

Multi-Family Residence
1143-1145 11th Street
Santa Monica, California
City Landmark Assessment Report

Evaluation Report
Building Permit History
City Directory Research
Photographs
Tax Assessor Map
Sanborn Maps



Prepared for:
City of Santa Monica
Planning Division

Prepared by:
PCR Services Corporation
Santa Monica, California

November 8, 2005

Multi-Family Residence

1143-45 11th Street

City of Santa Monica

APN: 4281-020-015

City Landmark Assessment and Evaluation

BACKGROUND INFORMATION

Description of site or structure, note any major alterations and dates of alterations

The subject property is situated on the east side of 11th Street just north of Wilshire Boulevard on Lot P, Block 89 of the Town of Santa Monica Tract in the City of Santa Monica. The lot size of the subject property is approximately 50 feet by 150 feet. The main apartment building contains eight units and fronts west and is located in a primarily multi-family residential neighborhood. A rear (east) combination enclosed garage, carport, and duplex is accessed via a narrow rear alley known as 11th Court.

This property has been previously identified and assessed under the City's on-going survey process on two separate occasions. It was initially evaluated in 1992 under Phase III of the City's historic resources inventory process. At that time, the subject property was identified as appearing eligible for City of Santa Monica Landmark designation due to its Regency Moderne architectural styling. Following the 1994 Northridge earthquake, the multi-family dwelling was resurveyed and evaluated for historical significance in 1995 as part of the City's assessment to determine the earthquake's overall effects to those properties listed in the City's Historic Resources Inventory at the time. Though the building suffered minor damage from the earthquake, repairs were made in-kind sufficiently enough to retain its City of Santa Monica Landmark designation eligibility for architectural merit.

The subject property was erected in 1938 as a four-unit, two-story apartment building configured in a "U"-shaped plan with a large garage constructed at the rear (east) of the lot. Two years later, a four-unit, two-story wing was added onto the north wing of the apartment building resulting in an "L"-shaped floor plan for the dwelling. It appears that city directories published between 1954 and 1959 that indicate that the apartment building had been subdivided into a total of 11 individual units is in error. Neither building permits, Sanborn maps, nor physical inspection of the property lead to the conclusion that any more than eight units were ever associated with the main "L"-shaped building. In 1966, the rear garage was replaced with a two-story duplex containing an enclosed garage and a pair of carports.

The subject property's primary (west) façade is Regency Moderne in architectural style and serves to connect the two wings of the complex together visually and physically. Additionally, a small portion of the building's north and south elevations, those being the western ends of each façade demarcated by the first set of windows and drainpipe, are also considered part of the primary elevation because they too possess Regency Moderne design elements. Most of the building's north and south elevations, as well as the entire east (rear) elevation and interior courtyard façades, are considered secondary elevations. Nonetheless, the courtyard-facing elevations contain important information or architectural elements that further help define or identify the property's architectural style as Regency Moderne.

A flat roof with molded coping at the roofline caps the two-story apartment building. The exterior elevations of the multi-family dwelling are sheathed in stucco. Roof elements include a wide frieze delineated by a molded stringcourse. The symmetrical west façade features rounded corners and neoclassical detailing. Specifically, two pairs of fluted

pilasters that flank the center entry porch suggest a formal frontispiece centered by a slightly recessed entrance with inward-curving corners. Four bulls-eye plaster medallions accent the frontispiece in the frieze above the pilasters. An entry gate of lacy wrought iron grillwork leads to an interior courtyard and apartment entrances. First and second story fenestration consists of bands of elongated, recessed wood-framed casement windows with wood sills that curve around the corners of the building on both sides of the primary (west) elevation. The only exception to this window arrangement is the grouping of five elongated, vinyl, double-hung sash windows within non-original openings that are located on the north end of the first floor façade. Tiered concrete steps with curved corners lead to the main entrance, which is sheltered by a cantilevered canopy with horizontal grooves and curved corners that recall the curved entry steps in their design. Centered above the main entry on the second floor is an elongated, wood-framed, unglazed opening flanked by inward-curving corners that mimic the design of the entry porch corners below. A concrete path leads from the sidewalk to the entry porch steps. Landscaping consists of a pair of large olive trees, one on each side of the entry path, surrounded by low shrubs.

The interior courtyard is paved in concrete with the exception of several large planters containing shrubs and trees. Within the courtyard area, the curved exterior staircase that accesses second story units along the building's south wing is reflective of the Moderne architectural style in its rounded form. Additionally, the remaining original wood-framed sash windows with plain wood surrounds that punctuate the courtyard-facing elevations (and portions of the north elevation) are characteristic of fenestration design of the late 1930s.

At the rear (east) end of the parcel, partially enclosing the courtyard, is a two-story duplex that is rectangular in plan and vernacular Modern in style. Capped by a flat roof with shallow eaves, the stucco-sheathed dwelling features recessed entries and aluminum sliders. An enclosed garage accessed via the rear (east) alley is situated near the north end of the building. Cantilevered second story sections located on the north and south ends of the dwelling shelter single carport spaces below.

There are four building permits on file with the City of Santa Monica associated with the subject property. The earliest permit, issued in 1938, is for a two-story, four-unit residence for then-owner James M. Weaver who lived in Culver City at the time the building was constructed. Though no architect is listed on the building permit, Weaver is noted as the contractor. The estimated cost of the building was \$6,000. On the same day in 1938, a building permit was issued for the construction of a large detached garage costing approximately \$500. Two years later, a building permit for a four-unit addition was issued by the City to Mr. Weaver with O.D. Hansen serving as contractor. The addition was given an estimated cost of \$4,000. In 1966, under then-owner Nicholas Steven, the rear garage was replaced by a two-story combination duplex/enclosed single car garage costing approximately \$16,000, according to the building permit. Mark IV Construction of Inglewood was the building's contractor.

While cognizant of the alterations to the first floor windows on the main building's northwest corner, the subject property maintains a high level of overall integrity sufficiently enough to retain its historic location, setting, design, workmanship, materials, feeling and association.

SURVEY EVALUATION

Statement of Architectural Significance

Because of its execution of design, the subject property located at 1143-45 11th Street is an excellent example of the Regency Moderne architectural style as applied to a multi-family residence from the late 1930s. Additionally, the property appears to be an especially rare example of the architectural style within the City of Santa Monica.

As noted, the Regency Moderne style is not commonly found in the City of Santa Monica and this particular example possesses a number of key character-defining features of the idiom, including a flat roof; stuccoed façade; rounded corners; symmetry of design; molded coping and stringcourse; inward-curving corners flanking the center entry and the unglazed second story opening above; bands of elongated, recessed, wood-framed casement windows that curve around the building's corners on the primary (west) elevation; banded entrance canopy; tiered concrete entry steps with curved corners; and the setback distance from the street. Additionally, a neoclassical frontispiece composed of fluted pilasters with accenting bulls-eye plaster medallions that centers the primary elevation reinforces the Regency Moderne design. In contrast, the vernacular Modern duplex erected at the rear of the property in 1966 is a common example of utilitarian apartment building design from the period that is without architectural distinction.

The Regency Moderne is a variation of the Streamline Moderne (also known as Art Moderne) style popular during the 1930s when the industrial design profession became increasingly influential in determining the direction of product design. In particular, industrial designers were applying the results of tests involving wind resistance (airstreams) to ocean liners, trains, airplanes, and automobiles by “streamlining” these conveyances with smooth surfaces and curved edges. Soon the new streamlined look was applied to stationary objects such as refrigerators, pencil sharpeners, and buildings. In architecture, the style became known as Streamline Moderne and was characterized by smooth surfaces; flat roofs; curved corners (often with windows that curve around corners); horizontal grooves and balustrades; asymmetrical facades; use of glass block; round windows; and an overall horizontal emphasis to the design.

In contrast, the Regency style was based upon neoclassical influences that had reappeared in architecture and furniture designs during the regency and reign of England's George IV (1811-1830). A century later, the Regency style was rediscovered by Hollywood set decorators who, as taste makers, influenced architects, interior designers, and makers of fine furnishings starting in the 1930s. As defined by Hollywood, the Regency style represented the urge to be modern while retaining the traditionalism that the film community, and the general public, was reluctant to abandon. As applied to architecture, the Regency style featured delicately proportioned Classical elements such as columns, pilasters, pediments, moldings, medallions, quoins, and balconettes. Symmetrical facades were common as were French-inspired mansard roofs. One of Southern California's master architects whose residential work was highly reflective of the Regency style from the 1930s through the 1960s was Paul R. Williams.

As an architectural approach, the Regency Moderne variant of the Streamline Moderne style is especially uncommon, appearing for only a few years during the late 1930s. The

Regency Moderne involves the application of decorative neoclassical elements to what was typically, according to Streamline Moderne precepts, a relatively unadorned exterior. The subject property is an especially good example of the Regency Moderne style with its Regency-inspired neoclassical frontispiece centering a symmetrical streamlined building characterized by a flat roof, curved corners with curved windows, stucco surfaces, and inward-curving entrance corners.

Statement of Historical Importance

Santa Monica. In 1875, the original townsite of Santa Monica was surveyed, including all the land extending from Colorado Street on the south to Montana on the north, and from 26th Street on the east to the Pacific Ocean on the west. Between 1893 and the 1920s, the community operated as a tourist attraction, visited mostly by wealthy patrons. Those areas just outside of the incorporated city limits were semi-rural in setting and were populated with scattered residences. Following the widespread acceptance of the automobile in the 1920s, Santa Monica experienced a significant building boom, with homes being constructed in the tracts north of Montana and east of Seventh Street for year-round residents.

A commercial district was established between Wilshire and Colorado, at Second, Third, and Fourth Streets. Also in the 1920s, Santa Monica saw the arrival of large companies, such as Merle Norman Cosmetics and Douglas Aircraft. In the years immediately prior to America's entry into World War II, Santa Monica's development escalated as Douglas Aircraft received increasing numbers of government contracts. After the war, when southern California was flooded with returning veterans and their families seeking homes, the demand for housing continued to be high in Santa Monica, and apartment construction in particular escalated.

1100 Block of 11th Street and Vicinity. The area that includes the property at 1143-45 11th Street was part of the original town of Santa Monica. According to Sanborn maps, while the 11th Street area was developed as a residential neighborhood, building activity did not begin to pick up until the late 1910s. By 1918, only eight out of the twenty parcels with frontage along the 1100 block of 11th Street were improved with dwellings. One of the few extant single-family residences from that period, a Craftsman style bungalow constructed in 1912 (1144 11th Street), is located directly across from the subject property on the west side of the street. The remainder of the dwellings along the block from that period, and the Revival style residences that followed in the 1920s and 1930s, have been replaced with post-World War II apartment buildings and condominiums.

By 1950, Sanborn maps show that the subject property was one of nine parcels containing single-family dwellings situated along the east side of 11th Street between California Avenue to the north and Wilshire Boulevard to the south. Eight parcels containing dwellings were on the west side of the street along this same block. Additionally, at that time, a majority of the lots containing single-family residences now included newer dwellings, which typically served as rental properties, situated along the rear portions of the lots adjacent to narrow alleys. Of the improved parcels along 11th Street, only the few lots located closest to heavily trafficked Wilshire Boulevard contained commercial buildings in 1950. Of these, an automobile service garage located on the adjacent parcel south of the subject property served as the rear section of a building with its main entrance and address on Wilshire Boulevard. The building, though modified, is still extant today.

Since 1950, the physical surroundings of the neighborhood have changed markedly to reflect the continued replacement of single-family dwellings, duplexes, bungalow courts, and small apartment buildings with multi-story condominium complexes and apartment buildings. The marked change in the neighborhood's character since the 1950s has been repeated in the residential neighborhoods that surround the 1100 block of 11th Street north of Wilshire Boulevard and throughout the original town of Santa Monica tract. Today, the area is composed primarily of multi-family residences with older, single-family homes from the first quarter of the 20th century isolated or clustered in small groups. The encroachment of newer buildings, however, does not appear to compromise the integrity of the subject property or detract significantly from the historic characteristics that make the building an excellent example of its period and style.

Person(s) of Historical Importance

From the time of the subject property's construction to today, city directory records indicate that the apartment building has served as a rental property. Among the property's several owners, city directories and building permits show that original property owner, James M. Weaver, relocated from Culver City and resided in a unit in the subject property until at least 1954. His wife, Vivian E. Weaver, appears only in the 1947-48 city directory. No occupation was listed for James M. Weaver and no additional information regarding him, or the contractor O.D. Hansen, was uncovered during the current research process. Similarly, no information was located regarding Nicholas and Wanda Steven who appear as property owners according to a building permit dated 1966.

Whereas apartment buildings may include as tenants individuals of historical importance or prominence in the community, our current research did not identify any tenants who appeared to be historically significant whose specific contributions to history can be identified or directly connected to this property. The residents of the subject property were employed in a variety of blue collar and white collar occupations including salesman, cashier, mechanic, stenographer, student, clerk, engineer (with Douglas Aircraft), stewardess, machinist, driver, policeman, writer, saleswoman (with Henshey's Department Store), and therapist, in addition to widows and retirees.

Statement of other significance

No other evidence was discovered in current research of the property to indicate other significance.

Is the structure representative of a style in the City that is no longer prevalent?

This multi-family residence is an excellent example of the Regency Moderne architectural style as applied to an apartment building in the City of Santa Monica. In reviewing the City's Historic Resources Inventory and having conducted numerous windshield surveys of the community, it appears that there are very few examples of the Regency Moderne architectural style in the City that are similar to the subject property. Therefore, it appears that this structure is representative of a style that is no longer prevalent in Santa Monica.

Does the structure contribute to a potential historic district?

The subject property, situated within the original Santa Monica Townsite, has not been previously identified in the City's Historic Resources Inventory (1985-86), or in

subsequent survey updates and evaluations, as being a contributor to a potential historic district within the City. The area in which the subject property is located does not possess a significant concentration, linkage, or continuity of buildings that are united historically or aesthetically by plan, architectural style, or physical development. Additionally, the surrounding area does not reflect a unifying entity that conveys its overall historic context. Specifically, the area's setting and feeling has been substantially altered over the decades by the appearance of numerous postwar apartment buildings and condominiums, which, in turn, has negatively affected the design, materials, and workmanship associated with single- and multi-family residences of similar mass and scale associated with the years prior to World War II. Because of compromised integrity issues, there appears to be no identifiable district in which the subject property would be a potential contributor.

CONCLUSION

In summary, based on current research and the above assessment, the property located at 1143-45 11th Street appears to meet several City of Santa Monica Landmark criteria. The property was evaluated according to statutory criteria as follows:

Landmark Criteria:

9.36.100(a)(1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

The apartment building is an excellent example of the Regency Moderne architectural style as applied to a multi-family dwelling constructed in the City during the late 1930s. The property is historically important because it manifests the intersection of Streamline Moderne styling with Hollywood-influenced neoclassicism that converged during the latter years of the Great Depression. This convergence saw limited expression in Santa Monica's built environment and, as a result, the subject property is a rare example of this historical period within the City. Additionally, despite the alteration of one of the building's window bands, the property located at 1143-45 11th Street retains sufficient contextual, architectural, and overall physical integrity in its design, workmanship, materials, and feeling to manifest the architectural history of the City of Santa Monica. Therefore, the subject property appears to satisfy this criterion.

9.36.100(a)(2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

The property does appear to meet criteria for high aesthetic or artistic value as it is defined in the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*. The property articulates a particular concept of design, Regency Moderne, in its overall form and architectural elements. Specifically, the building's 1930s-era streamlined qualities are enhanced by the incorporation of restrained neoclassical detailing which exemplify the Regency aspect of the building's design. The subject property is a pleasing balance of both of these architectural idioms as rendered in a multi-family residence, fully articulating the designer's intent in expressing his aesthetic ideal of a modern streamlined building enhanced by architectural elements suggestive of late 1930s Hollywood glamour. Therefore, the property at 1143-45 11th Street appears to possess high aesthetic or artistic qualities necessary for designation under this criterion.

9.36.100(a)(3) It is identified with historic personages or with important events in local, state or national history.

Current research did not reveal any information on the property's owners and/or occupants to indicate historical significance or notability. Therefore, the subject property does not appear to satisfy this criterion.

9.36.100(a)(4) It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail or historical type valuable to such a study.

Due to the apparent rarity of the Regency Moderne as an architectural style represented in the City of Santa Monica, the subject property is an important example of the style valuable to a study of late 1930s residential architecture in the City. The subject property embodies a number of distinctive character-defining features of the Streamline Moderne style of the late 1930s including the building's general scale and massing; streamlined horizontality; symmetry; flat roof; molded coping; stucco sheathing; curved corners; bands of curved corner windows; inward-curving entrance area; cantilevered canopy with banded, curved edges; and rounded exterior courtyard staircase. Characteristic Regency style elements applied to the building's Streamline Moderne façade include the neoclassical frontispiece with associated decorative detailing such as fluted pilasters, plaster medallions, and wrought iron grillwork entry gate. Together, these elements form the distinctive Regency Moderne style that is, in its execution, so rare in the City of Santa Monica. Additionally, the subject dwelling exhibits a high level of integrity. Therefore, the property appears to satisfy this criterion.

9.36.100(a)(5) It is a significant or a representative example of the work or product of a notable builder, designer or architect.

During the current research process, no information regarding the builder, designer, or architect of the subject property was uncovered. Therefore, due to the lack of association with a notable builder, designer, or architect the subject property does not appear eligible for local landmark designation under this criterion.

9.36.100(a)(6) It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

The subject property is located on the east side of 11th Street between a four-story apartment building to the north and a two-story commercial building to the south. In comparison, the two-story subject property's massing and proportions and its relatively deep set back does not make it a particularly distinctive or established visual feature of the neighborhood. As a result, the multi-family dwelling located at 1143-45 11th Street blends into the neighborhood and is not especially prominent, particularly as viewed by motorists. Therefore, the subject property does not appear to meet this criterion.

CITY DIRECTORY RESEARCH

1143-45 11th Street

Year	Entry
1938	No listing
1940	1143: Nath, Mrs. Gertrude, saleswoman. 1143a: McDonough, Stewart (Donna), salesman. 1145: Smith, C.O., no listing under last name. 1145a: Fisk, Mrs. Julia P., no occupation listed.
1947-1948	1143: Bigler, Elna, no occupation listed. 1143a: Katon, Vernon G. (Marguerite), cashier. 1143b: Diaz, Ralph C. (Elizabeth L.), mechanic. 1143c: Kotny R.C., no listing under last name. Swiderski, Carl C., mechanic. 1145: Weaver, James M. (Vivian E.), no occupation listed. 1145a: Tuten, John E. Jr. (Marion), student.
1952-53	1143: Weaver, James M., no occupation listed. 1143b: Culver, Harold L., engineer, Douglas Aircraft. 1143c: Tozier, Mrs. Donna, stenographer, State Highways Division. 1143d: Webber, Norene M., stewardess, Western Air Lines. 1143e: Adkinson, Bruce, professor. 1143f: vacant. 1145: Overholt, Robert L. (Ilo J.), machinist, Hobeck Company. 1145a: Padgett, Ernest M. Jr. (Dora M.), student.
1954	1143: Weaver, James M., no occupation listed. 1143a: Edwards, Mrs. Martha, office manager, Mathews & Gibboney. 1143b: Reed, Ralph, driver, Hughes Aircraft. 1143c: Tozier, Mrs. Donna, stenographer, State Highway Department. 1143d: Vogel, Robert H. (Gwen M.), security police. 1143e: Bouvier, Harold K., no occupation listed. 1143f: Nielson, Arthur, no occupation listed. 1143g: Wachtman, Fred, writer, Moody Institute of Science. 1143h: Stone, Stanley W., no occupation listed. 1145: Kurth, Mrs. Connie L., no occupation listed. 1145a: Haynes, Kemp D. (Ruth M.), no occupation listed. Haynes, Ruth M., saleswoman, Henshey's Department Store.
1958-1959	1143: Mizelle, Ada A., stenographer, Santa Monica Credit Association. 1143a: Hill, Rheta, therapist, California Rehabilitation Center. 1143b: Vavra, Emil E., engineer, Douglas Aircraft. 1143c: Neill, Minnie, no occupation listed. 1143d: vacant. 1143e: Natkal, Alex, no occupation listed. 1143f: vacant. 1143g: Henry, C. Pat, no occupation listed. 1143h: vacant. 1145: Huston, Mrs. Pearl, no occupation listed. 1145a: Brubaker, Richard (Janice A.), no occupation listed.

1960-1961	1143: Apartments Betts, Chester A., no occupation listed. Neill, Minnie, no occupation listed. Henry, C.P., no occupation listed. 1145: Apartments Natkal, Alex, no occupation listed. Steckle, Carl C., no occupation listed.
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PHOTOGRAPHS



Primary (west) elevation, looking east



Primary (northwest corner) elevation and secondary (north) elevation, looking southeast



Primary (southwest corner) elevation, looking east



Paved interior courtyard between north and south wings, looking west



North wing, south elevation, looking northwest from paved courtyard



Rear (east) duplex, west elevation, looking northeast from paved courtyard



Rear (east) duplex, east elevation, looking northwest from alley



Primary (west) elevation, looking east



Entrance canopy and second story details, primary (west) elevation, looking northeast



Window detail, southwest corner, looking east



Context view, 11th Street, looking north, (subject property near far right)



Context view, 11th Street, looking south, (subject property at far left)

MISCELLENOUS ATTACHMENTS

Next >>

View Enlarged Map

View Printing Instructions

County of Los Angeles: Rick Auerbach, Assessor

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SCALE 1" = 80'

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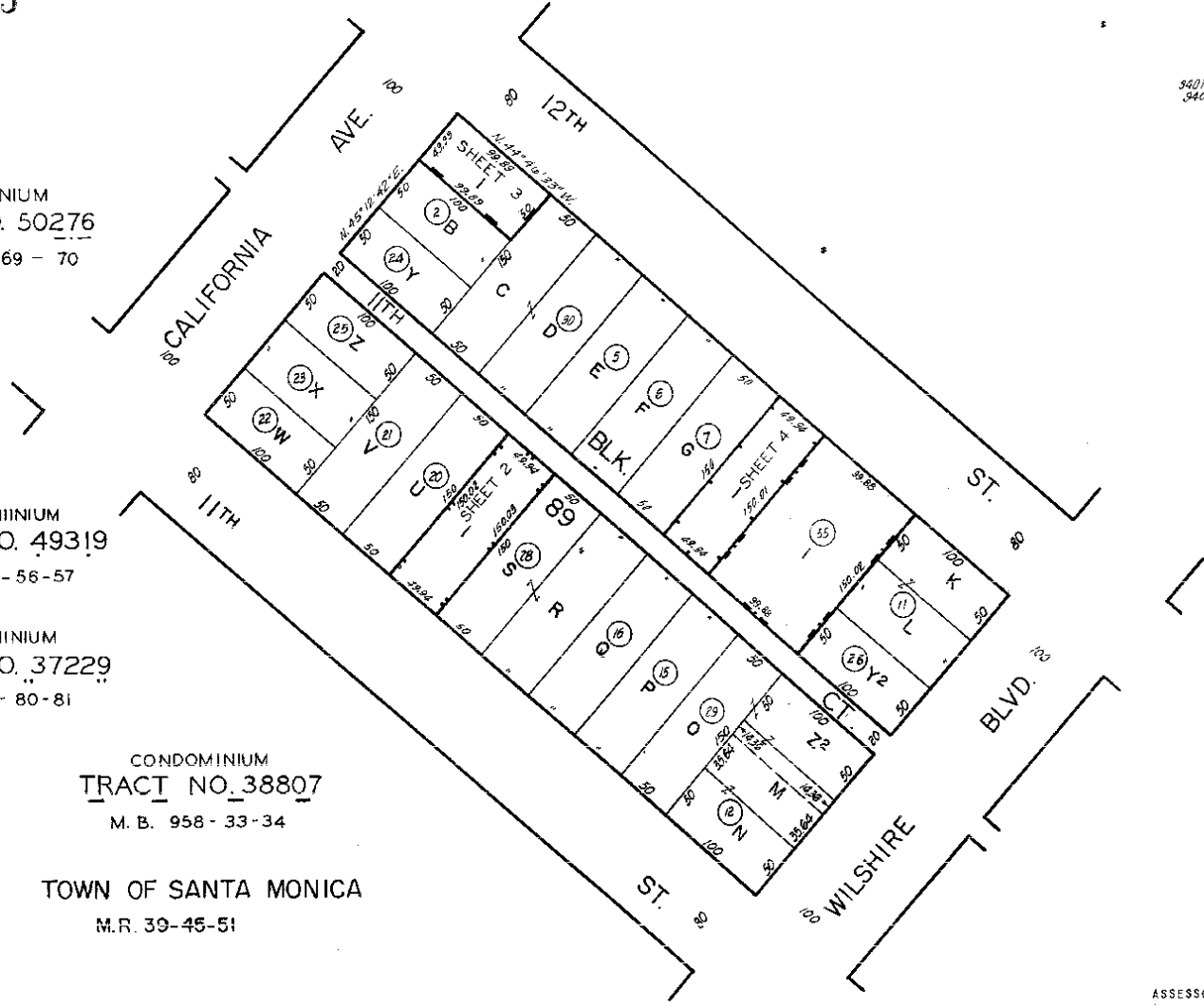
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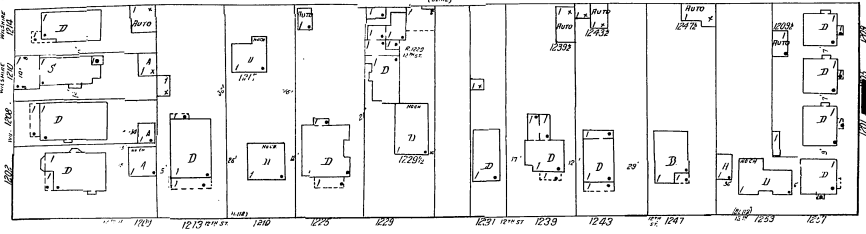
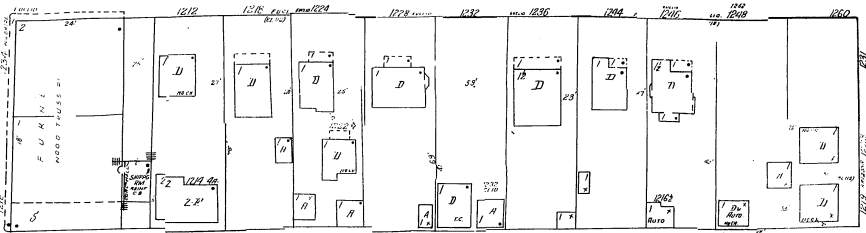
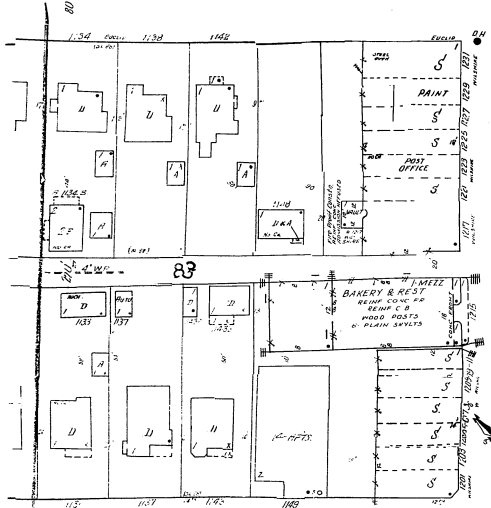
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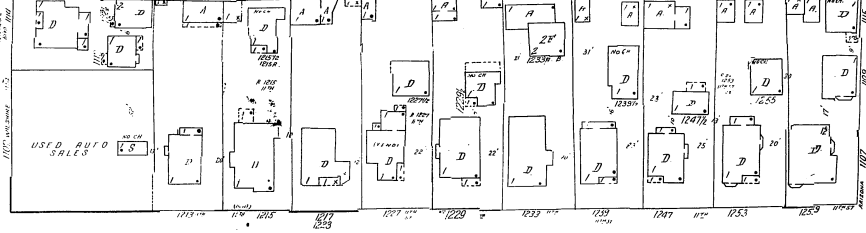
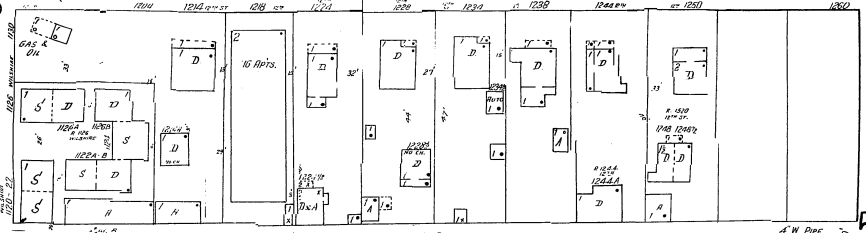
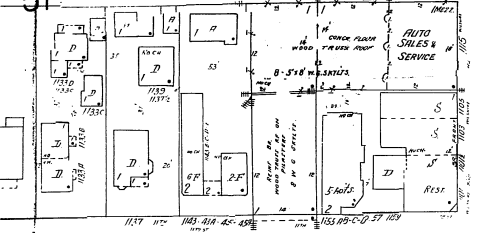
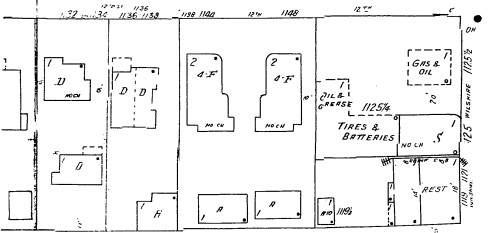
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ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

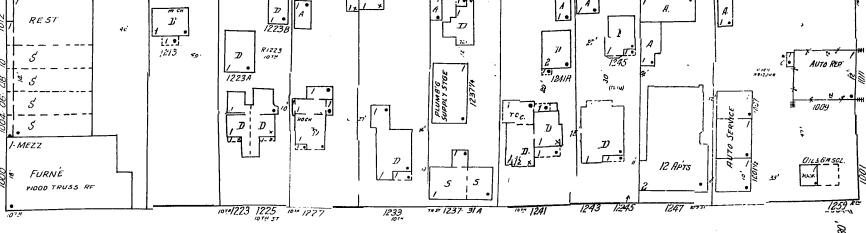
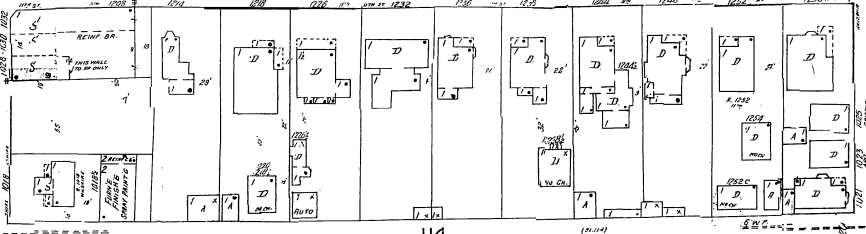
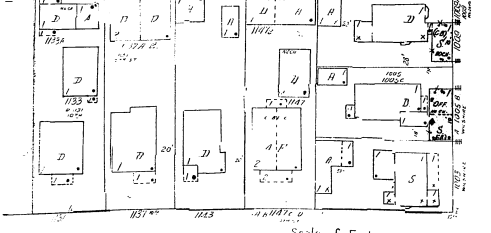
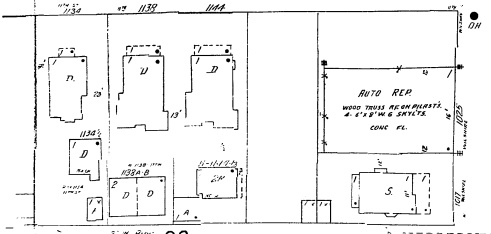




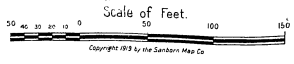
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11TH ST.



10TH 48 ST.



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WILSHIRE BLVD

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