

IDENTIFICATION

1. HISTORIC NAME OF PROPOSED RESOURCE (if any) N/A
2. STREET ADDRESS (include all addresses associated with the property)
849 Canavagh Road ZIP CODE 91207
3. ASSESSOR'S PARCEL NO(s) 5649-019-009
4. COMPLETE LEGAL DESCRIPTION (attach legal description): TRACT Bellehurst Hillslopes
BLOCK --- LOT(s) 108 and 111 and parts of 109 and 110
5. OWNER(s) Karen N. Young
ADDRESS (if different from above) _____ CITY _____ STATE _____ ZIPCODE _____
PHONE 310-721-3706 EMAIL theonlyky@gmail.com
6. PRESENT USE Single-family residence ORIGINAL USE Single-family residence

PROPERTY DESCRIPTION

Describe as much as possible about the history of the structure. It is required that copies of any articles, information, or other supplementary documentation to support this application be attached.

7. ARCHITECTURAL STYLE, INCLUDING ARCHITECTURAL DETAILS AND CHARACTER DEFINING FEATURES.
Attach additional pages if necessary. (For residential use, please see the Glendale Design Guidelines for Adopted Historic Districts, "Sources of Information")

Please see attached sheet

8. YEAR BUILT: 1928 SOURCE OF INFORMATION: Building permit
9. ORIGINAL ARCHITECT (if known) Paul R. Williams
10. ORIGINAL BUILDER (if known) Vida H. Wallace (owner)
11. DATES OF ENCLOSED PHOTOGRAPHS (see attached instructions for submitting photographs) December 8, 2021
12. SQUARE FOOTAGE (if known) 3,806

7. ARCHITECTURAL STYLE, INCLUDING ARCHITECTURAL DETAILS AND CHARACTER DEFINING FEATURES:

This is a one-and-two-story single-family hillside residence in the Spanish Colonial Revival style. It is basically T-shaped, with a fully-tiled gabled roof with multiple pitches, plaster over wood-frame walls, and metal multi-paned casement windows. The shallow eaves are supported by wooden corbels.

The front-facing façade of the house combines three massings. The right side is a two-story projecting wing ending in a sixteen-light casement window set within an arch on the first floor and French doors opening to a decorative wrought-iron balcony on the second floor. The central portion of the front façade has an off-center wood-paneled inset door beside which is a wrought-iron lantern-shaped light. The second story above the door is slightly cantilevered out and supported by a wood beam and a series of corbels. This story has three six-light recessed windows. The left side of the front façade is single-story and in its center has a pair of tall arched inset windows separated by an Ionic pilaster. A chimney with a brick course at its top appears above the roof-line. The rear of the house is situated on a steep downslope giving it a much taller and more massive appearance than is apparent from the front.

Attached to the house is a single-story, two-door garage with a tiled roof and arched openings. Adjacent to the house is a terra-cotta standing fountain and pedestrian gates of intricate wrought-iron in the center of which appears the letter "S" (perhaps standing for "Smith" which was the maiden name of the original owner and her sister).

13. ALTERATIONS AND DATES OF ALTERATIONS (based on building permits, physical analysis, oral information, see attached "Sources of Information" for obtaining City building permit records, attach additional pages in necessary):

New sewer line--1957

Re-roofing--2003

Interior remodeling, including the kitchen--2013

14. IS THE STRUCTURE (check one): ☒ ON ITS ORIGINAL SITE ☐ MOVED ☐ UNKNOWN

15. LIST NAMES, OCCUPATIONS, AND TENURE OF ALL PREVIOUS OWNERS AND OCCUPANTS, IF KNOWN (see attached "Sources of Information" for obtaining prior ownership information):

Vida Wallace (1928-1955)--widow of Dr. Frederick Wallace, a dentist.

Carl E. and Dorothy W. Herrick (1955-2013)--Mr. Herrick was a real estate salesman

Mark and Shelley Brazill (2013-2016)--Mr. Brazill was a stand-up comic and television producer. Mrs. Brazill was
a real estate agent.

SPRK Productions LLC (2016-2017)--an Helsinki-based firm.

Karen N. Young (2017- 2019)

R. S. Peled and K. Young 2019 Trust (2019-)

18. CRITERIA FOR INCLUSION IN THE GLENDALE REGISTER

In order to qualify for inclusion on the Glendale Register, the proposed resource must meet at least one of the following criteria. Please explain how the proposed resource meets one or more of the following criteria. A proposed resource does not need to meet all criteria in order to qualify for the Glendale Register. However, if the proposed resource meets more than one criterion, please include all information in this application. If a criterion is inapplicable, indicate "Not Applicable". Attach additional pages, if necessary. Identify the source from where the information was obtained and provide copies of any supporting information and documentation with this application.

CRITERION 1

IS THE PROPOSED HISTORIC RESOURCE IDENTIFIED WITH IMPORTANT EVENTS IN NATIONAL, STATE, OR CITY HISTORY, OR DOES IT EXEMPLIFY SIGNIFICANT CONTRIBUTIONS TO THE BROAD CULTURAL, POLITICAL, ECONOMIC, SOCIAL, OR HISTORIC HERITAGE OF THE NATION, STATE, OR CITY? IF SO, PLEASE DESCRIBE:

N/A

CRITERION 2

IS THE PROPOSED HISTORIC RESOURCE ASSOCIATED WITH A PERSON, PERSONS, OR GROUPS WHO SIGNIFICANTLY CONTRIBUTED TO THE HISTORY OF THE NATION, STATE, REGION, OR CITY? IF SO, PLEASE DESCRIBE:

Architect Paul R. Williams is considered to be one of the foremost architects during the "golden age"

of Southern California architecture. He was the first African-American architect to become a member of the

American Institute of Architects.

CRITERION 3

DOES THE PROPOSED HISTORIC RESOURCE EMBODY THE DISTINCTIVE AND EXEMPLARY CHARACTERISTICS OF AN ARCHITECTURAL STYLE, ARCHITECTURAL TYPE, PERIOD, OR METHOD OF CONSTRUCTION; OR REPRESENT A NOTABLE WORK OF A MASTER DESIGNER, BUILDER OR ARCHITECT WHOSE GENIUS INFLUENCED HIS OR HER PROFESSION; OR POSSESS HIGH ARTISTIC VALUES? IF SO, PLEASE DESCRIBE:

Architect Paul R. Williams is considered to be a master architect who influenced and reflected

the design of many Period Revival residences during the 1920s and 1930s. This house is a good example of

his interpretation of the Spanish Colonial Revival style.

CRITERION 4

HAS THE PROPOSED HISTORIC RESOURCE YIELDED, OR HAVE THE POTENTIAL TO YIELD, INFORMATION IMPORTANT TO ARCHAEOLOGICAL PRE-HISTORY OR HISTORY OF THE NATION, STATE, REGION, OR CITY? IF SO, PLEASE DESCRIBE:

N/A

CRITERION 5

DOES THE PROPOSED HISTORIC RESOURCE EXEMPLIFY THE EARLY HERITAGE OF THE CITY? IF SO, PLEASE DESCRIBE:

N/A

19. PLEASE STATE ANY ADDITIONAL FACTS PERTAINING TO THE PROPERTY THAT WAS NOT ADDRESSED ABOVE.

The Wallace house is one of only a few Paul Williams-designed residences in Glendale.

20. OWNER CONSENT FORM

I Certify That I Am The Current Property Owner Of Record (Include All Owners):

Karen N. Young

Print Name

Signature

February 1, 2022

Date

Print Name

Signature

Date

Print Name

Signature

Date



**THE BUILDING
BIOGRAPHER
TIM GREGORY**

- ❖ Building Histories
- ❖ Archival Consulting
- ❖ Cultural Resource Studies
- ❖ Historic Resources Surveys
- ❖ Local, State and National Landmarking

849 CAVANAGH ROAD

GLENDALE

Former Address: 807 Cavanagh Road (1928-ca. 1936)

Style: Spanish Colonial Revival

Year of Completion: 1928

Original Building Permit: #20658, issued by the City of Glendale on June 21, 1928 for a new two-story, eight-room residence. The house, to measure approximately 52 by 85 feet, would have a concrete foundation, wood-frame walls, a tile and composition roof, and one brick chimney with two flues. A copy of this permit is attached on page 7.

Cost to Build: \$14,000—a large amount for a new house of this size at the time.

Architect: Paul R. Williams, one of the most celebrated designers during the “golden age” of California architecture. Although the building permit does not include the name of the architect, the house is listed as a Williams’ work on page 230 of Karen E. Hudson’s book *Paul R. Williams: A Legacy of Style*. Please see the attached biographical materials on Paul Williams on pages 8 through 28.

First Owner and Builder: Vida H. Wallace, a widow, who shared the house with her unmarried sister Mamie J. Smith. Mrs. Wallace purchased the undeveloped parcel from the Security Trust & Savings Bank. The original property included all of Lots 106 through 111 (about 520 linear feet along Cavanagh Road).

400 E. California Blvd. #3 ❖ Pasadena, CA 91106-3763
(626) 792-7465 ❖ timgregory@sbcglobal.net
www.buildingbiographer.com

Vida Wallace was born Vida Hortense Smith in Wheeling, West Virginia on July 9, 1870. Her father John Wallace was a leather dealer and her mother Annie M. (Ulrich) Wallace was of German parentage. By 1900 Vida was living in Chicago with her parents, three sisters, and one brother. All four girls were identified in the census as “musicians.” John Wallace was by then working as a “storekeeper.”

Vida married Frederick (“Fred”) H. Wallace in Chicago in 1906. Fred Wallace was born into a farming family in Sark, Wisconsin around 1859, the only child of William and Rosamund Wallace. By 1880, the family was living in Chicago where Fred Wallace worked as the assistant treasurer of Haverly’s Theater. After graduating from the Chicago School of Dental Surgery at Lake Forest University in 1892, he set up his own private dental practice in Chicago.

At some point, Dr. and Mrs. Wallace moved to Los Angeles where he died in 1920 at the age of 61. He is interred in Chicago. Mrs. Wallace continued to be active in local society as a member of the Tuesday Afternoon Club of Glendale, the La Cañada Thursday Club’s Garden Section, the Glendale Garden Club (of which she served as president), and the District Federation of Women’s Clubs. She often entertained in her home and gardens on Cavanagh Road. Vida Wallace passed away on June 16, 1955, having reached the age of 84. She is interred at Forest Lawn. No obituary could be found for her in the *Los Angeles Times*.

Following the death of Mrs. Wallace, her Cavanagh Road property was subdivided down to its current area.

Other Building Permits: A new sewer line was installed in February 1957.

The gas meter was relocated in August 1983.

The house was re-roofed in November 2003 for \$4,500.

In October 2013 a permit was issued for interior remodeling, including the kitchen. Structural alterations were to be made but no exterior work would occur. Countywide Remodeling of Van Nuys was the contractor. The cost was estimated at \$15,000. A copy of this permit is attached on page 33.

(Note: Permits for very minor alterations, such as water heater replacement, are not included. Also not included are permits missing from the file or whose microfilmed or digital copies are indecipherable and not otherwise recorded or described in Assessor’s records.)

Assessor’s Records: The Los Angeles County Assessor first visited the property on February 6, 1929 and again on May 2, 1961. He recorded a single two-story residence and garage. The house had a concrete foundation, a stucco-over-wood-frame exterior, plaster trim, steel sash, a hipped and gabled fully-tiled roof, and “several small balconies.” Heat was provided by a double fireplace, a two-unit gravity gas furnace with ten openings, and electric wall heaters. There were twelve “special”-quality plumbing fixtures. Lighting fixtures (including metal sconces) were also considered “special.” Interior finishes were plaster, Sanitas paper, paint, and plain woodwork. The house had a total of eight hardwood floors. Overall construction quality

of the house was rated “extra special”—in fact, “special” was the highest category available on the Assessor’s form, before which he wrote in “ex.”

The Assessor estimated the square footage at 3,806. On the first floor were an entry hall with a tile floor and a decorative paneled ceiling, a living room with an arched ceiling and arched windows, a den with a tile floor, a dining room with a beamed and plastered ceiling and “ample” built-ins, one bedroom, one bathroom, a pass pantry with a sink and built-in painted wood cabinets, a kitchen with tile counters and painted wood cabinets, a breakfast room, and a toilet room. The second floor contained two bedrooms, two dressing rooms, and one fully-tiled bathroom. There was also a plastered basement that contained a furnace room and a laundry. The attached garage, measuring approximately 19 by 21 feet, had a concrete floor, stucco walls, a gabled tile roof, a fully-plastered interior, two overhead doors, and a service door.

In 1961, the Assessor commented that the house was “well built [with] solid construction.” Ceiling heights were good and partition walls were thick,

The Los Angeles County Assessor still currently estimates the square footage of the house at 3,806 with three bedrooms and three bathrooms.

Copies of the Assessor’s building records are attached on pages 34 through 39.

Other Owners and Residents: The Wallace house was sold to Carl E. and Dorothy W. Herrick in August 1956. Mr. Herrick became the sole trustee owner in January 2007. Carl Eugene Herrick (1915-2004) was born in Stockton, California. By 1930, the family was living in Oglesby, Illinois where Carl’s father Carl J. Herrick was an electrical engineer. Carl, Jr. graduated from La Salle High School in 1934.

The year 1940 found the Herricks living in Glendale. The senior Mr. Herrick was now a real estate salesman and Carl, Jr. was employed as a mechanic at Lockheed Aircraft. He would stay with Lockheed for the rest of his career, rising to foreman and then to department manager. In 1940, he married the former Dorothy Kathryn Weiland (1917-2007), a native of Peru, Illinois. Her father Albert was a cigar packer who later became a postmaster. Mrs. Herrick was active in the Assistance League of Glendale, the PTA, and the Grandview Presbyterian Church. Her husband had retired by the early 1970s.

After 57 years of Herrick family ownership, title was granted to Mark and Shelley Brazill in September 2013. Mr. Brazill was a stand-up comic and television producer of such series as *That ‘70s Show*. Shelley Brazill was a real estate agent.

SPRK Productions LLC, an Helsinki-based firm, was recorded as the owner in June 2016.

Karen N. Young took possession in January 2017.

In January 2020, name on title changed to the R. S. Peled and K. Young 2019 Trust.

Notes: An Assessor's parcel map, attached on page 6, outlines the original extent of the property. Following subdivision, the house at 825 Cavanagh was built in 1961; 843 Cavanagh in 1960.

A copy of a sales brochure for the property dating from 2016 is attached on pages 29 through 32. It indicates that original plans signed by Paul Williams accompanied the house. However, their current whereabouts are unknown.

Significance: The Wallace house is potentially eligible for listing on a local inventory of significant properties due to its design by a renowned architect, its good state of preservation, and its contribution to the architectural and historical context of the Bellehurst Hillslopes neighborhood

Sources:

City of Glendale, Building Department
 Los Angeles County Assessor (Sylmar district office and Los Angeles archives)
 Los Angeles Public Library

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*, 6th ed.
 Santa Monica, Angel City Press, 2018.

Hudson, Karen E. *Paul R. Williams, Architect: A Legacy of Style*.
 New York, Rizzoli, 1993.

McAlester, Virginia Savage. *A Field Guide to American Houses*. 2nd ed.
 New York, Knopf, 2013.

City Directories: 1929-

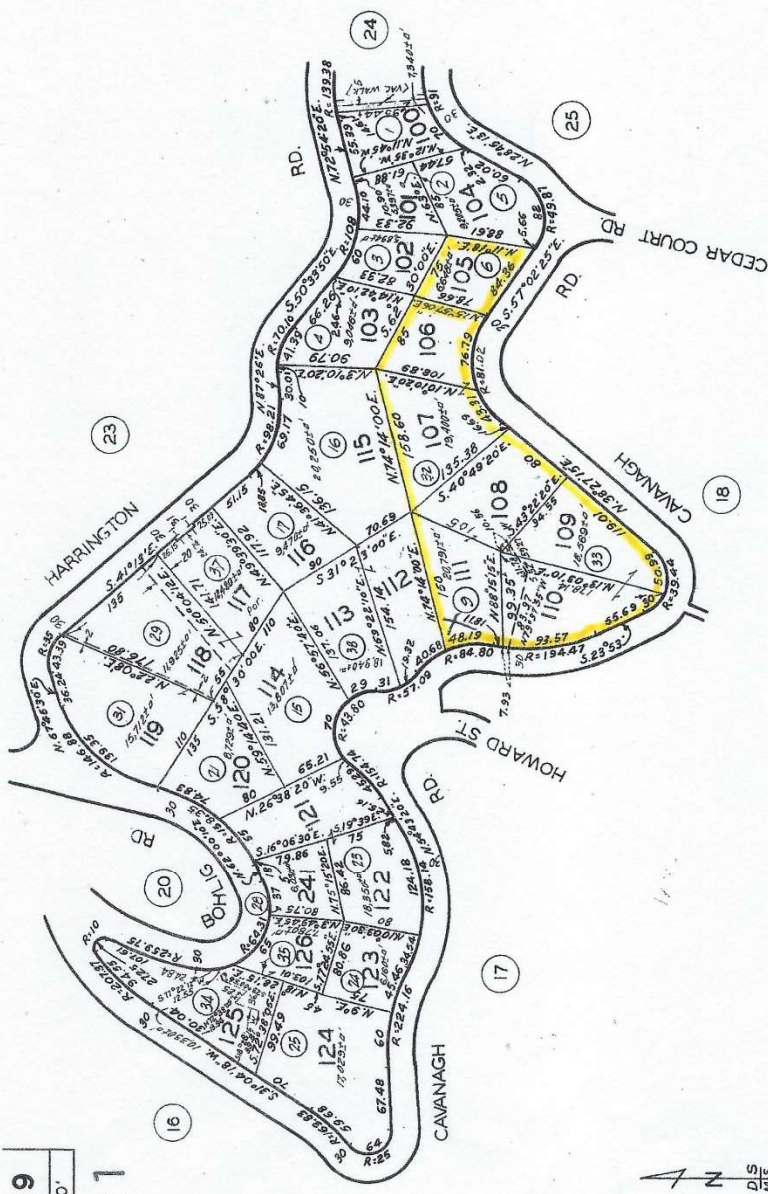
Southwest Builder and Contractor: June 29, 1928

Internet Resources, including California Index, California Death Index,
 Gale Biography Master Index, Ancestry.com, and Historic *Los Angeles Times*
 Database.

Tim Gregory
 The Building Biographer
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 Pasadena, CA 91106-3763
 626-792-7465 (office)
 626-241-4471 (cell)
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www.buildingbiographer.com

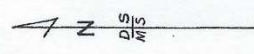
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 by Tim Gregory

REVISED
6-14-55
7-14-55
10-17-56
11-11-59
1-19-60
10-1-61
3-9-62
1-16-63 P
3-13-64
2-7-66
2005053102006001-13
2010042102003001-03



BELLEHURST HILLSLOPES
M.B. 76-99-100

5649 | 19
SCALE 1" = 100'
2011



CODE
4045

FOR PREV. ASSMT. SEE:

CITY OF GLENDALE

DEPARTMENT OF PUBLIC WORKS
DIVISION OF BUILDING

APPLICATION FOR
BUILDING PERMIT

CLASS D

No 2065c

Glendale, Calif. June 21 1928

APPLICATION IS HEREBY MADE TO THE SUPERINTENDENT OF BUILDINGS TO ERECT BUILDING IN ACCORDANCE WITH PROVISIONS OF CITY ORDINANCES AND STATE LAWS APPLICABLE THERETO.

OWNER'S NAME Mrs. F. H. Wallace

Owner's Address 1100 Campbell St.

PURPOSE OF BUILDING Discharge

Number of Rooms 8 Entire Cost of Building, \$14,000.00

JOB ADDRESS: No. 807 Commercial Rd. District Rio

CONTRACTOR'S NAME G. W. W. Contractor's Address

Contractor's Address

Lot No. 11 Block

Tract Belhurst Hill Slopes

Size of Lot Irregular Size of Building 52 x 80

Will Building be erected on front or rear of lot? Front

NUMBER OF STORIES IN HEIGHT Two

Of what material will FOUNDATION and cellar walls be built? Concrete

GIVE depth of FOUNDATION below surface of ground 12"

GIVE dimensions of FOUNDATION and cellar wall FOOTINGS See Plans

GIVE width of FOUNDATION and cellar wall at top 11"

NUMBER and KIND of chimneys 1 Brick Number of flues 2

Number of inlets to each flue One Interior size of flues 8 x 12

Give size of following materials: MUDSILLS 2 x 6 Girders and stringers 4 x 8

EXTERIOR STUDS 2 x 6 BEARING STUDS 2 x 4 Interior Studs 2 x 4

Ceiling joist 2 x 10 Roof rafters 2 x 4 FIRST FLOOR JOIST 2 x 6

SECOND FLOOR JOIST 2 x 12 Third floor joist - x - Fourth floor joist - x -

Specify material of roofing Tile & Chimp What means of access to attic? Scuttle

What is the least area of any sleeping or living room? over 90 sq ft

(Rooms used for sleeping purposes shall contain not less than 90 square feet of floor space)

What is the minimum ceiling height? 8'

Will windows in each room be equal to one-eighth (1/8) of floor area? yes

What is the minimum height of floor above ground? 2'

Will entire space underneath building be enclosed and be provided with ventilating screens? yes

Will a water closet be provided for each family? yes

Give area of water closet compartment or room, when finished 3' x 4'

Give size of windows for toilet and bath rooms. 2' x 3'

Specify size of vent shafts to water closet compartments -

What is least size of window-courts? -

Will all provisions of State Dwelling House Act be complied with? yes

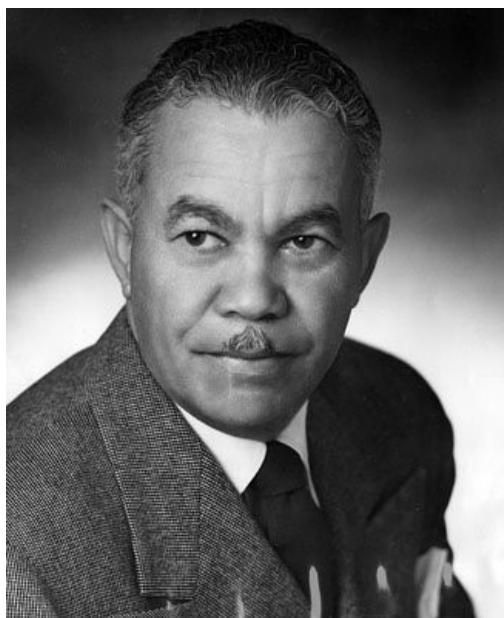
I have carefully examined and read the above application and know the same to be true and correct. All provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) Mrs. F. H. Wallace

Date issued 6/21, 1928 (Owner or Authorized Agent)

PAUL R. WILLIAMS

Architect



Paul Revere Williams first gained fame as the only major African-American architect practicing in Southern California during an era when blacks were discouraged from entering the profession. By the end of his life, he was regarded among the most pre-eminent of national architects, regardless of race.

Paul Williams was born on February 18, 1894 in a house on Eighth Street in Los Angeles, the son of Chester Stanley and Lila Churchill Williams. He was orphaned at an early age. His foster father, Charles Clarkson, was a janitor, and Williams often accompanied him downtown, selling newspapers at the corner of First and Spring while Clarkson worked in a building nearby. Williams attended Los Angeles public schools, including Polytechnic High School, where he discovered an interest in drawing and art. Determinedly going

where no black had gone before, he pursued architectural studies on scholarship at U.S.C. and the Beaux Arts Institute of Design, completing his academic training in 1919. Knowing his race would be a factor against his success, Williams applied to every architectural firm listed in the telephone directory, winning three design competitions while doing so. In 1914, Pasadena-based architect Reginald Johnson "took a chance" and hired the 20-year-old Williams as a designer. Williams remained successfully under Johnson's employ until 1917, and it is thought Johnson sent a number of referrals his way in later years. By the early 1920s, Williams could augment his resume with work experience with such other local well-known architects as Arthur R. Kelly and John C. Austin.

Williams organized his own firm in 1923 and maintained offices at 3839 Wilshire Blvd. (At the zenith of his career, he also established branch offices in Washington and Bogota, Colombia.) In 1917 he married Della M. Givens of Los Angeles at the First AME Church. He was appointed to the Los Angeles City Planning Commission in 1921 (he was only 27 at the time) on which he served for three years. Later, in 1953, he served as President of the Los Angeles Art Commission. He was also a member of the California Redevelopment Commission and the State Housing Commission. He published two architectural books, *The Small Home for Tomorrow* and *New Homes for Today*, both in 1945.

During the course of his career, Williams designed nearly 3,000 buildings. As his fame as a residential architect increased, thanks to word-of-mouth and lavish spreads in magazines, Williams' client list became a "who's who" of entertainment industry celebrities and titans of business. Among them: E. L. Cord (the automobile magnate for whom Williams designed a house with 32,000 square feet, 30 rooms and an 18-car garage!), Tyrone Power, Bill (Bojangles) Robinson, Frank Sinatra, Danny Thomas, Bert Lahr, Adolph Menjou, Cary Grant, Lon Chaney, Sr., Fanny Brice, Humphrey Bogart and Lauren Bacall, Betty Grable, Zsa Zsa Gabor, and Lucille

Ball. Williams' designs dot the map in such communities as Hancock Park, Brentwood, and Bel-Air. It is said his aim was to make a home's occupants feel special.

Williams is also well represented in the Pasadena area. Senator Frank Flint, who had bought newspapers from him all those years ago in downtown Los Angeles, remembered Williams when he began to plan his new 1,500-acre prestige community of Flintridge in 1917. Approximately 25 of Williams' earliest designs are still extant at such elegant Flintridge addresses as 4236 Woodleigh Lane (Louis Cass House--a high-school classmate of Williams--1922), Somerset Place above Berkshire Avenue (W. H. Harrison House--1927), 4159 Commonwealth Avenue (J. B. Green House--1927), 841 Inverness Drive (King-Beesemyer House--1930), 3718 Chevy Chase Drive (Dr. Joseph T. Edward House--1926), 524 Dartmouth Place (Katherine B. Flint House--1929), and 503 Dartmouth Place (Haze House--1927). These were either commissioned by Frank Flint himself or were the result of Flint's referrals to customers purchasing building sites in his subdivision. (Williams would return in the mid-1930s to design several more houses for the Flintridge Company, scattered among the hillsides in western Flintridge.)

Williams designed the following residences in Pasadena: 200 Fern Drive (Dr. V. Mott Pierce House--1928), 150 Fern Drive (a speculative house for the Alta San Rafael Neighbors Association--1929), 111 Linda Vista Avenue (Shepard House--1926), 639 La Loma Road (1927), and the spectacular Jack Atkin house on the banks of the Arroyo Seco at 160 South San Rafael Avenue. Also of local note is 2210 Orlando Road, San Marino (Bryan House--1931), 2048 Edgewood Drive, South Pasadena (Burnett House--1925), and 2258 Villa Heights Road, in the Kinneloa area of unincorporated Pasadena (Lockhart House--1928).

Palatial houses were not Williams' only stock-in-trade. In 1924, he won a competition sponsored by the Architectural Club of Los Angeles, Small House Service Bureau, with his model homes for the modest Lincoln Square neighborhood.

Williams also gained a reputation for his fine design of commercial and civic buildings. These included: Saks Fifth Avenue; the award-winning Music Corporation of America (now Litton Industries) Building, and the annex of the Beverly Wilshire Hotel--all in Beverly Hills; Perino's Restaurant in Los Angeles; the first Monrovia Civic Center; the Palm Springs Tennis Club (in association with A. Quincy Jones); the Los Angeles Courthouse; County (now Hahn) Hall of Administration; and three buildings at U.C.L.A. He was also an associate architect for the Los Angeles International Airport: the theme restaurant building was his own design. During the 1930s, impressed with the variety and quality of his work, a delegation from Medellin, Colombia selected Williams to design a series of homes and a hotel/office complex in their country. Examples of Williams' work also appear as far afield as Liberia.

Williams seemed comfortable working in a variety of architectural styles. His designs varied from Georgian Revival to Colonial Revival and from Tudor to Spanish Colonial, but all were marked by an attention to detail and proportion. It was the use of unique accents that made his work so desirable.

Remembered as a gentle, courtly man, and a perfectionist with the highest integrity, Williams often had to deal with the astonishment of first-time clients who hadn't realized, before meeting

him, that he was black. He became skilled at sketching upside-down, so that he wouldn't make his customers uncomfortable by standing next to them. He tried to make his clients partners in the design of their homes, thereby giving them a feeling of control in the situation. A genius at self-marketing, Williams found himself invited to social events in the world of corporate America where he made many contacts. But even while supervising the construction of the Polo Lounge at the Beverly Hills Hotel, which he also designed, Williams did not feel comfortable venturing out into the pool or other public areas. It was ironic that for much of his life he would not have been welcome to live in the neighborhoods for which he designed such magnificent residences, although he could well have afforded to. However, his family reported they sensed no bitterness in him about these imposed limitations. Eventually he and his wife moved to a house of his own design, characterized as "modern", in Lafayette Square Park in Los Angeles.

Williams was greatly honored during his career. In 1923, he became the first black ever admitted into the American Institute of Architects (he eventually would become a Fellow of the Institute). He held five honorary degrees, including doctorates from the Tuskegee Institute and Howard University. He also won the Springarn Medal for Distinguished Achievement from the National Association for the Advancement of Colored People. His last years as an architect were spent nurturing the talents of emerging local architects, especially among the African-American community. After a career lasting 58 years, Paul Williams retired from the practice of architecture in 1973 and died on January 23, 1980 at the age of 85. As historian Robert Winter said, "Paul Williams stands on his own, not because he was black, but because he was a very fine architect."

Although some of Williams' records that were stored in South Los Angeles were destroyed during the civil disturbances of 1992, a great number of his papers survived and in 2020 were donated to the USC School of Architecture and the Getty Research Institute.

Sources:

American Architects Directory. American Institute of Architects, 1956.

Hudson, Karen E. *Paul R. Williams, Architect: A Legacy of Style*.
New York, Rizzoli, 1993.

McGroarty, John Steven. *California of the South: A History*, vol. IV.
Los Angeles, S. J. Clarke Publishing Co., 1933.

Los Angeles Times: January 28, 1980; February 28, 1987; July 23, 1989;

Pasadena Heritage Newsletter: Spring 1980

USC Trojan Family Magazine: Spring 2004

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www.buildingbiographer.com

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May 2000

PAUL REVERE WILLIAMS

Paul Revere Williams, successful architect and worthy native son of Los Angeles, was born February 18, 1894, to Chester Stanley and Lila (Churchill) Williams. He acquired his early education in the grammar and high schools of Los Angeles and received his professional training at the Beaux Arts Institute of Design and at the University of Southern California. During the three-year period between 1921 and 1924 he was a member of the planning commission of Los Angeles. It was Mr. Williams who designed the civic center of Monrovia, California. He specializes in residential work, schools, churches, etc., and has won an enviable and well merited reputation in his chosen field of endeavor. He maintains an office at 3839 Wilshire boulevard in Los Angeles and he has membership in numerous architectural societies and civic organizations.

On the 27th of June, 1917, Mr. Williams married Miss Della M. Givens, of Los Angeles.

Paul R. Williams 1894-1980

WILLIAMS

THE CONQUEROR

By Shashank Bengali

HE WAS AN ORPHANED BLACK BOY
FROM DOWNTOWN WITH A
TALENT FOR SKETCHING. HOW
ARCHITECT PAUL WILLIAMS SHAPED
HIS OWN DESTINY – ALONG WITH
THE LOS ANGELES CITYSCAPE – IS A
MODERN-DAY SAGA OF CONQUEST.

A PAIR OF REAL-ESTATE DEVELOPERS announced plans in August to knock down Perino's, once the swankiest restaurant on Wilshire Boulevard, and replace it with upscale apartments. Ardent preservationists sniffed, but in a city that has a famously casual relationship with its own history, the demise of an old restaurant was hardly shocking. Besides, Perino's had been closed for nearly 20 years, its oval dining room and graying chandeliers used in recent years only for movie and television shoots.

Still, it was an occasion to wax nostalgic for the place with the signature sheet-metal awning, the place where Bugsy Siegel and Cole Porter had dined in plush red-leather booths and Sinatra had freestyled on the Steinway in the bar. Opened in 1932, Perino's was "The Place" for high society and haute cuisine in L.A.'s postwar

heyday. Owner Alex Perino was an attentive host – and fussy. Afraid that scents from the kitchen might taint his martinis, Perino had fresh ice delivered daily directly to the bar.

Everything about Perino's – the stucco exterior in shades of pink and peach, the black-and-white-tiled entryway lined with potted palms – epitomized a golden era in the city's history. But perhaps the most extraordinary thing about Perino's was the man who designed it.

Paul Revere Williams '19 was an African-American architect at a time when such a combination wasn't considered possible. He had been told as a teenager that "a Negro" couldn't be an architect; he proved otherwise, though it meant riding to job sites in segregated train cars and perfecting the skill of upside-down drawing (so he could sit across the table from clients, rather than lean over them, lest his proximity make them uncomfortable).

"He was completely undaunted by racism," says the architect's granddaughter,

USC Trojan Family Magazine
Spring 2004; p. 27+
Continued...



PERINO'S RESTAURANT, LOS ANGELES, 1949 "The Place" with the signature sheet-metal awning.

Karen Hudson, who has authored two books on his career and life.

Against all odds, Williams designed hundreds of important public buildings and palatial playgrounds for the elite, in the process becoming one of Southern California's signature 20th-century architects.

"He was the Jackie Robinson of architecture," says Beverly Hills realtor Crosby

Shashank Bengali '01, formerly a reporter with the Kansas City Star, is a graduate student at Harvard University's Kennedy School of Government. He last wrote for the magazine on Ebony publisher Linda Johnson Rice '80.

Doe, an admirer who has sold a number of Williams homes to wealthy clients in recent years.

"He went a long way toward defining what style was for Los Angeles."

In a career spanning 50 years and some 3,000 projects, Williams perfected a style at once elegant and relaxed, one that helped shape the Southland when it was still emerging from the orange groves. Los Angeles International Airport, the Ambassador and renovated Beverly Hills hotels, the Saks Fifth Avenue department store—all bear the Williams stamp. As the *Los Angeles Times* observed recently, "If you have a picture in your mind of Southern California in the 1950s and early 1960s,

you are quite likely picturing a building created by Paul Williams."

He was a pioneer in every sense. The first black member of the American Institute of Architects and its first black Fellow, he served on state and presidential commissions and traveled the world designing structures. Closer to home, he was a statesman for the African-American community and built some of its most enduring landmarks.

He is perhaps best known, however, as the "architect to the stars." His portfolio of celebrity clients included Sinatra, Lucille Ball and Desi Arnaz, Tyrone Power, Lon Chaney, Bert Lahr and Zsa Zsa Gabor. To this day, Hollywood royalty live in Williams-designed homes in Beverly Hills, Bel Air, San Marino and other communities that, to blacks of his day, seemed remote as the moon.

"Here was this man designing mansions in places he couldn't dream of living," says Hudson, family historian and keeper of the Williams archives, containing thousands of sketches, plans and writings.

This month, 110 years after he was born and 24 years after his passing, USC's Black Alumni Association opens the first exhibit devoted entirely to Williams. Timed to coincide with Black History Month, the show at the Helen Topping Fine Arts and Architecture Library, which runs through March, paints a vivid picture of his spirit while presenting a chronology of his work, especially his legacy to Los Angeles.

IN 1963, WILLIAMS wrote an essay for *Ebony* magazine titled "If I Were Young Today"; in it he recounted the reaction of a Polytechnic High School guidance counselor upon discovering his career goal. "He stared at me with as much astonishment as he would have had I proposed a rocket flight to Mars," Williams wrote. "Whoever heard of a Negro being an architect?" the counselor demanded.

Williams, who penned two books and several essays, would refer to this episode, this "blank discouragement," as the turning point of his life. It prompted him to make an important decision: "If I allow the fact that I am a Negro to checkmate my will to do now, I will inevitably form the habit of being defeated," he later wrote. And if "prejudice is ever to be overcome it must be through the efforts of individual Negroes to rise above the average cultural level of their kind. Therefore,

I owe it to myself and to my people to accept this challenge.”

Young Paul had one advantage: He was blessed, despite early tragedy, with a nurturing childhood. His birth parents had both died of tuberculosis before he turned 5, and he was separated from his only relative, older brother Chester Jr., when they were placed in different foster homes. But Paul had the good fortune to be raised by Mrs. Clarkson, a supportive and strong-willed woman who recognized his artist's talent and encouraged him to explore every cranny of their downtown neighborhood, which offered no shortage of architectural models. His gift caught the eye of his foster mother's friend, a builder who first got Paul thinking about a career in architecture.

Paul was the only black kid in his class at Sentuous Avenue elementary school, but it wasn't race that set him apart. Known as the class artist, he rarely went anywhere without his sketchbooks and pencils. His childhood may have been poor, but it was cosmopolitan. He learned German from the immigrant kids, picked up Chinese from the man who ran the laundry.

Ignoring naysayers like that guidance counselor, Williams took night classes at the Los Angeles School of Art after graduating from Polytechnic in 1912. He joined the local atelier of the New York-based Beaux Arts Institute of Design, an apprenticeship-style program founded by disciples of the famous French architecture school of the same name. At the Beaux Arts he was introduced to European principles of design.

Meanwhile Williams had to earn a living. He hunted for work the way traveling salesmen used to hawk their wares: He pulled out the phone book, compiled a list of all the city's architects in geographical order, and visited them one by one. Dressed sharply – throughout his life, Williams was unfailingly elegant, suit jacket buttoned, moustache precision-trimmed – he went door-to-door peddling his services. He received three job offers for office-boy positions, but the most prominent firm, the place he really wanted to be, the firm of landscape architect Wilbur D. Cook Jr., offered no salary. Though he desperately needed the money, Williams bit the bullet for the good of his career and took the unpaid job. He quickly won Cook's admiration, however, and soon

came on payroll at \$3 a week.

Office-boy by day, he continued to study by night. In 1914, at age 20, Williams took first prize in a national student competition to design a civic center for Pasadena. Los Angeles architectural historian David Gebhard notes that the plan emphasized open space – a characteristic of the architect's work that would endure for decades – by setting the center buildings back from the street corner and placing a circle of trees near the intersection. Williams won \$200 for that design, and, more importantly, a strengthened belief in his own abilities. The next couple of years would bring more awards from student design competitions in Chicago and New York, including the prestigious Beaux Arts Medal.

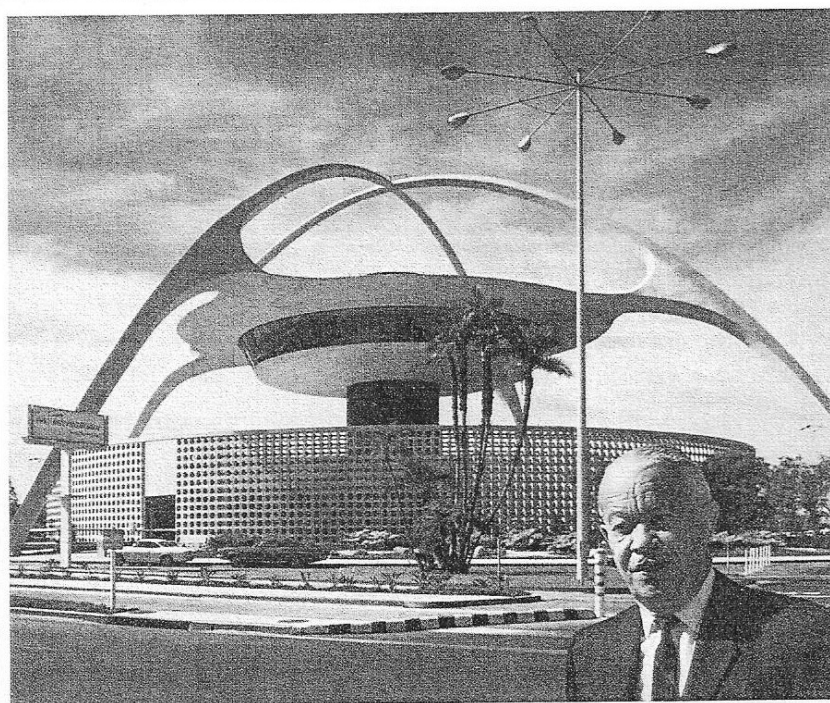
But his talent was still raw. While his designs showed creativity, Williams had little understanding of bricks and mortar.

One employer told him, point-blank, that drawing was just a fraction of what an architect had to be good at. So a year after being certified as an architect, the Beaux Arts graduate decided he needed to learn the mathematics and physics underlying his dreamy sketches. In 1916 he began a three-year program in architectural engineering at USC. There were only seven other students in the program; the university was still years away from having a full-fledged architecture school.

It was the practical choice. “USC was the school in the neighborhood,” Hudson says, “and the school that accepted black faces.” (Williams received USC's Alumni Merit Award in 1966.)

While pursuing his studies, Williams worked for the major residential architect Reginald D. Johnson, who gave the young architect his first glimpse of the lifestyles of the rich and famous. Williams had never

“IF PREJUDICE IS EVER TO BE OVERCOME IT MUST BE THROUGH THE EFFORTS OF INDIVIDUAL NEGROES TO RISE ABOVE THE AVERAGE CULTURAL LEVEL OF THEIR KIND. THEREFORE, I OWE IT TO MYSELF AND TO MY PEOPLE TO ACCEPT THIS CHALLENGE.”



LAX THEME BUILDING, 1960s Williams designed this futuristic landmark with architects Pereira & Luckman.

before been in a house that cost more than \$10,000. "When my employer gave me the assignment for a \$150,000 home, I was dumbfounded," he would later write. "I couldn't imagine how you could spend so much on a home...."

The experience taught him a lesson in restraint. "A room should have a single focal point regardless of how much money is spent on it," he later wrote. "A magnificent collection of furnishings, antiques, and so forth, if arranged insensitively, can look like a very expensive junkshop."

His engineering background proved use-

ful when Williams went to work for John C. Austin. As a promising young associate in the firm, Williams assisted in preparing construction drawings for major public buildings, including the Shrine Auditorium and the First Methodist Church.

Williams was still months away from earning his state license when, in 1921, he got a boost from a former Polytechnic High classmate, Louis Cass. One of the original underwriters of the Automobile Club of Southern California, Cass, who was white, wanted to build a home in the Flintridge hills. He gave his old friend the \$90,000

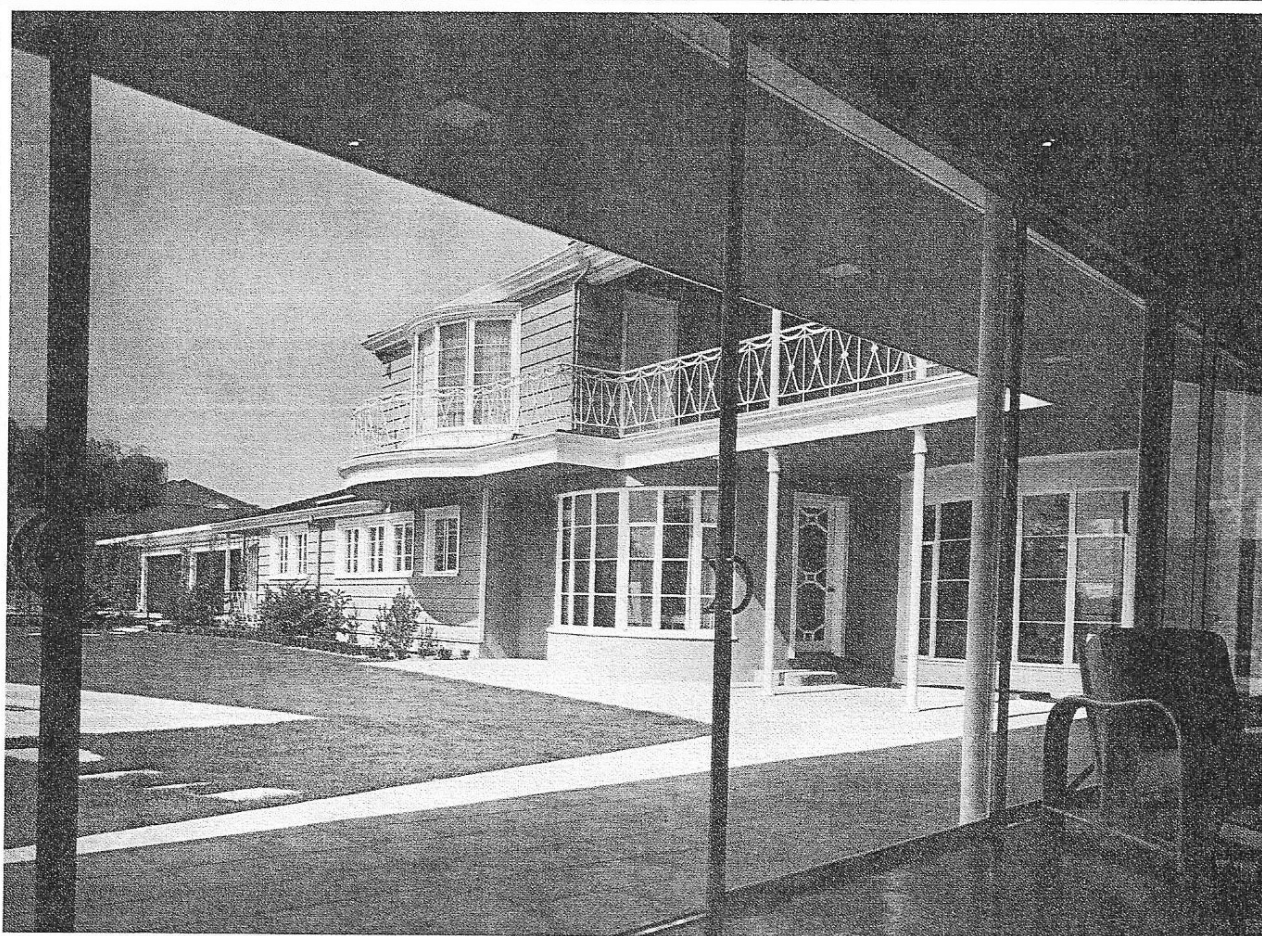
contract, encouraging Williams to use the commission to start up his own firm.

Williams didn't know that a host of other substantial residential commissions would soon come his way. But the Cass house gave him the security – and cash – he needed to strike out on his own. He chose a space in the Stock Exchange Building downtown and hung a sign out front: "Paul Williams & Associates." He was 28 years old.

IN THE EARLY years of Williams' career, prospective home builders would visit his office – drawn to him either by reputation or by chance – without realizing he was black.

"The moment ... they met me and discovered they were dealing with a Negro, I could see many of them freeze. Their interest in discussing plans waned instantly and their one remaining concern was to discover a convenient exit without hurting my feelings," he wrote in a 1937 essay for *American*

"THE AVERAGE, WELL-ESTABLISHED WHITE ARCHITECT MIGHT BE ABLE TO REST HIS HOPES ON HIS FINAL PLANS. I, ON THE CONTRARY, HAD TO DEVOTE AS MUCH THOUGHT AND INGENUITY TO WINNING AN ADEQUATE FIRST HEARING AS TO THE EXECUTION OF THE DETAILED DRAWINGS."



AARON LILIEN RESIDENCE, HOLMBY HILLS, 1946 *Slender columns and simplified balconies characterize this modern colonial from Williams' postwar period.*

Magazine titled "I Am a Negro."

But Williams believed firmly that people were intrinsically tolerant: "White Americans, in spite of every prejudice, are essentially fair-minded people who cannot refuse to respect courage and honest effort. They will, therefore, give me an opportunity to prove my worth as an individual." Because of his talents, he was soon proven right.

As the prosperous 1920s roared on and the home-building boom in Southern California continued, Williams scored a number of residential commissions – nearly all from wealthy, or at least upper-middle-class, white clients. In 1929, he won the contract to design his biggest home yet – a \$500,000 hilltop estate in Pasadena for horse breeder Jack P. Atkin. (Last May, the house, in practically its original condition, was listed for sale at \$8 million.)

But the 1930s and '40s brought the commercial projects Williams would be remembered for. In 1937 he designed the Beverly Hills headquarters of the Music Corporation of America, a stately colonial-style structure that somehow achieves the comfort of a house – a particular Williams talent – while providing an easy visual transition between commercial and residential areas. Hudson says the building was her grandfather's "favorite commercial work. He thought it was important to work in a place where you felt comfortable."

Then came the interior of Saks Fifth Avenue, which by contrast blended the modern style of low ceilings and smooth curves with the quiet elegance upscale shoppers would expect.

From 1947 to 1951, Williams worked on the extensive restoration of the Beverly Hills Hotel, an erstwhile hotspot for the *glitterati* that had faded from glory under a succession of owners. Williams contributed the designs for a revamped Polo Lounge, the Fountain Coffee Shop, and – as legend has it – the hotel's signage itself, the smart script familiar to anyone who has ever cruised down Sunset Boulevard. The coffee shop, especially, showcased Williams' classic Southern California sensibility, gracefully commingling inside and outside with bright colors (green booths, pink tablecloths, matching pink vases) and floor-to-ceiling windows.

These structures are still celebrated today, and their enduring quality reflects the architect's gift for adapting to trends. In an essay titled "Paul R. Williams and

WILLIAMS THE CONQUEROR

PLAYING EASY TO GET

He designed buildings in dozens of cities across the Southland – more than 300 in Beverly Hills alone. Looking back, many believe one house started it all. The story of Cordhaven remains one of Williams' great triumphs.

ONE DAY IN 1932, Paul Williams picked up his office phone and heard a gruff voice on the other end. The caller turned out to be industrialist E.L. Cord. The automobile baron wanted Williams to drop everything and survey some land he had just acquired in Beverly Hills. Williams tried to postpone the visit a day, but Cord was adamant.

"On the strength of our telephone conversation," Williams later wrote, "I judged that he worshipped prompt action."

Williams was a man of action himself. And he knew the story of how architect Cass Gilbert some years earlier had won the coveted contract to design the now-legendary Woolworth Building in Manhattan. Other architects had asked for at least two weeks to come up with plans; Gilbert had sketched his plan right in front of Frank Woolworth. Williams decided to try a similarly pro-active tack with Cord, which he recounted five years later in *American Magazine*:

After we had gone over the building site, he [Cord] warned me that he had already discussed plans with a number of other architects and demanded to know how soon I could submit preliminary drawings. "By 4 o'clock tomorrow afternoon," I answered.

"Why, that's impossible!" he cried. "Every other architect has asked for two or three weeks!" He regarded me shrewdly for a moment. "Go ahead," he said.

I delivered those preliminary plans by the scheduled hour – but I did not tell him that I had worked for 24 hours, without sleeping or eating.

THE COLONIAL-STYLE mansion that came to be called Cordhaven covered 32,000 square feet and contained 16 bedrooms and 22 bathrooms outfitted with 14-carat gold and silver fixtures. The stately white exterior was a classic example of traditional East Coast architecture imbued with modern touches such as impossibly narrow columns supporting the two-story entrance porch, a contemporary architectural *trompe l'oeil*.



Cordhaven's entrance foyer

The Cord residence was an immediate sensation, cementing Williams' status as a premier society architect. It quickly became a showpiece, inspiring hosts of imitators and securing many more projects for Williams in the Beverly Hills area.

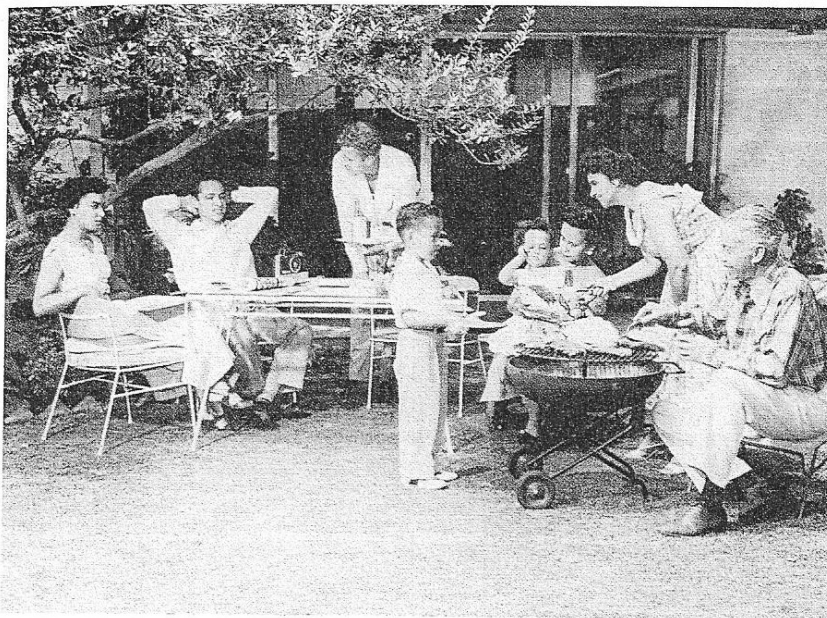
Cordhaven no longer stands. The Cord family abandoned the place years ago; developers tore it down in the 1960s and split the lot into 13 parcels. But it remains legendary in architecture circles. And it never would have happened without Williams' awareness that he had to try harder because of his skin color.

"The weight of my racial handicap forced me, willy-nilly, to develop salesmanship," Williams wrote. "The average, well-established white architect, secure in his social connections, might be able to rest his hopes on his final plans. I, on the contrary, had to devote as much thought and ingenuity to winning an adequate first hearing as to the execution of the detailed drawings."

Not that he was complaining.

"I think that I am a far better craftsman today than I would be had my course been free," he wrote.

— Shashank Bengali



BACKYARD BARBECUE At home, the architect and his wife grill up lunch for the extended Williams family.

HE DIDN'T SOCIALIZE WITH CLIENTS OR BRING HIS WORK HOME. AND ONCE HOME, HE RARELY DISCUSSED HIS DAZZLING CLIENTELE. WEEKENDS WERE TO BE SPENT WITH HIS WIFE DELLA, THEIR TWO DAUGHTERS AND FOUR GRANDCHILDREN IN THE 1951 CALIFORNIA MODERN WILLIAMS HAD BUILT.

the Los Angeles Scene," critic Gebhard noted that Williams "was remarkably sensitive to changes in architectural fashion. He endeavored to retain a foothold in the past while transforming it with a sense of contemporaneity."

On the subject, Williams himself once wrote: "When asked what was my theory of design – that I did so many contemporary buildings yet I shunned the exotic approach – my answer was, conservative designs stay in style longer and are a better investment."

The late '40s also brought a series of important international commissions, including two art-deco hotels and a country club in Columbia's Bogotá and Medellín.

Williams easily could have made a career out of designing big-dollar projects for big-time clients, but his social conscience was stronger than that. Within a few years of opening his office, in fact, he had designed two important buildings in the African-American community: the

Second Baptist Church and the 28th Street YMCA, L.A.'s first for "colored boys and young men," in whose façade he had carved the images of Booker T. Washington and Frederick Douglass. He was also the first African American to design a major public building in the city, a unit of Los Angeles General Hospital that opened in 1945.

Two years later, he not only designed and built but served as vice president and director of Broadway Federal Savings and Loan. The oldest S&L for African Americans west of the Mississippi, Broadway Federal made home loans to hundreds of black GIs turned away by other lending institutions in the years after World War II.

As his practice blossomed – by mid-century he was employing about 60 people in an office on Wilshire Boulevard – Williams gave his attention to the problem of public housing, a front-burner issue during the Depression and in the post-World War II years. Williams was in

a prime position to take an activist role. In 1933, Los Angeles mayor Frank Shaw had appointed him to the city's first Housing Commission. That year he also began serving on the National Board of Municipal Housing. He was tapped to co-design the nation's first federally funded public housing project, Langston Terrace in Washington, D.C., in 1936, and he designed the Pueblo Del Rio housing project in southeast Los Angeles in 1940.

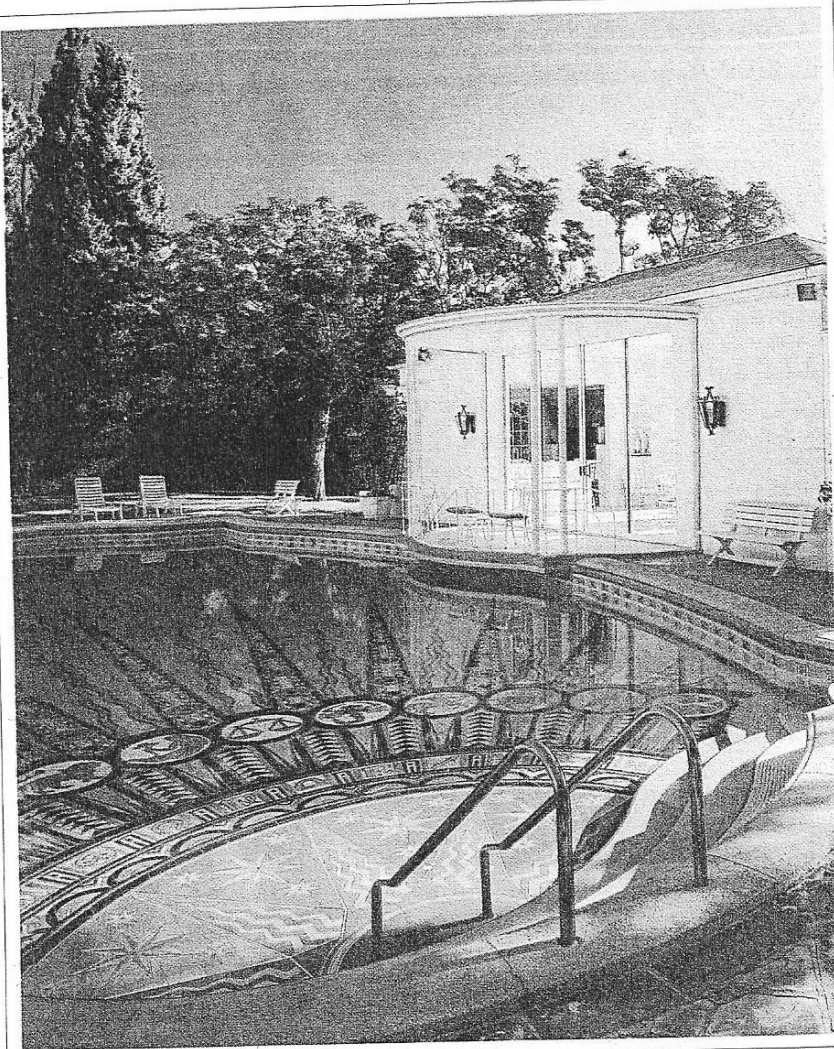
During World War II he had contributed his services as an architect to the U.S. Navy, helping to design the naval station in Long Beach. After the war, he wrote two books, *The Small Home of Tomorrow* and *New Homes of Today*, which featured patterns and design tips aimed at young families, especially those of veterans wanting to build their own homes.

"He was very concerned with the problem of low-income housing, especially for African-Americans," says John Johnson, founder of Johnson Publishing Co., whose *Ebony* magazine over the years published essays by Williams. "He showed this by his tremendous commitment in writing and speaking about the issue. He was thinking about how you can build something for yourself with a small amount of money."

As ever, Williams' emphasis was on comfort and livability; each of the floor plans had not only dimensions, but tips on colors, materials, labor-saving devices and the other little things that make a house a home.

"One of the greatest assets in preserving our democratic society is the American home," he once wrote, "and even though the industrial revolution has caused many families to break up their old homes and move to greener pastures elsewhere, we are still the greatest nation of homeowners in the world."

WILLIAMS WELCOMED the influence that comes with success. Over the decades, Presidents Coolidge, Roosevelt and Eisenhower appointed him to national commissions. He campaigned with presidential candidate Nelson Rockefeller in the 1960s, traveled the country speaking on architecture and civil rights and piled up medals, commendations and honorary degrees. He continued to make major contributions to California, serving on statewide commissions under Governors Earl Warren and Goodwin Knight. In the service of his



PALEY RESIDENCE, BEL AIR, 1934 *Williams homes still attract the rich and famous. Barron Hilton owns this one.*

NOWHERE ELSE IN THE COUNTRY WAS A BLACK MAN MAKING THESE KINDS OF CONTRIBUTIONS. PERHAPS IT WAS POSSIBLE ONLY IN LOS ANGELES, STILL AN INFANT CITY, STILL SEARCHING FOR AN IDENTITY, STILL OPEN IN THE BEST TRADITIONS OF THE AMERICAN WEST.

home town, Williams spent 11 years as president of the Los Angeles Municipal Art Commission. He built housing projects and the First AME Church. And he co-designed, with architect William Pereira, the futuristic, spider-shaped Theme Building that famously straddles Los Angeles International Airport.

As much as Williams shaped the city,

the city shaped him. Nowhere else in the country was a black man making these kinds of contributions. Perhaps it was possible only in Los Angeles, still an infant city, still searching for an identity, still open in the best traditions of the American West.

"California represented an acceptance of both him, as an African-American, and his work," says Robert Timme, dean of

the USC School of Architecture. "Maybe Southern California was the only place he could have achieved all this."

Certainly, during his lifetime there were reminders of where Williams came from. On his way to the Langston Terrace project in Washington, D.C., in 1937, he had to change trains in Texas to get on a Jim Crow car through the South. Decades later, he traveled to Memphis to commemorate the 10-year anniversary of the St. Jude Children's Research Hospital (which Williams had designed pro-bono as a favor to entertainer and close personal friend Danny Thomas, the hospital's founder). The reception was held at the Peabody Hotel, where the architect's father, Chester Williams, had once been head waiter.

"His life came completely full circle," Hudson says.

TO THE END, past his retirement in 1973 and until he died in 1980, Williams referred to architecture as his "hobby." He didn't socialize with clients or bring work home. And once home, he rarely discussed his dazzling clientele. Weekends were to be spent with his wife Della (whom he had married in 1917), their two daughters and four grandchildren in the 1951 two-story California modern he had built in a newly integrated suburb called Lafayette Square. (One of those grandkids still lives there. The Paul R. Williams Residence, now owned by Hudson, recently graced the front page of the *Los Angeles Times* "Home" section.) The Williams family would cook out in the back yard or experiment with new restaurants. More often than not, Hudson says, they wound up at one of their favorite haunts, like Philippe's in downtown Los Angeles.

As Williams' health started to fail, the family would take long drives through the city. Every so often the architect would look out the window at one of his creations and smile. "He talked very little about his work when he was working," Hudson says. "But when he was very ill, we'd go for drives and he'd say, 'That's a fine piece of work.'"

He was a doting family man who would pick up his grandchildren from elementary school in his Lincoln Continental and always brought presents home from business trips. "He worried about whether you got good grades, whether you sat up straight, whether you blew bubbles in your milk," Hudson says.

Now she is the chronicler of his life, the author of a handsome picture book published in 1993 titled *Paul R. Williams, Architect: A Legacy of Style*. (There's also a 1994 book for young readers, *The Will and the Way*.)

Both books nearly died abirthing. Hudson was in the midst of writing when Los Angeles erupted in riots in April 1992. The inner city burned for five days, and one of the first buildings to be lost was the Broadway Federal building, the site of Hudson's office. (Williams had designed the landmark building for founder H. Claude Hudson, Karen Hudson's paternal grandfather.)

Many Williams documents burned with the S&L. Gone were all the architect's office files, many of his plans and sketches and the note cards he had always carried in his breast pocket (Williams was too suave to carry a briefcase). Fortunately, a considerable archive remained, and Hudson was able to reconstruct part of her collection from other sources. She is grateful her grandfathers weren't around to see the ashes. "They would have been devastated by the destruction to their community."

Were he alive today Williams would be disappointed, Hudson says, that still very few African-Americans are working as architects. Blacks make up about 5 percent of AIA membership, scarcely more than in Williams' own time. On the bright side, she says, her famous grandfather saw incredible social change in his lifetime.

"He saw people of his own color moving up, working, progressing, some going to architecture school, and as he saw his own people coming along that made him happy."

He most certainly would have been thrilled by the exhibition to honor him at the university where he learned the mechanics of his craft – and where he sent both his daughters, Marilyn Williams Hudson MEd '60 and Norma Williams Harvey '55. "USC was very dear to his heart," she says. "The idea of his school and his community honoring him would make him very happy."

"He always loved a party." ●

The Black Alumni Association's Paul Williams exhibit runs Feb. 1 through March 31 at the Helen Topping Fine Arts and Architecture Library. Mondays through Thursdays, 9 a.m. to 10 p.m., Fridays and Saturdays, 9 a.m. to 5 p.m., Sundays 1 p.m. to 10 p.m. Admission free.

WILLIAMS THE CONQUEROR

BREATHLESS IN BRENTWOOD

The real-estate listing was more rapt than usual: "Exceptional classic Paul Williams traditional poised on an amazing 3/4-acre lot in prime Brentwood Park.... Absolutely gorgeous grounds, romantic patios.... True perfection."

CLASSICS DON'T AGE, and Paul Williams-designed homes – with an easy luxury that surpasses trends and time – remain in demand today, at prices the architect could never have imagined. Last August, the home described above went on the market with an asking price of nearly \$14 million.

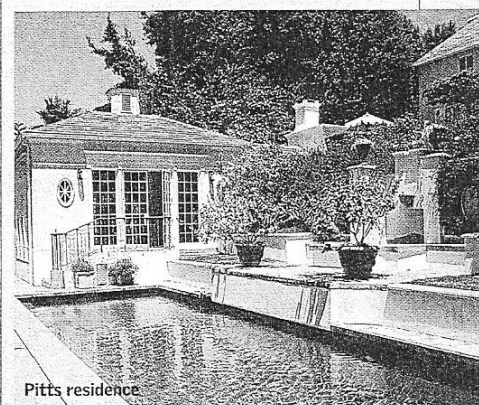
And there immediately were takers, including the producer of one of the summer's biggest-grossing, blow-it-all-up action movies, who came by twice the week after the house was listed.

Any visitor to the house can see the appeal. Seven bedrooms, eight-and-a-half bathrooms, a pool, a guesthouse, an expansive front lawn, a back yard overlooking Mandeville Canyon – it all appears much as it did, with some careful improvements, when Paul Williams designed it in 1936. Touring the house, Crosby Doe, a realtor and partner with Mossler, Deasy & Doe, a firm that specializes in architectural real estate, could only find one fault: the recently erected fence that surrounds the house. "This house would have been a gift to the street," he says.

Built in 1936 for the entertainer ZaSu Pitts, the property on Rockingham Avenue is just one of the dozens of homes Williams designed for celebrities. Williams homes continue to be prized by Hollywood elite – including film producer Steve Tisch, television syndication mogul Michael King and actress Cameron Diaz.

Time has not been as kind to other, more famous Williams creations, including the legendary Perino's restaurant on Wilshire Boulevard, soon to become a luxury apartment complex. The Ambassador Hotel, where Richard Nixon wrote his "Checkers" speech in 1952 and where Bobby Kennedy was assassinated in 1968, is now threatened by the Los Angeles Unified School District, which wants to build a campus on the property. Conservation groups are fighting the effort, however, and have suggested that Williams' stylish coffee shop could be remodeled as the faculty dining area.

Doe says there has been a surge of interest over the past decade in Williams homes, which



Pitts residence

have long been admired by those in the know for their craftsmanship, the quality of the materials, and their delicate interplay of inside and outside – classic Southern California. Discerning homebuyers – or people eager enough to have a name-brand house – are willing to pay as much as 25 percent more than the market price for similarly sized homes just to have an original Paul Williams, Doe says.

Of course, "original" these days is an elastic term, as many Williams houses have been remodeled over the years to fit changing tastes – with varying levels of success at replicating Williams' style. The Brentwood home sports a new room above the garage, the guest house has been turned into a gym, the basement is now a bar-cum-rec room, and the master bathroom was completely redone.

But the trained eye can pick out the Williams touches. The understated fireplace in a corner. The perfectly square dimension of a room. The gentle curves carved into the ceiling. Even, in the case of this home, a secret room behind a bookshelf that leads to a narrow staircase – just like in the movies.

On entering the house, Doe gazes at the signature curved staircase in the foyer, with its intricate wrought-iron balustrade, and at the clear canyon view on a perfect day.

"You just feel good in this house," he says.

– Shashank Bengali

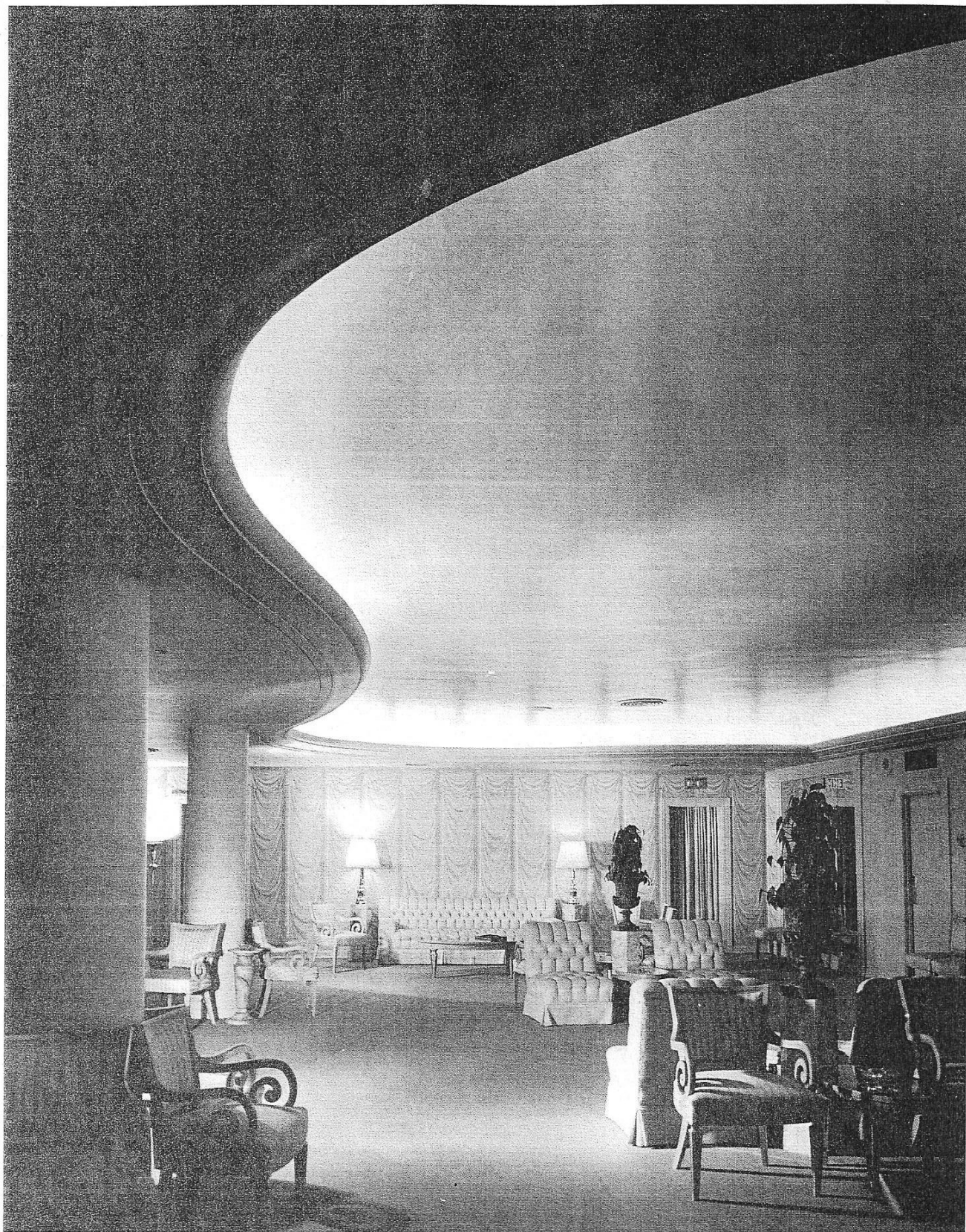


PHOTO COURTESY OF KAREN HUDSON

SAKS FIFTH AVENUE, BEVERLY HILLS, 1939 *"Since they wanted this store to express the warmth of a fine home, they decided to use a residential architect," Williams wrote in his journal.*

Early American Black Architect, 85, Dead

Designed Some of Southland's Most Famous Landmarks

Ask who designed Saks Fifth Avenue in Beverly Hills or Perino's Restaurant in Los Angeles and few could come up with the name Paul R. Williams.

Fewer still would know he was black.

Yet when he died Wednesday at age 85 Williams left behind thousands of silent monuments to his artistic skills.

His commercial and public works projects include the Los Angeles Courthouse, Hall of Administration and three buildings at UCLA. Additionally, he was associate architect for Los Angeles International Airport.

And he designed homes—nearly 3,000 of them—for such stars as Tyrone Power, Bill (Bojangles) Robinson, Frank Sinatra, Cary Grant, Lon Chaney Sr., and dozens more.

Those homes embellish such communities as Hancock Park, Brentwood, Bel-Air and Flintridge.

He was the first black ever admitted to the American Institute of Architects and held five honorary degrees in addition to winning the National Association for the Advancement of Colored People's Spingarn Medal for distinguished achievement.

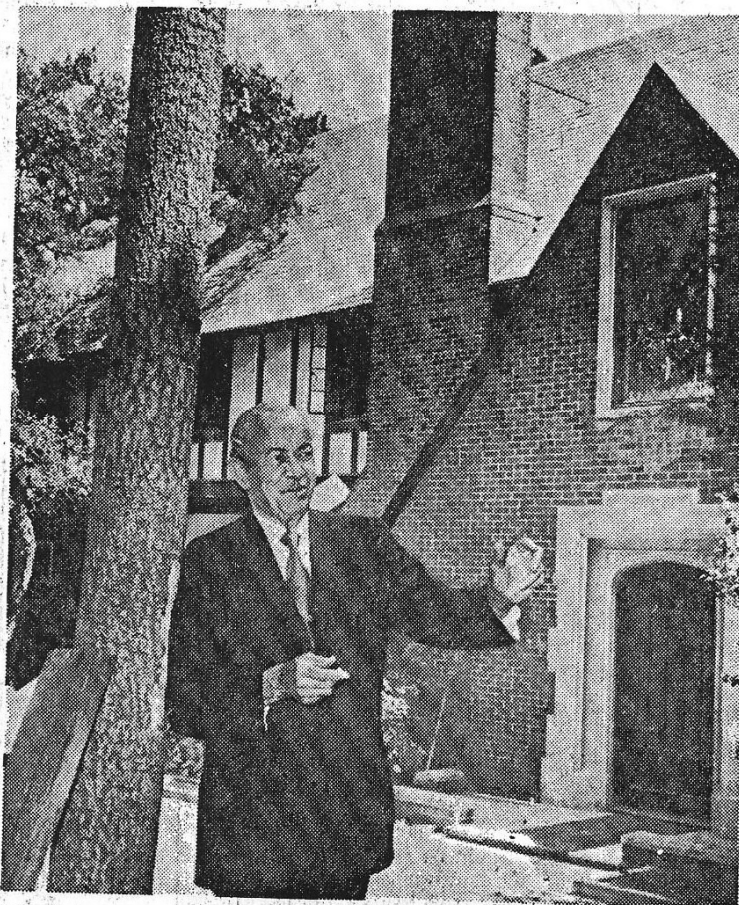
Williams was born in Los Angeles on 8th Street ("way out in the country") and attended Polytechnic High School and USC (where an adviser warned him "there aren't enough Negroes in Los Angeles to give you a living.")

He supported himself by cutting the letters "U" "S" "C" from brass and selling them as watch fobs and monograms.

In 1929, after he had established himself as a small-home specialist, auto magnate E. L. Cord hired Williams to design a Beverly Hills home on Cord's 10-acre estate.

Williams designed a \$400,000 mansion which featured an 18-car garage.

Impressed, Cord invited the young architect to meet a "friend" who turned out to be Adam Gimbel of the department store family. That meeting resulted in a commission to design Saks in Beverly Hills.



Paul Williams created this Tudor mansion in Bel-Air in 1928. It was restored in 1970, when he posed before it, and then named a Design House West by the American Institute of Interior Designers.

Times photo

Later he was to extend his ventures to the Georgian-style Music Corp. of America Building and a 30-room Bel-Air Tudor mansion, both of which won national honors.

Although his large homes, treasured for their style, warmth and understated elegance, were mostly traditional, his smaller homes, such as the 25 he designed in Flintridge, tended toward the modern.

A gentle, courtly man, he also was a perfectionist who would have a plaster wall redone if he could feel a single trowel mark.

"He had the highest integrity," said Mrs. Elaine Jones, widow of A. Quincy Jones, dean of the USC School of Architecture and Fine Arts. Williams and Jones were associated on many projects, including the Palm Springs Tennis Club.

At the pinnacle of his success, in the late 1930s, the nation of Colombia was seeking a designer for a hotel, office-building complex and homes in the city of Medellin.

The Colombian delegation, enchanted by Beverly Hills, chose five homes they particularly liked and inquired as to who had designed them. Three of them were Williams' and he flew to that South American nation to oversee the project.

Winner of dozens of national and local awards, a scholarship fund has been set up in his name at 1930 Wilshire Blvd., Los Angeles 90057.

—STANLEY O. WILLIFORD

Los Angeles Times,
January 28, 1980

Sam Hall Kaplan

An Architect's High Style in Homes, Life

This Black History Month has prompted me to look again at some of the designs by the late Paul Williams, an exceptionally talented and successful architect.

Williams, who died in 1980, was perhaps best known as an architect to the rich and famous, having designed homes for such luminaries as Cary Grant, Tyrone Power, Frank Sinatra, Lucille Ball and Desi Arnaz, Danny Thomas and auto maker E. L. Cord.

His elegant, understated, spacious homes, ranging from neo-Colonial to Modern styles, are scattered in Hancock Park, Beverly Hills, Malibu, Pasadena, Palm Springs and, in particular, Lafayette Square, where he lived most of his life.

□

Among his more prominent commercial projects was the Music Corp. of America building, now housing Litton Industries, a relaxed Federal Revival-styled structure at Burton Way and Rexford Drive in Beverly Hills. It was completed in 1940.

Also in Beverly Hills, Williams, with John and Donald Parkinson, designed in 1936 the well-detailed, slick Moderne-styled Saks Fifth Avenue building at 9600 Wilshire Blvd.

A somewhat strained version of the neo-classical Modern style popular in the 1950s was Williams' design of the Los Angeles County Courthouse at the northwest corner of Hill and 1st streets downtown.

That Williams was black often came as a surprise to potential clients who only knew him by his work or through a recommendation, and sometimes he had to struggle mightily to win and hold a commission after an initial meeting.

According to his friends and family, a help was Williams' ability to sketch quickly and upside down, a talent that impressed potential clients sitting before him. He also knew how to involve the client in the design process by being a good listener and by exuding self-confidence.

Los Angeles Times
February 28, 1987

A Forgotten Black Architect Who Designed Mansions for Movie Stars

By RUTH RYON, *Times Staff Writer*

The granddaughter of the late Los Angeles architect Paul Williams, who designed dozens of movie-star mansions and other buildings, is on a mission:

"I am trying to have him remembered," said Karen Hudson, 38, whose maternal grandfather was the first black member of the American Institute of Architects.

"There never was a book about him, and he is often not mentioned in books about Los Angeles architecture," said Hudson, who is trying to gather as much information as possible for a book she plans to write next year.

"When he died, I promised my grandmother [Della Williams] that I would have everything together for a book on him in 10 years, and it will be 10 years in January," she said.

Hudson wants to hear from anyone who lives in or owns a house designed by her grandfather, especially from the late 1920s to the mid-'40s.

"That's my favorite period for his designs," she said, and referring to his papers, she added: "Much from that time was lost after he put it into storage, to cut down the size of his office, during the war. That's why this is such a treasure hunt for me."

Hudson can be reached at her office in the 4501 S. Broadway branch of Broadway Federal Savings, whose founders included Williams and Hudson's paternal grandfather, the late H. Claude Hudson, who was known as "Mr. NAACP" for his role in establishing the National Assn. for the Advancement of Colored People.

Her paternal grandfather's death in Janu-

Please see FORGOTTEN, Page 16



MARIANNA DIAMOS / Los Angeles Times

Karen Hudson at 1936 Beverly Hills mansion designed by late Paul Williams.

Los Angeles Times
July 23, 1989
Continued...

ary made her realize that time is running out for her to interview original owners of Williams-designed mansions.

"I'm sorry I never talked to Lucille Ball or Cary Grant," she said, referring to two of the more famous former owners, both now dead. She also wants to talk to such current owners as actors Don Johnson and Tom Selleck.

Personal Records

Besides interviews, she will draw on a 10-by-14-foot roomful of Williams' personal records, photographs, correspondence and renderings. There are about a dozen three-drawer file cabinets in the room at Broadway Federal and in her grandmother's garage that are packed with memorabilia, and there are also many tubes of rolled-up house plans and several architectural file drawers with stacked renderings.

"Some renderings [are] so old that when you touch them, they disintegrate," she said.

Hudson bemoans the fact that some Williams-designed buildings have been demolished.

"But there are a lot left, mainly because Paul Williams courted the rich," said architectural historian Robert Winter, who teaches at Occidental College in Eagle Rock. "When I was on the Cultural Heritage Commission, it was amazing how many things came up for monument status that he designed."

"Paul Williams stands on his own, not because he was black, but because he was a very fine architect."

Important Houses

Said Jeffrey Hyland, a Beverly Hills realtor who co-authored "The Estates of Beverly Hills,"

"Paul Williams was probably responsible for more important houses than any other single architect. The list of people he did houses for reads like a Who's Who of Hollywood."

A few on the list are Tyrone Power, Frank Sinatra, Fanny Brice, Danny Thomas, Lon Chaney, Humphrey Bogart and Lauren Bacall.

"I could name houses he designed on almost every street in Beverly Hills," added Hyland, who is helping Hudson put together a list of the houses Williams designed—"so, there will never be any question about whether he designed a house or not."

As it is now, Hudson explained, "realtors often say a house was designed by him when it was a copy." The value of a house may be enhanced by the fact that Williams was the architect, Hyland said.

Designed 1,000 Mansions

Williams' practice extended from 1915, when he was only 19, until he retired in 1973. At the height of his career he had offices in Los Angeles, Washington and Bogota, Colombia.

During his career, Williams designed about 1,000 mansions, including 400 in Beverly Hills, Bel-Air, Holmby Hills, Brentwood and Westwood, Hudson estimated. He designed houses in such faraway places as Cedar Rapids, Iowa, but he did most of his jobs in the Los Angeles area, including Hancock Park, Malibu, Pasadena, Palm Springs and Lafayette Square, where he lived most of his life.

As a youth, Williams, a native Angeleno and an orphan from age 4, sold newspapers to U.S. Sen. Frank Putnam Flint. When he grew up, Williams designed many homes in Flintridge, the city named for the Republican senator.

Williams attended Polytechnic High School, then in downtown Los Angeles. "He always loved art and architecture," Hudson said, "but a high school teacher told him that black people did not become architects because black people couldn't afford to hire architects." That may have been when Williams decided to design houses for the rich, she speculated.

Studied on Scholarship

Williams studied architecture on a scholarship at USC. Before graduating, he got his first big commission: It was to design a Beverly Hills home, since razed and replaced by nine houses, for E. L. Cord, creator of the classic Cord car.

Williams got the job by submitting designs within 24 hours of meeting Cord.

"My grandfather stayed up all night, and my grandmother made him sandwiches," Hudson said.

After designing the auto maker's 30-room, neo-Colonial house and 18-car garage, Williams, who was active in the Republican party, got

continued...

many referrals, often to clients who didn't know when they first met him that he was black; he was so fair skinned.

When they learned he was black, some balked at using him, but most went ahead with his plans.

Sketched Upside Down

Winter said he wondered once how Williams got so many commissions in Pasadena and Beverly Hills "when people in those days weren't so tolerant."

The historian learned that Williams got the commissions by sketching rough house plans upside down, with the prospective clients sitting on the other side of a table.

"He was very conscious that the

way to get commissions was not to act as an equal," Winter said. As Hudson explained it, "My grandfather certainly had to deal with the color issue, because back then, you couldn't lean over a white woman if you were a black man."

Williams designed more mansions than anything else, many neo-Colonial with white-painted facades of red brick and, sometimes, wood.

The Beverly Hills mansion built in 1936 for Jay Paley, uncle of William S. Paley—president of CBS from 1928 to 1946—is typical of this style, but Williams designed it on a much grander scale than most others. The two-story house has 17 rooms, including 13 bed-

rooms, in 15,011 square feet, and it has an all-brick facade.

Williams also created Mediterranean, modern and other type homes as well as office buildings, churches, hotels and apartments.

"He did St. Jude's Hospital in Memphis, Tenn., for free. I learned that from [actor] Danny Thomas when he did a eulogy at my grandfather's funeral," Hudson said.

A group of Colombian businessmen came to Los Angeles to find an architect to design hotels in Bogota. They drove around town and chose at random five houses they liked. "My grandfather had designed three of them, so he automatically got the job," Hudson said.

Williams designed a number of hotels and residences in Bogota, where he had an office for several years, but his favorite building was closer to home—the MCA Building, now housing Litton Industries, at 360 N. Crescent Drive, Beverly Hills.

He also designed Perino's restaurant, at 4101 Wilshire Blvd., which was typical, Hudson said, of his classic, understated architectural style. "I'm sure he's turning over in his grave now that it's painted purple," she observed.

With John and Donald Parkinson, Williams designed the Art Moderne-styled Saks Fifth Avenue building at 9600 Wilshire Blvd. in 1936, and he designed the Los Angeles County Courthouse, at the northwest corner of Hill and 1st streets, in the 1950s.

He designed the Polo Lounge and signage for the Beverly Hills Hotel, Hudson said, as well as the cottages for the Ambassador Hotel and the second building, off Wilshire Boulevard, of the Beverly Wilshire.

He also designed the 1,066-unit Nickerson Gardens in Watts and the First AME Church in South-Central Los Angeles, where he was married, as were Hudson's parents.

A Scavenger Hunt

Her grandmother Williams, her only surviving grandparent, still lives in the Lafayette Square house her husband designed, Hudson said.

As a child, Hudson never thought of Williams as a great architect but simply as a grandfather "who brought us these funny things from all over the world." On a trip to New York, he went to the famous toy store, F.A.O. Schwarz, and ordered a roller coaster that went backwards. He had it shipped to California for his grandchildren.

"I think he would love the fact that what I'm doing [in research on him] is such a scavenger hunt," Hudson said, "because he was such a kid about toys and gadgets."

When her paternal grandfather died, at 102, in January, Hudson decided it was time to put her full-time public-relations job aside at Broadway Federal and pick up her mantle as family historian.

When she is finished with her book on Williams, she plans to do one on grandfather Hudson. They were very different from each other.

"Hudson was 'a fighter,' she said, who earned a law degree to press for civil rights and who was nearly lynched in Louisiana for his role in the NAACP.

Williams, she said, "was a gentle man with a dream."

For a black man to become an architect when he did was a dream in itself, she reminded, "because he had no role model or support system.

"He must have had some sort of vision to think he could make it.

"And I think he had a dream of making a difference in how things looked. To have done what he did, he had to project himself past the dirt fields of Los Angeles."

Roots Revisited

■ **Homes:** Tour shows houses designed by African-American Paul Williams, who had an appreciation of the human dimension of architecture.

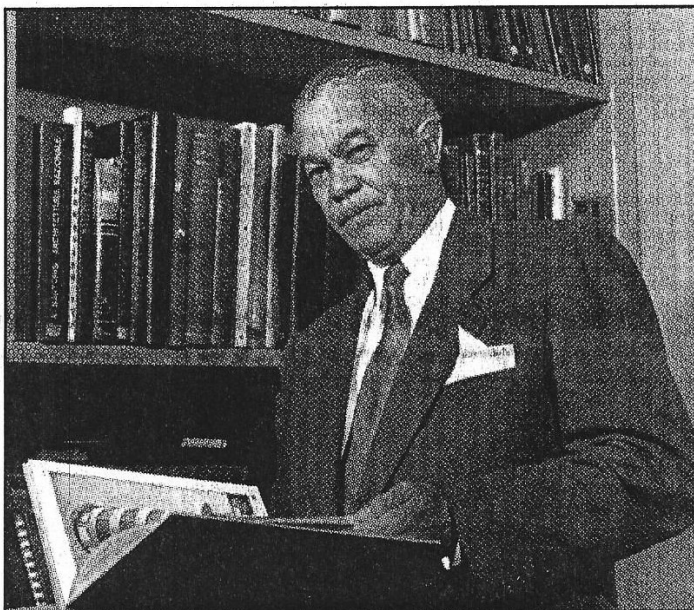
By SUSAN MOFFAT
TIMES STAFF WRITER

Everywhere Karen Hudson goes in Los Angeles, she sees the legacy of her late grandfather, Paul Williams.

Looming over the Arroyo Seco, there are two vast brick Tudor homes he designed. Downtown, the modern Superior Court building bears his mark, as does the landmark Beverly Hills Hotel.

From Bel-Air to La Canada Flintridge, his gracious estates in Georgian, country English and Mediterranean styles show that Williams knew what the rich and famous wanted in a home.

The fact that Williams could not live in most of these tony



JULIUS SHULMAN

Architect Paul Williams, shown in a 1952 photo, is the subject of a book that is being written by his granddaughter Karen Hudson.

neighborhoods did not deter him. An African-American orphaned at an early age, the architect lived

a life of dignity and achievement, which his granddaughter is chronicling in the first book on

Los Angeles Times, n.d.

this Los Angeles native, who died in 1980 at age 85.

Today, homeowners in La Canada Flintridge are opening their doors to visitors to share what they say is the best of Williams' work: an appreciation of the human dimension of architecture.

Richard Phillips grew up in a Paul Williams house in Beverly Hills, worked for years in a Paul Williams office building in Westwood (Westwood Medical Plaza), and bought a Paul Williams house in La Canada Flintridge for his growing family.

He shows a visitor around the 1926 Mediterranean home with delight, pointing out rooms that are artfully arranged to avoid boxy right angles, the coved ceilings, the curved staircase, the window-side nooks and, above all, the flow. "You go from one room to another and it's so natural. You feel he suited it for the human condition. Nothing's intimidating, there's no unnecessary ornamentation," Phillips said.

Williams designed graceful houses that are a pleasure to live

continued...

in, not just an abstract aesthetic statement. He was friends with other leading architects, including Richard Neutra and Frank Lloyd Wright, but he lacked their dogmatism.

"He talked of Frank Lloyd Wright as a brilliant person whose love was to intimidate people," Hudson said.

Although Wright houses are famous as great works of art that are often difficult to inhabit, Williams houses tend to make their owners gush about creature comforts. "In any area of my house you're in a state of bliss," Phillips said.

Williams had to be responsive to his clients. As an African-American starting out in the 1920s, he was in no position to dictate to Anglo customers. One of his high school teachers discouraged him from entering the field, arguing that there were not enough blacks to support his practice.

But Williams was able to break the color barrier and design for a broad clientele. At 20, he began working for prominent Pasadena architect Reginald Johnson. Later, Williams pursued architecture studies at USC and worked for several other well-known firms that gave him experience on mansions as well as more modest projects.

After he designed a spacious 1922 home for his old classmate from Polytechnic High School, businessman Louis Cass, in the upscale Flintridge development, other commissions began coming.

Williams worked closely with U.S. Sen. Frank Flint, founder of the development, designing 30 to 47 homes. It was not his first association with the senator. As a youth, Williams had sold newspapers outside the bank where his foster father worked as a janitor and where Flint was a customer.

Williams was born at 8th and Santee streets in downtown Los Angeles, and his parents owned a grocery stand on Olvera Street. They died when he was 4, and he was adopted by Charles Clarkson and his wife.

By 1923 he had started his own practice. An early commission was a Tudor home near Colorado Boulevard that was used as a location for "stately Wayne Manor" on the "Batman" television series. By gaining a reputation for delivering first-rate design and construction on time and within budget, Williams was able to attract an influential clientele. He did about 300 homes in the Beverly Hills, Bel-Air and Holmby Hills areas, Hudson said.

Williams became known as "architect to the stars," and designed

homes for Cary Grant, Groucho Marx, Lucille Ball, Frank Sinatra and Danny Thomas. Aaron and Candy Spelling lived in a 12,000-square-foot Williams Colonial home until moving into their 56,500-square-foot chateau in 1991.

Williams, who retired in 1973, is cited as a mentor by Los Angeles architects of all races. Herbert Wiedoeft, who was Williams' apprentice, said he was a demanding but compassionate boss who impressed everyone as a consummate gentleman and a naturally modest man.

Once, Wiedoeft was working on Williams' design for a major addition to the Beverly Hills Hotel in the late 1940s and was eating lunch on the patio outside the Polo Lounge. When he saw his boss enter the restaurant, he motioned to him to join him at his table. But Williams declined. Knowing that blacks were not served at the restaurant, he wanted to avoid making a scene that could embarrass others. Only when senior executives of the hotel sat down and asked the architect to join them, did he accept.

Although Williams had to deal pragmatically with the racial constraints of his time—he took care to drive modest cars—he never feigned humility, his friends and family said.

ART

Famed architect Paul Williams' archive goes to Getty, USC

By John Rogers
The Associated Press

LOS ANGELES » Before there was Frank Gehry there was Paul Revere Williams, who shaped the face of Los Angeles throughout much of the 20th century, a time in which he also became known as perhaps the greatest Black architect of his time.

Now Williams' archives, containing tens of thousands of drawings, blueprints, vintage photographs and other papers once thought lost, have been acquired by the USC School of Architecture and the Getty Research Institute.

"Paul Williams was a trailblazing architect whose long career helped shape Los Angeles and Southern California. His archive essentially tells the story of how the modern Southland was built," Getty Research Institute Director Mary Miller said Tuesday. "Its importance as an aesthetic and educational resource cannot be overstated."

The archives contain approximately 35,000 plans, 10,000 original drawings, blueprints, hand-colored



THE ASSOCIATED PRESS
The main entrance to the Ambassador Hotel in Los Angeles is shown in June 1968.

renderings, photographs and further his legacy, would make our grandfather extremely proud," Hudson said. Williams began his career in the 1920s, a time when there were few opportunities for Black architects, and indeed segregation affected greatly the way he often did his work. He learned to draw up-

He came to be known, Hudson said, as the "architect to the stars," designing eye-popping homes for Frank Sinatra, Cary Grant, Lucille Ball and Desi Arnaz, among others.

Creating unique homes for the rich and famous represented only a small part of his work.

His archives also document his early residential commissions from a 1920s housing boom to landmark mid-century civic buildings. The Los Angeles County Courthouse, Los Angeles International Airport and First African Methodist Church were among the projects he led or worked on.

He was also chief architect for the Pueblo del Rio neighborhood of South Los Angeles, built in 1940 to house African American defense industry workers.

Although he mainly worked in Southern California, Williams also was chief architect for the United Nations building in Paris and the Langston Terrace in Washington, D.C., the nation's first federally sponsored public housing.

He was the first African American member of the American Institute of Architects, its first African American Fellow and the first African American recipient of the institute's Gold Medal, its highest honor.

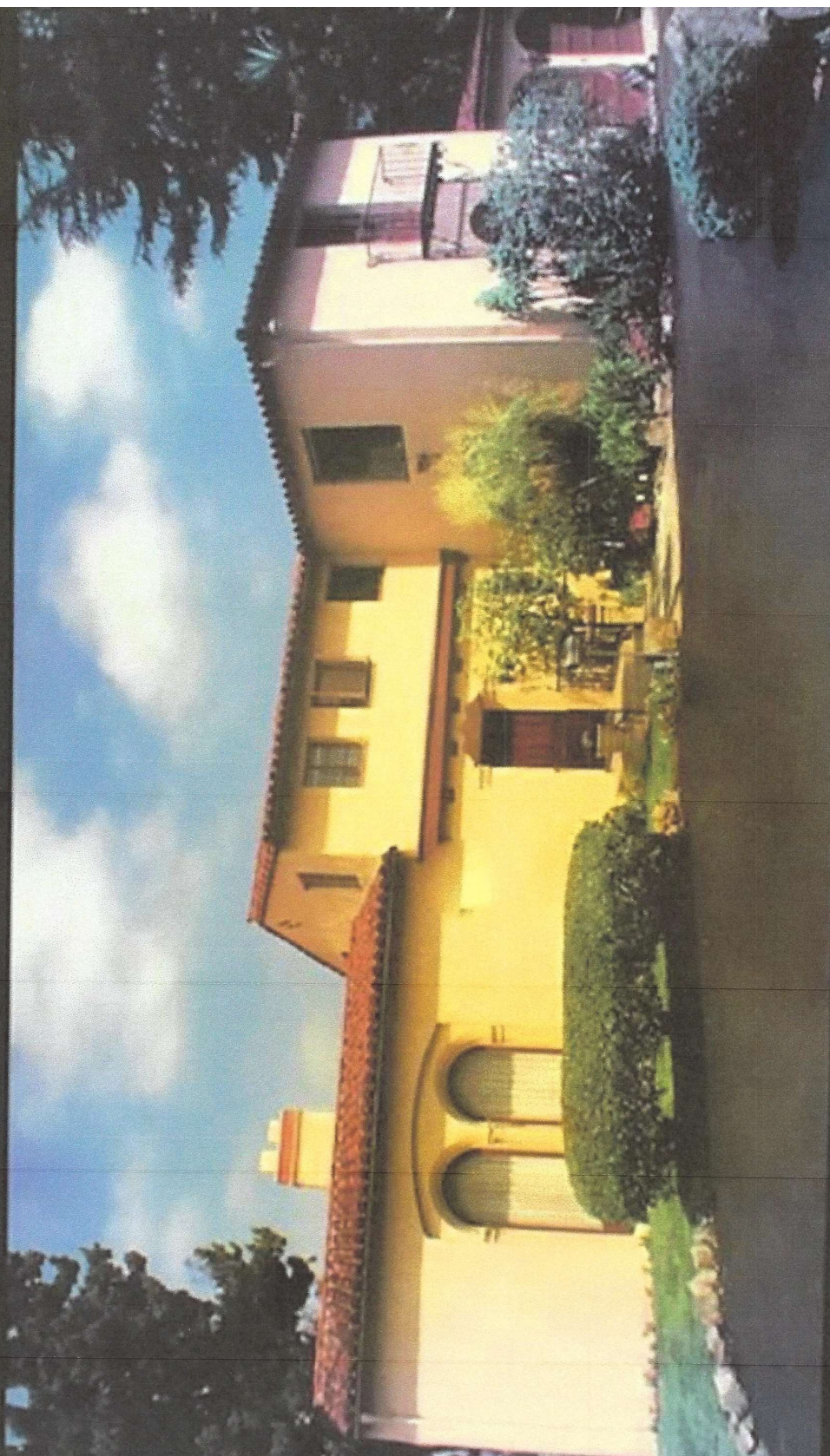
It was once believed his archives were lost when a South Los Angeles bank building where they were thought to be stored was burned down in the 1992 riots that followed the acquittal of four white police officers for the beating of Black motorist Rodney King. Although some of Williams' business records were stored there, most of his papers were housed elsewhere.

Born in Los Angeles in 1894, Williams was orphaned following the death of his father at age 2 and his mother at age 4. He died in 1980 at 85.

Despite those early hardships he would go on to be hailed as one of the University of Southern California's most distinguished alumni.

Milton S.F. Curry, dean of the university's School of Architecture, said Tuesday USC was honored to play a role in the archives' acquisition.

S49 Cavanagh Road
GLENDALE



BELLEHURST
PAUL WILLIAMS ARCHITECT

849 Cavanagh Road, Glendale

Paul Williams Architect

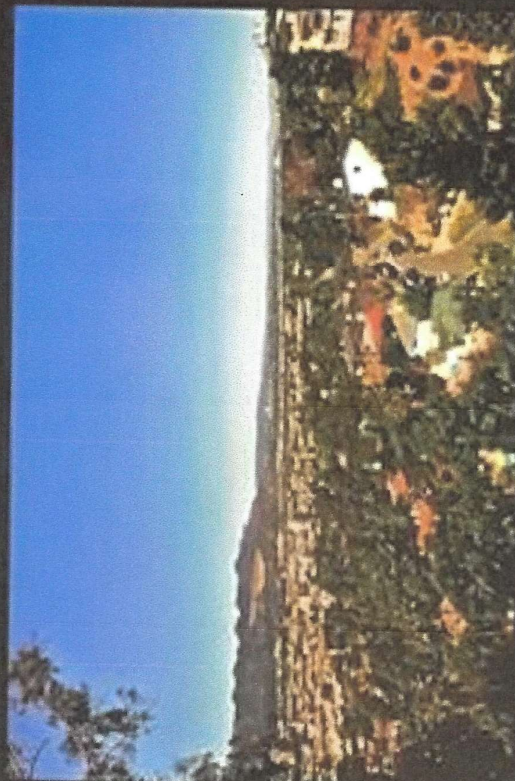
Built on a hill above Rossmore, this amazing historic home on a verdant knoll was designed by the internationally famous architect, Paul Williams, in 1928. Among his renowned projects were the Ambassador and Beverly Hills hotels and many movie star mansions. His extraordinary facility with Southern California style is evidenced in this home dramatically poised to take advantage of the fantastic city lights, valley and mountain views.

It is approached by a sweeping rock wall lined driveway that winds around the lotus pond and provides ample parking to augment the 2 car garage. The ambience of the stunning large entry foyer with its original coffered ceiling and period magnificence floor introduces the expansive mood of this exceptional estate property.

There is a hand wrought ornamental double gate leading into the spectacular formal dining room which features one of the many stunning forever views. There is a painted beam ceiling and original chandelier and light sconces. The gleaming golden oak floor is of furniture quality hardwood. A view balcony adds to the enjoyment.

The formal step-down living room has an impressive large ornamental carved stone fireplace and two walls with three cathedral arched windows to take advantage of the lovely private setting. A Paul Williams design feature is the cleverly concealed window screens.

Through thick arched doorways is the Billiard Room with its own fireplace, more exciting view and the indigenous magnesite floor.



The creek's kitchen is the center of activity surrounded by a butler's pantry, breakfast room, collect wall, storage closets, half bath and access to the huge basement and charming outdoor patio. The center island and top of the line appliances add efficiency.

Down the hall the large office easily converts to another bedroom with its own full bath.

A broad staircase with hand wrought iron balustrade leads to the cory landing and the spacious Master Suite. This quiet retreat has an unexpected delight, a large furnished patio balcony to take advantage of the scenic views. The dressing room is lined with closets and the full tiled bath has tub and shower.

The companion bedroom on the second floor has similar amenities with extravagant space for a dressing room, a wall of closets and a view balcony.

A romantic landscaped rock garden with enchanting pathways surrounds the house with unique view points intended for entertaining or serene contemplation of the beauty of this landmark home.

There is an additional hillside lot which is part of the property and has country canyon and city lights views.





849 Cavanagh Road, Glendale
Paul Williams Architect

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849 CAVANAGH RD
Permit No: BCB1326294

BSD FILE Copy

Page 1 of 4
Permit No: BCB1326294

Printed On: 10/23/2013



Permit Status: Issued
Expiration Date: 04/21/2014

**CITY OF GLENDALE, CA
BUILDING AND SAFETY**

633 E. Broadway, Rm 101
Glendale, California. 91206 (818)548-3200 (818)548-4830(INSP)

Combination Building Permit

Alteration; Dwelling/Duplex

Parcel Number: 5649019009
Valuation: \$15,000.00

Applied: 10/23/2013
Issued: 10/23/2013
Expiration: 04/21/2014

Scope of Work: INTERIOR REMODELING KITCHEN REMODELING WITH STRUCTURAL ALTERATIONS (NO EXTERIOR WORK). THIS PERMIT INCLUDES ELECTRICAL, PLUMBING AND MECHANICAL WITHIN SCOPE OF WORK.

NEW OR RELOCATED HVAC OR ELECTRICAL SERVICE REQUIRES SEPARATE PERMITS.

PEOPLE MANAGER

Ind./Comp.	Name	Full Address	Phone Number	City / State Lic.
Applicant	COUNTYWIDE REMODELING	5632 VAN NUYS BLVD #10 VAN NUYS, CA 91401	818-478-9062	0
Contractor	COUNTYWIDE REMODELING	5632 VAN NUYS BLVD #10 VAN NUYS, CA 91401	818-478-9062	602020

SITE DATA

APN: 5649-019-009	Lot: 109,110	Tract: BELLEHURST HILLSLOPE
High Fire Hazard Zone: YES	Zone Use 1: R1R11	NAICS/Structure Use 1: 8141
Structure Occupancy 1: R-3	Occupancy 1 Floor Area (square foot): 0	Design Occupant Load 1: 0
No. of Floor Levels Above Grade: 2	No. of Floor Levels Below Grade: 0	No. of Mezzanines: 0
Type of Construction 1: VB	GUSD Floor Area Resd. (square foot): 0	Blug Floor Area Above Grade: 0
Blug Floor Area Below Grade: 0	Zoning Bldg Height: 0	Fire Sprinkler: NO
Glendale Bldg & Safety Code edition: 2011		

CLEARANCE AGENCIES

Plan Check Status	Completion Date	Reviewed By	Department
PC Approved	10/23/2013	Jan Bear	CDD - Building and Safety

DESCRIPTION OF BUILDING				SINGLE RESIDENTIAL BUILDING RECORD				PARCEL NUMBER		SUB PART																																													
CLASS & SHAPE NO. STY.		ARCHITECTURE		YR. BLT.		ADDRESS		5642-19-9		COMMUNITY																																													
L.A. CO. ASSESSOR				ROOM & FINISH DETAIL				KITCHEN DETAIL																																															
FOUNDATION				EXTERIOR				ROOF STYLE				LIGHTING				AIR COND.				ROOMS				FLOOR				FINISH				CEILINGS				CABINETS				COUNTERS				L.F.											
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Cross Walls				Siding B & B				Flat				B.I.				Floor - Furn.				Living				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4				Bath 1/2			
Heavy				Veneer				Car up				Features				Wall - Elec.				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4				Bath 1/2			
Light				Trim: Wood				Pitch: L. M. H.				Fav				Cheap				Wall - Gas				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Wood Frame				Brick				Shingle: Wood				Alga				Radiant - Elec.				Radiant - H.M.				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Steel Frame				Stone				Shingle: Wood				Many				Spec.				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Masonry				Shingle: Wood				Shingle: Wood				Low Voltage				Master Control				Cooling				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Sub-Floor				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Insul - Cfg.				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Insul - Walls				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
D.H.				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Cmbl				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
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Metal				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Screens				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
Roofed				Shingle: Wood				Shingle: Wood				Master Control				Cooling				Heat Pump				Lick - Din				Family				Den				Bedroom				Dress				Bath				Bath 1/2				Bath 3/4			
USE				CLASS				EFFECT				S.Q. FEET				UNIT				R.C.N.				R.C.N.				R.C.N.				R.C.N.				R.C.N.				R.C.N.				R.C.N.											
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Form 6—E.W.H. **PARCEL 4 129** Index **Book 5649**
BUILDING DESCRIPTION BLANK Page **849**

Street No. **507 Cavanaugh Rd.** 19
 Tract **Bellehurst Hill Sloper**

Lot No. **111** Block No. **111**
 Examined by **H. H. S.** Date **2/16** 1929

CLASS	EXTERIOR	HEATING	TRIM
Single	1 Story	Fireplace	Tile
Double	1 1/2 "	False Mantel	Cobblestone
Maverick	2 "	Gas Furnace	Brick
California	3 "	Wood "	Stone
Bungalow	Stone	Coal "	Plaster
Residence	Shakes, Rustic	No. openings	Plaster
Cottage	Siding, B & B	Steam	Wood
Dwelling	Brick	Gas Radiators	Ornamental
Flat	Brick Veneer		
Apartment	Corrugated Iron		
Factory	Frame, Steel		
Church	Frame, Wood		
School	Adobe		
Store	Plaster on Adobe		
Garage	Plaster on Tile		
Barn			
Shed			
Poultry House			

FOUNDATION	ROOF	PLUMBING	INSIDE FINISH
Stone	Shed	Number of	Plaster
Concrete	Flat	Fixtures	Plaster-Board
Brick	Hip	11	Jazz
Wood	Gables		Tiffany
	Dormers		Canvas or Sanitas
	Cut-up		Paper
	Shingle		Unfinished
	Gravel		Woodwork Plain
	Tile		" Ornamental
	Tile-Trim		
	Corrugated Iron		
	Composition		
	Slate		

BASEMENT	LIGHTING	BUILT-IN FEATURES
feet x	Gas	Refrigerator
feet x	Electricity	Buffet
feet deep		Patent Beds
@ en. ft.		Bookcases

BUILT	CONSTRUCTION
1928	Cheap
	Medium
	Good
	Special

BUILDING VALUES	CHANGES ONLY
No. of Cubic Ft.	
No. of Square Ft. 3806	
At \$ 425	
Building Value 13321	
Basement Value 16175	
Heating Value 250	
Garage Value 498	
Outbuildings Value	
Total Value 14313	
Physical Depreciation 12418	
Depreciation Utility 12418	
Depreciated Value 12418	
Assessed Value 8710	

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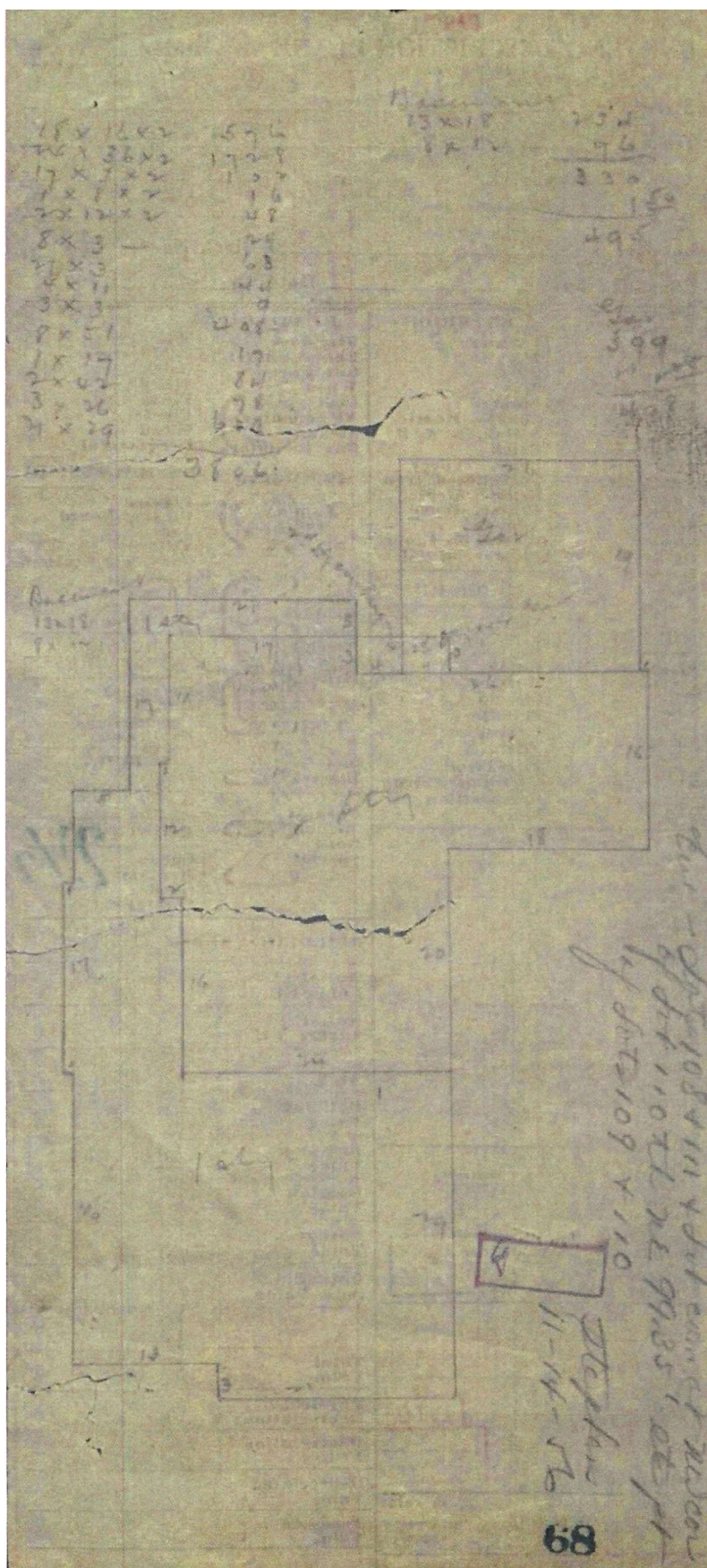
BUILT	CONSTRUCTION
1928	Cheap
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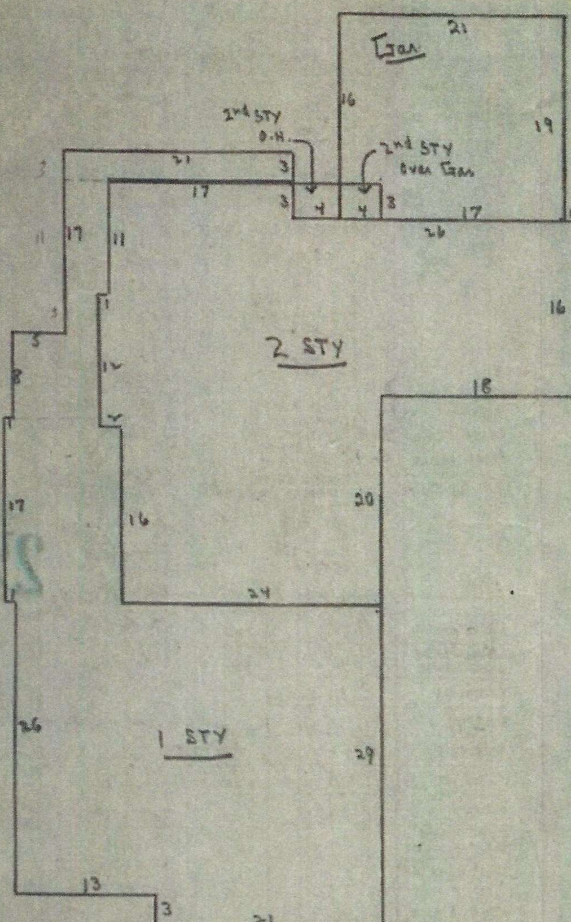
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1928	Cheap





GM.

Stucco

Table 1.1

Conc. 4100

Fully plastered interior.

Sash - Serv. Co.

2-0. H. 825

$$21 \times 19 = 399 \text{ 亩}$$

② 1.65

 658

② 1.65

 658

Basement

(Furnace + living room)

Cont. 11004

Sand plaster interior

⑨ interior weight

$$13 \times 18 = 234$$

$$8 \times 12 = \frac{96}{330}$$

$$\begin{array}{r} 2.40 \\ 4 \overline{) 7.92} \end{array}$$

② $\frac{2.40}{4.792}$

Residence

$$2 \times 17 \times 3 = 102$$

$$2 \times 43 \times 8 = 688$$

$$2 \times 44 \times 8 = 704$$

$$2 \times 26 \times 4 = 208$$

$2 \times 24 \times 16 = 768$

Box 2 24

$21 \times 3 = 63$

$$4 \times 11 = 44$$

$$2 \times 3 = 6$$

1000

100

2.1 x 10⁻¹ 2.0

21 x 3 3 1

294

3806 田