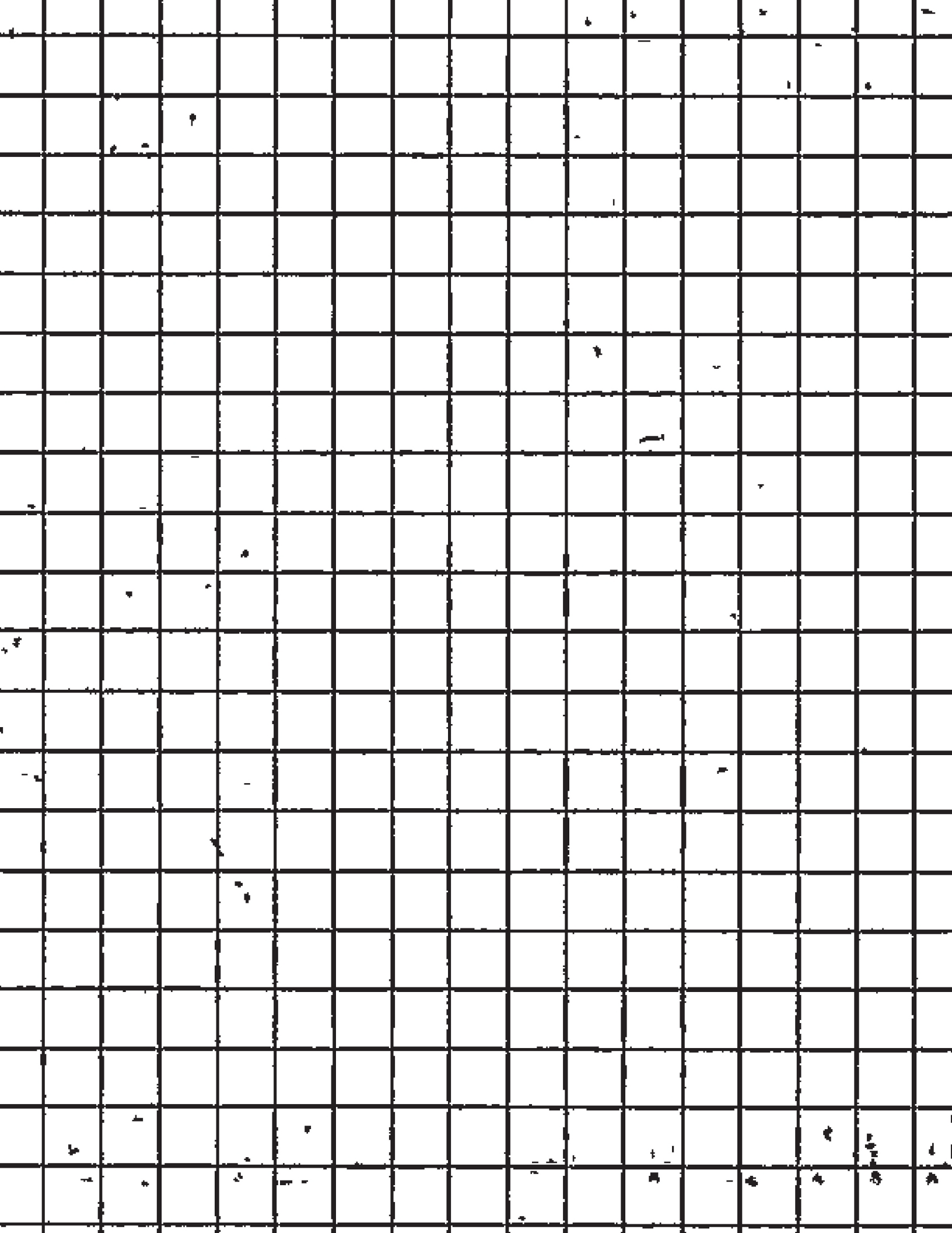
damage (no structural
damages - 1% d

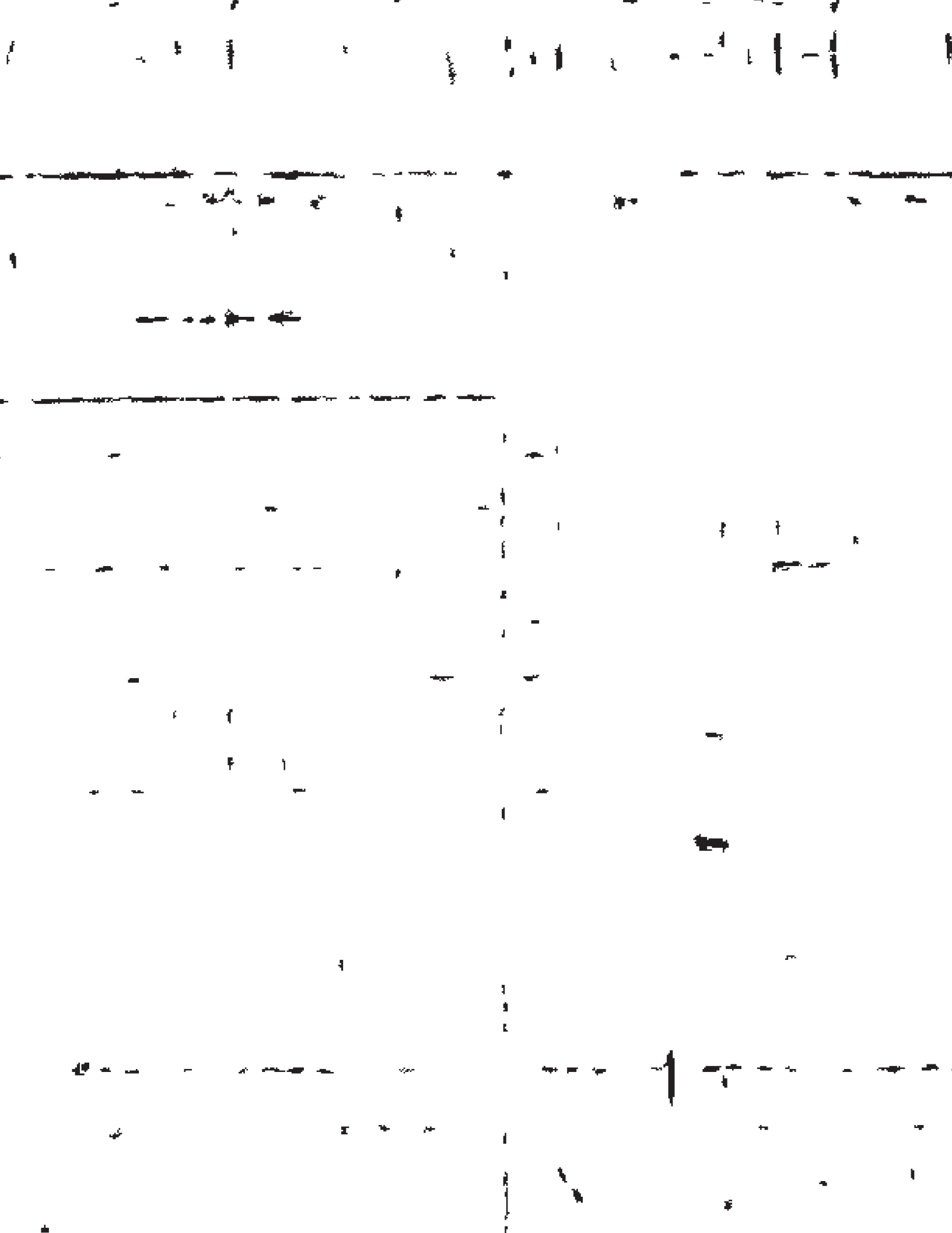
	SIZE OF ADDITION	STO
2. / F-1	PLANS CHECKED	
N/C TOTAL	PLANS APPROVED	
REQ'D N/C	PROVIDED	APPLICATION APPROV
N/C		INSPECTION
	COMB	GEN
1/2	P.M.	I.F.
		G.P.I.

SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES
PAID IF CONSTRUCTION IS NOT COMMENCED.

79145

019486





k vault

o concrete vault with slu

—	IMPORT (CY) 50
	GRADING BOND ☐ CASH ☐ SURETY

OR AND WORKERS' COMPENS

James M. [Signature]

der(s) of such assessment. (Sec. 91.70220 L.A.M.C.A.)
nably interfere with any access or utility easement belonging to othe

ENT MAINTENANCE CERTIFIC

BUILDING

4,000-GAL. FUEL TANK

FOUND APPROX. 7' x 18' x 1'

- Architect

Phone #: 3103992546

FAX #:

N

CLASS LICENSE TYPE#

MA 58030M

as provided for by
issued.

the Labor code, for the
insurance carrier and policy

employ any person in any
force that if I should
ply with those provisions.

I hereby affirm, under penalty
☐ I have and will maintain
Sec. 3700 of the Labor
☐ I have and will maintain
performance of the work
number are:

Carrier: _____
☐ I certify that in the perfect
manner so as to become
become subject to the p

Sign: _____

USEFUL AND SHALL BE SUBJECT TO CRIMINAL PENALTIES AND C
706 OF THE LABOR CODE. INTEREST. AND ATTORNEY'S FEES.

CONSTRUCTION LENDING AGENCY

performance of the work for which this permit is issued (Sec. 3097, Civ

36-47 Block: C

PARCEL: 025

1/96 TK MOYE

Permit Fee Subtotal Bldg--Alter/Repair \$140

Planning Surcharge \$

E.Q. Instrumentation \$

an authorized representative of the designated agency or department

COMMUNITY REDEVELOPMENT AGENCY

CITY OF LOS ANGELES, CALIFORNIA

THESE PLANS ARE APPROVED AS BEING IN COMPLIANCE WITH APPLICABLE REDEVELOPMENT PLANS.

PROJECT. N/A. 1/1/05. PAGE 1



RV

COUNT
Concrete floor



15.



P O Box 36776

LC

2. DESCRIPTION OF WORK
T/O BASE SHEET & G
111 SQS

shall expire within one year from the date of expiration for per

7. LICENSED CONTRACTOR'S DECLARATION

the provisions of Chapter 9 (commencing with Section 3700) and shall attach as an attachment if separate general, electrical, plumbing, mechanical, and other trades are involved.

Rodolfo E. Dalia

8. WORKERS' COMPENSATION DECLARATION

and shall attach as an attachment if separate general, electrical, plumbing, mechanical, and other trades are involved.

of workers' compensation, as provided for by Section 3700 of the Labor Code, for the purpose of obtaining a license to practice as a contractor.

as required by Section 3700 of the Labor Code, for the purpose of obtaining a license to practice as a contractor.

Legion

When this license is issued, I shall not employ any person in any manner that would violate the provisions of Section 3700 of the Labor Code.

Date 8.18.55 ☒ Contractor

COVERED BY UNLAWFUL, AND SHALL SUBJECT AN EMPLOYEE TO UNLAWFUL COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3700 OF THE LABOR CODE.

19. CONSTRUCTION LENDING AGREEMENT

RELEVANT
34-GPC
SHIRE CENTER

CEDS - SEE LOS ANGELES
AFF - AFF-19186
AFF - AFF-36468

For Cashie

90067 --

USE

es if the Department fails to conduct an inspection within 60 da

17. OWNER-BUILDER DECLARATION

the Contractors' State License Law for the following reason
molish, or repair any structure, prior to its issuance, also require
License Law (Chapter 9 (commencing with Section 7000) of D
any violation of Section 7031.5 by any applicant for a permit su

their sole compensation, will do the work, and the structure is not
to an owner of property who builds or improves thereon, and who
d or offered for sale . If, however, the building or improvement
rove for the purpose of sale).

icensed contractors to construct the project (Sec. 7044, Business
ereon, and who contracts for such projects with a contractor(s) l

18. WORKERS' COMPENSATION DECLARATION

tions :

workers' compensation, as provided for by Section 3700 of the M

...ence of unlicensed persons is to
...rroneously implies that the proper
...n Owner-Builder, may be held lia
...unlicensed person and his or he
...may not provide coverage for th
...the limits of my insurance cover

...are not required to be signed b
...are not hiring a licensed Contract
...lder" I am the responsible party o
...al financial risk by hiring a license
...own.

...required by law to be licensed a
...contracts.

...otherwise engage any person
...construction is at least five hund

28 - 360 VV - M

ally and financially responsible for
requirements that govern Owner
this form immediately of any add
this form. Licensed contractors
with someone who does not hav
ist you with any financial loss yo
ur only remedy against unlicense
and that if an unlicensed Contrac
property, you may be held liable
wish to hire Contractors, you will
y licensed and the status of thei
an be issued, this form must be co
sponsible for issuing the permit.

driver's license form notarization

REATOWN

CDBG - SEZ-LOS ANGEL

34-GPC

For Cashier

USE

ees if the Department fails to conduct an inspection within 60 da

17. LICENSED CONTRACTOR'S DECLARATION

provisions of Chapter 9 (commencing with Section 7000) of Di
ors only: I understand the limitations of Section 7057 of the Bu

Contractor: SANTILLANA J CONTRAC

18. WORKERS' COMPENSATION DECLARATION

ations:

workers' compensation, as provided for by Section 3700 of the

quired by Section 3700 of the Labor Code, for the performance o

Policy Nu

it is issued, I shall not employ any person in any manner so as to
ers' compensation provisions of Section 3700 of the Labor Code

N COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN

	ELI CO Sta 11
Date:_____	For Our lad (45
ablishing the legal number of dwelling units or t or a Certificate of Occupancy. In the event hat additional information has been captured ions. Nevertheless, the information printed	For

12. LICENSED CONTRACTOR'S DECLARATION

visions of Chapter 9 (commencing with Section 7000) of Division 7 of the Labor Code and of Section 7057 of the Business and Professional Code related to the performance of this contract.

Contractor: **ACTIVE ELEVA**

13. WORKERS' COMPENSATION DECLARATION

6:

workers' compensation, as provided for by Section 3700 of the Labor Code.

required by Section 3700 of the Labor Code, for the performance of this contract.

it is issued, I shall not employ any person in any manner so as to violate the provisions of Section 3700 of the Labor Code, I shall forthwith comply with the requirements of Section 3700 of the Labor Code.

COVERAGE IS UNLAWFUL, AND SHALL SUBJECT

	Gas
	Heating & Refrigeration
	Sewer
	Disabled Access
	Excavation
	Reinforcing Steel
	Bonding
	Piping
	Pre-Gunite
	Deck
	Enclosure/Fencing
	Pool/Spa Covers
	DO NOT

IMPORTANT NOTICE

adjacent to any public way, pedestrian pro

net or touch tone phone. To request an inspo

request an inspection via touch tone phone,

an inspection via the Customer Call Center, c

d 10:00 p.m. When requesting an inspection,

phone number of a contact person should the c

ay through Friday (excluding holidays) will no

ness day. The Automated Inspection Call Bac

as. A reinspection fee may be assessed when t

t available, or when there is failure to provide

ork between the hours of 9:00 p.m.(6:00 p.m.

sleeping quarters in any dwelling, hotel, mote



City of Los Angeles Department of City Planning

4/23/2026 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

3278 W WILSHIRE BLVD

ZIP CODES

90010

RECENT ACTIVITY

ENV-2026-2058-CE

CHC-2026-2057-HCM

CASE NUMBERS

CPC-2023-5986-CA

CPC-2018-6005-CA

CPC-2013-3169

CPC-2002-1128-CA

CPC-1986-834-GPC

ORD-59577

ORD-188793

ORD-188792

ORD-175038

ORD-165302-SA100PP

ORD-129944

ENV-2020-6762-EIR

ENV-2019-4121-ND

ENV-2018-6006-CE

ENV-2013-3170-CE

ENV-2002-1131-ND

ENV-2002-1130-ND

Address/Legal Information

PIN Number	132B197 44
Lot/Parcel Area (Calculated)	8,652.2 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID A2
Assessor Parcel No. (APN)	5094008030
Tract	WILSHIRE BOULEVARD HEIGHTS
Map Reference	M B 6-47
Block	C
Lot	FR 22
Arb (Lot Cut Reference)	None
Map Sheet	132B197

Jurisdictional Information

Community Plan Area	Wilshire
Area Planning Commission	Central APC
Neighborhood Council	WILSHIRE CENTER - KOREATOWN NC
Council District	CD 10 - Heather Hutt
Census Tract #	2123.03000000
LADBS District Office	Los Angeles Metro

Permitting and Zoning Compliance Information

Administrative Review	None
-----------------------	------

Planning and Zoning Information

Special Notes	None
Zoning	C4-2
Zoning Information (ZI)	ZI-2498 Local Emergency Temporary Regulations - Time Limits and Parking Relief - LAMC 16.02.1 ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2517 Al Fresco Ordinance within Planning Overlay and/or the Coastal Zone (Ordinance 188073) ZI-2488 Redevelopment Project Area: Wilshire Center/Koreatown ZI-2374 State Enterprise Zone: Los Angeles
General Plan Land Use	Regional Center Commercial
General Plan Note(s)	Yes
Minimum Density Requirement	Yes (Citywide)
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
HistoricPlacesLA	Yes
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CPIO Historic Preservation Review	No
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No

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

NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RBP: Restaurant Beverage Program Eligible Area	General (RBPA)
ASP: Alcohol Sales Program	No
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
AB 2334: Very Low Vehicle Travel Area	Yes
AB 2097: Within a half mile of a Major Transit Stop	Yes
Streetscape	No
Adaptive Reuse Subareas	Yes
Adaptive Reuse Program	Citywide Adaptive Reuse Program
Affordable Housing Linkage Fee	
Residential Market Area	Medium / High
Commercial Market Area	Medium
Inclusionary Housing	No
Local Affordable Housing Incentive	No
Targeted Planting	No
Special Lot Line	No
Transit Oriented Communities (TOC)	Tier 4
Mixed Income Incentive Programs	
Transit Oriented Incentive Area (TOIA)	3
Opportunity Corridors Incentive Area	Not Eligible
Corridor Transition Incentive Area	Not Eligible
TCAC Opportunity Area	Low
High Quality Transit Corridor (within 1/2 mile)	Yes
ED 1 Eligibility	Review Eligibility
RPA: Redevelopment Project Area	Wilshire Center/Koreatown
Central City Parking	No
Downtown Parking	No
Building Line	5
500 Ft School Zone	Active: Everest Value Active: Everest Value School
500 Ft Park Zone	None
Zanja System 1 Mile Buffer	No

Assessor Information

Assessor Parcel No. (APN)	5094008030
Ownership (Assessor)	
Owner1	TALMADGE LLC
Address	3250 WILSHIRE BLVD STE 1600 LOS ANGELES CA 90010
Ownership (Bureau of Engineering, Land Records)	
Owner	TALMADGE LLC
Address	3251 W 6TH ST # 109 LOS ANGELES CA 90020
APN Area (Co. Public Works)*	0.645 (ac)
Use Code	0550 - Residential - Five or More Units or Apartments (Any Combination) - 5 Stories or More
Assessed Land Val.	\$1,936,919
Assessed Improvement Val.	\$14,770,247
Last Owner Change	02/27/2003
Last Sale Amount	\$8,560,085
Tax Rate Area	6657
Deed Ref No. (City Clerk)	571159

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	2-467
	1812356PR
Building 1	
Year Built	1923
Building Class	CX
Number of Units	49
Number of Bedrooms	97
Number of Bathrooms	99
Building Square Footage	119,770.0 (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
Rent Stabilization Ordinance (RSO)	Yes [APN: 5094008030]

Additional Information

Airport Hazard	None
Coastal Zone	None
Coastal Bluff Potential	No
Canyon Bluff Potential	No
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	Outside Flood Zone
Watercourse	No
Streams	No
Methane Hazard Site	Methane Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Wells	None
Sea Level Rise Area	No
Oil Well Adjacency	No
Universal Planning Review Service Applicability	Needs Review

Environmental

Santa Monica Mountains Zone	No
Biological Resource Potential	None
Mountain Lion Potential	None
Monarch Butterfly Potential	No
300-Foot Habitat Buffer	No
County-Designated SEAs and CRAs	No
USFWS-designated CHAs	No
Wildland Urban Interface (WUI)	No
Criterion 1 Protected Areas for Wildlife (PAWs)	No

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
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

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Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	None
Tsunami Hazard Area	No

Economic Development Areas

Business Improvement District	WILSHIRE CENTER
Hubzone	None
Jobs and Economic Development Incentive Zone (JEDI)	None
Opportunity Zone	Yes
Promise Zone	Los Angeles
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE

Housing

Rent Stabilization Ordinance (RSO)	Yes [APN: 5094008030]
Ellis Act Property	No
Just Cause For Eviction Ordinance (JCO)	No
Housing Crisis Act and Resident Protections Ordinance Replacement Review	Yes
Housing Element Sites	
HE Replacement Required	N/A
SB 166 Units	N/A
Housing Use within Prior 5 Years	Yes

Public Safety

Police Information	
Bureau	West
Division / Station	Olympic
Reporting District	2036
Fire Information	
Bureau	Central
Battalion	11
District / Fire Station	13
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-2023-5986-CA
Required Action(s):	CA-CODE AMENDMENT
Project Description(s):	Adaptive Reuse Ordinance
Case Number:	CPC-2018-6005-CA
Required Action(s):	CA-CODE AMENDMENT
Project Description(s):	RESOLUTION TO TRANSFER THE LAND USE AUTHORITY FROM THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, DESIGNATED LOCAL AUTHORITY (CRA/LA-DLA) TO THE CITY OF LOS ANGELES AND CODE AMENDMENT TO ESTABLISH PROCEDURES FOR THE IMPLEMENTATION OF UNEXPIRED REDEVELOPMENT PLANS AND UPDATE OTHER RELEVANT CODE PROVISIONS IN THE LOS ANGELES MUNICIPAL CODE TO FACILITATE THE TRANSFER OF LAND USE AUTHORITY FROM THE CRA/LA-DLA TO THE CITY OF LOS ANGELES.
Case Number:	CPC-2013-3169
Required Action(s):	Data Not Available
Project Description(s):	THE PROPOSED PROJECT CONSISTS OF: (1) A TECHNICAL MODIFICATION TO SECTIONS 12.03, 12.04, 12.21, 12.22, 12.24, 13.11, 14.5, 16.05 AND 16.11 OF THE LOS ANGELES MUNICIPAL CODE (LAMC) TO REMOVE OR AMEND REFERENCES TO THE FORMER COMMUNITY REDEVELOPMENT AGENCY (CRA); (2) TECHNICAL CORRECTIONS TO CLARIFY EXISTING REGULATIONS IN THE LAMC THAT ARE IMPACTED BY THE TRANSFER OF LAND USE AUTHORITY; AND (3) A RESOLUTION REQUESTING THAT ALL LAND USE RELATED PLANS AND FUNCTIONS OF THE CRA/LA BE TRANSFERRED TO THE DEPARTMENT OF CITY PLANNING
Case Number:	CPC-2002-1128-CA
Required Action(s):	CA-CODE AMENDMENT
Project Description(s):	
Case Number:	CPC-1986-834-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Description(s):	GENERAL PLAN/ZONING CONSISTENCY - WILSHIRE, WESTLAKE, SHERMAN OAKS, STUDIO CITY, TOLUCA LAKE
Case Number:	ENV-2020-6762-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Description(s):	GENERAL PLAN AMENDMENTS.
Case Number:	ENV-2019-4121-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Description(s):	RESOLUTION TO TRANSFER THE LAND USE AUTHORITY FROM THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, DESIGNATED LOCAL AUTHORITY (CRA/LA-DLA) TO THE CITY OF LOS ANGELES AND CODE AMENDMENT TO ESTABLISH PROCEDURES FOR THE IMPLEMENTATION OF UNEXPIRED REDEVELOPMENT PLANS AND UPDATE OTHER RELEVANT CODE PROVISIONS IN THE LOS ANGELES MUNICIPAL CODE TO FACILITATE THE TRANSFER OF LAND USE AUTHORITY FROM THE CRA/LA-DLA TO THE CITY OF LOS ANGELES.
Case Number:	ENV-2018-6006-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Description(s):	RESOLUTION TO TRANSFER THE LAND USE AUTHORITY FROM THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, DESIGNATED LOCAL AUTHORITY (CRA/LA-DLA) TO THE CITY OF LOS ANGELES AND CODE AMENDMENT TO ESTABLISH PROCEDURES FOR THE IMPLEMENTATION OF UNEXPIRED REDEVELOPMENT PLANS AND UPDATE OTHER RELEVANT CODE PROVISIONS IN THE LOS ANGELES MUNICIPAL CODE TO FACILITATE THE TRANSFER OF LAND USE AUTHORITY FROM THE CRA/LA-DLA TO THE CITY OF LOS ANGELES.
Case Number:	ENV-2013-3170-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Description(s):	THE PROPOSED PROJECT CONSISTS OF: (1) A TECHNICAL MODIFICATION TO SECTIONS 12.03, 12.04, 12.21, 12.22, 12.24, 13.11, 14.5, 16.05 AND 16.11 OF THE LOS ANGELES MUNICIPAL CODE (LAMC) TO REMOVE OR AMEND REFERENCES TO THE FORMER COMMUNITY REDEVELOPMENT AGENCY (CRA); (2) TECHNICAL CORRECTIONS TO CLARIFY EXISTING REGULATIONS IN THE LAMC THAT ARE IMPACTED BY THE TRANSFER OF LAND USE AUTHORITY; AND (3) A RESOLUTION REQUESTING THAT ALL LAND USE RELATED PLANS AND FUNCTIONS OF THE CRA/LA BE TRANSFERRED TO THE DEPARTMENT OF CITY PLANNING
Case Number:	ENV-2002-1131-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Description(s):	
Case Number:	ENV-2002-1130-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Description(s):	

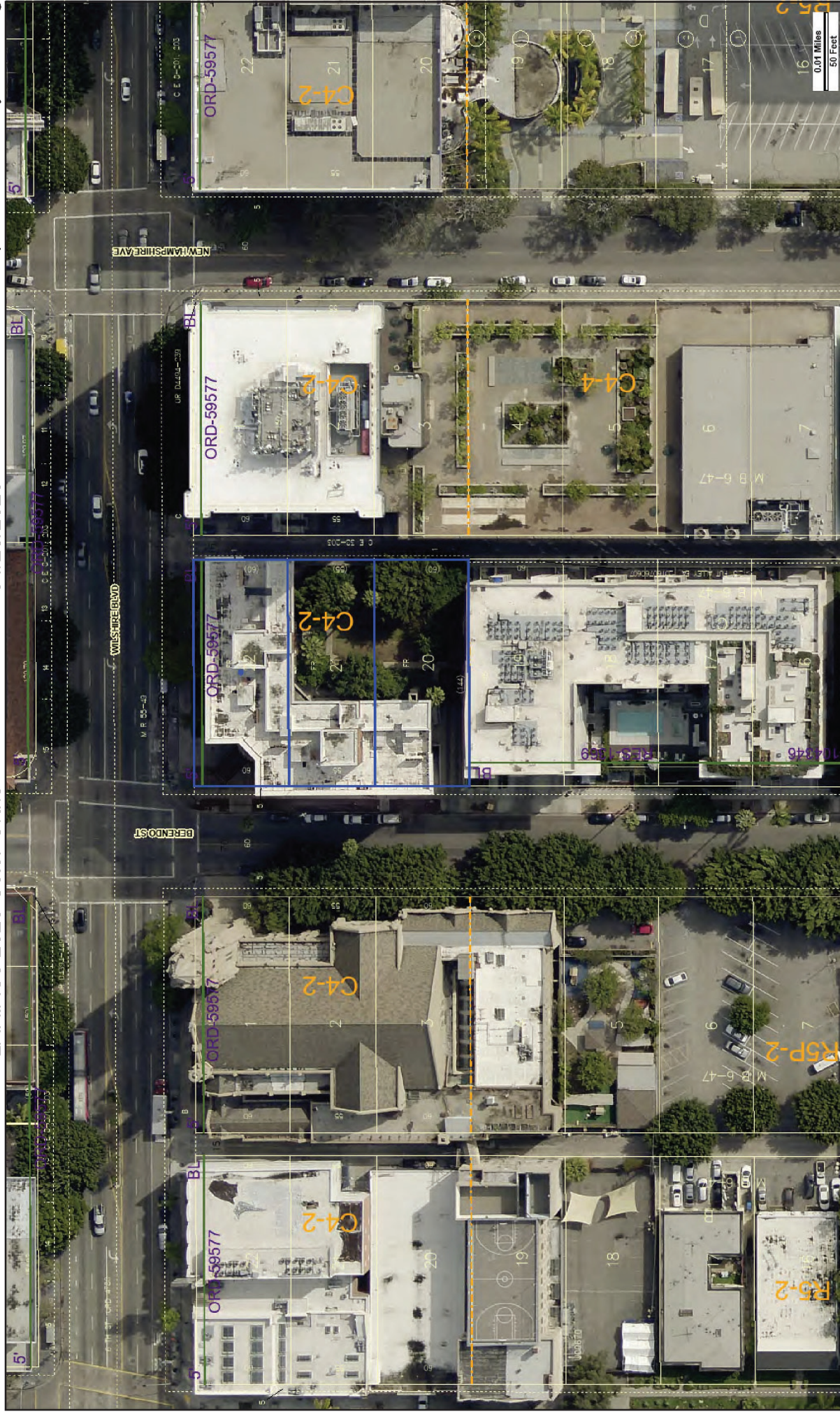
DATA NOT AVAILABLE

ORD-59577

ORD-188793

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

ORD-188792
ORD-175038
ORD-165302-SA100PP
ORD-129944



Address: 3278 W WILSHIRE BLVD

Tract: WILSHIRE BOULEVARD
HEIGHTS

Zoning: C4-2

APN: 5094008030

Block: C

General Plan: Regional Center Commercial

PIN #: 132B197 44

Lot: FR 22

Arb: None

