

SURVEYLA
CHINESE AMERICAN HISTORIC CONTEXT STATEMENT
CITY OF LOS ANGELES
DEPARTMENT OF CITY PLANNING
OFFICE OF HISTORIC RESOURCES



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Left: Chinese Women's Club, 1951 (Los Angeles Public Library)

Center: New Chinatown, 2013 (City of Los Angeles Office of Historic Resources)

Right: Chinese American Farmer in San Fernando Valley, 1917 (Los Angeles Public Library)

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I. INTRODUCTION

The Chinese American historic context is a component of SurveyLA's citywide historic context statement (HCS) and was partially funded with a grant from the California State Office of Historic Preservation. This context provides guidance to SurveyLA field surveyors in identifying and evaluating potential historic resources relating to Los Angeles' rich Chinese American history. The context provides a broad historical overview of settlement and development patterns and then focuses on themes and geographic areas associated with extant resources. As the narrative reveals, these resources date primarily from the 1930s to the 1970s and are largely centered in the city's Chinatown neighborhood, north of Downtown. While focusing on historical themes associated with commercial, social, and cultural institutions, the context also identifies individuals and organizations that played significant roles in Chinese American history throughout Los Angeles.

II. HISTORICAL OVERVIEW

EARLY SETTLEMENT PATTERNS, 1850-1933

Early Chinese Immigration to California

Very few Chinese lived in California prior to 1850. The Gold Rush, beginning in 1848, prompted the earliest large scale immigration of Chinese to California. By 1851, an estimated 25,000 Chinese had immigrated to California and were engaged primarily in mining or domestic and manual labor. The majority of these immigrants were from Guangdong¹ province in southeast China.² Gungzhou, the province's capital city, was a main port for international commerce,³ taking part in the complex network of international exchanges between China and the Middle East and other Asian countries.⁴ Rural villages in Guangdong included farmers, doctors, clerks, merchants, carpenters, tailors, teachers and salespersons.⁵

Between 1787 and 1850, the population of Guangdong grew from 16 million to 28 million.⁶ Communities were increasingly stratified with large disparities between wealthy and poor. Between three to five percent of the population controlled 50 to 60 percent of cultivated land.⁷ Since the Opium War with Great Britain of 1839-1840, China was also a semi-colonized country subject to Western influence in politics, the economy and culture. International and interregional trade led to cash crop agriculture in place of subsistence farming.⁸ Unequal treaties allowed imperialist powers to control international trade in coastal cities, establishing foreign settlements of international banks, commercial firms, and factories in Chinese urban centers. The Taiping Revolution beginning in 1850 also had a major economic impact on the region, including disrupting agricultural production. This economic instability resulted in dramatic fluctuations in family fortunes.⁹

¹ Also transliterated as Kwangtung or Canton.

² We-Wui Chung Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles." University of Southern California PhD dissertation, 1952, p. 29.

³ Iris Chang, *The Chinese in America* (New York, NY: Penguin Group, 2003), p. 26.

⁴ Chang, *The Chinese in America*, p. 30.

⁵ Haiming Liu, *The Transnational History of a Chinese Family* (New Brunswick, NJ: Rutgers University Press, 2005), p.14.

⁶ Liu, *The Transnational History of a Chinese Family*, p. 19.

⁷ Liu, *The Transnational History of a Chinese Family*, p. 19.

⁸ Liu, *The Transnational History of a Chinese Family*, p. 19.

⁹ Liu, *The Transnational History of a Chinese Family*, p. 14.

For many, immigration became a rational choice based on economic status and a desire for social advancement, influenced by a variety of domestic and international factors. Many Chinese immigrants during this period were from the middle or lower-middle classes, those who could afford the cost of passage to California. Many likely had functional reading and writing ability, due to the rural public school system in China.¹⁰ In many cases, Chinese immigrants practiced chain migration, where more established individuals exchanged information and experiences and provide initial accommodation and assistance to newly arrived immigrants.¹¹ Using this supportive system of immigration, a significant ratio of Chinese immigrants were also from lower economic classes, illiterate, and borrowed money or were sold transportation tickets on credit.

Many early Chinese immigrants worked in California and returned to China for retirement when they could afford to do so. Approximately 47 percent of Chinese returned to China between 1850 and 1882, comparable to the return rate for European immigrants of the same period.¹² As ocean transportation improved, more Chinese were able to make more frequent return trips.¹³ By the late 19th century, there were regularly scheduled ocean liners between Hong Kong and San Francisco.¹⁴ Even with the increasing ease of transportation, the majority of Chinese choose to remain in the United States.

Attracted to opportunities in railroad construction and mining throughout California, waves of immigrants settled throughout the state. In the twenty years between 1850 and 1870, approximately 8,000 Chinese arrived yearly.¹⁵ The majority settled near mining camps in Calaveras, El Dorado, and Amador counties of northern California and worked either as independent miners or for established Chinese-owned mining companies. Some worked for non-Chinese owned companies, and others contributed indirectly to the mining industry as suppliers of goods and services.¹⁶ By 1855, 20,000 of the 120,000 miners in California were Chinese. The 1860 federal census showed that the Chinese in California outnumbered immigrants from any other foreign country.

As the Gold Rush waned, Chinese continued to represent a substantial majority of miners in the state. Of the fewer than 30,000 miners in 1873, approximately 3/5 were Chinese.¹⁷ Chinese also found work in other industries. Chinese workers were vital to building railroads, which were crucial to economic development in California. In 1863, work began on the first transcontinental railroad in the country, working east from Sacramento. In 1867, construction of the transcontinental railroad employed between 14,000 and 14,500 people. Of those, approximately 12,000 were Chinese.¹⁸ Chinese workers were also essential to construction of the Southern Pacific railroad from San Francisco to Los Angeles, completed in 1876. Due to racist labor practices, Chinese workers were often given the most dangerous jobs, including dynamiting tunnels in mountains. Thousands lost their lives.

¹⁰ Chang, *The Chinese in America*, p. 28.

¹¹ Liu, *The Transnational History of a Chinese Family*, p. 2.

¹² Chang, *The Chinese in America*, p 31.

¹³ Chang, *The Chinese in America*, p. 32.

¹⁴ Liu, *The Transnational History of a Chinese Family*, p. 32.

¹⁵ Smithsonian, "Chinese Laborers in the West," <<http://apa.si.edu/ongoldmountain/gallery2/gallery2.html>>.

¹⁶ Smithsonian, "Chinese Laborers in the West," <<http://apa.si.edu/ongoldmountain/gallery2/gallery2.html>>.

¹⁷ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 33.

¹⁸ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 31.



Figure 1: Chinese workers constructing railroad bridge, n.d. (Los Angeles Public Library, Security Pacific National Bank Collection, LAPL00032328)

When the railroads were completed, scores of unemployed Chinese laborers migrated to towns and cities in California to look for work. Many turned to entrepreneurial work in industries that were undesirable to white Americans, including laundries, fishing, and vegetable peddling. Public perception of railroad construction, spread through railroad company advertisements and newspaper articles, crystallized the image of Chinese as exploitable, inexpensive workers.¹⁹ American companies began to actively recruit workers in China for other industries.²⁰ The Chinese played a significant role in the industrialization of agriculture in California. Chinese laborers worked on reclaiming swampland by building levees, digging irrigation ditches, and building dikes. They were also employed in seasonal agricultural work, where large numbers of workers were needed during plowing and harvest seasons and²¹ were also major players in the planting, distribution, and sales of produce. Orchards in northern California employed approximately 2,500 Chinese, typically working under the leadership of a Chinese organizer.²² Chinese were also employed in fishing and manufacturing, particularly prior to the rise of labor organizing and unions in the state, and worked in laundries and as domestic servants.

Economic competition and the relatively visible presence of large numbers of Chinese in California led to anti-Chinese movements by the 1870s and 1880s. Chinese workers served as scapegoats to

¹⁹ Chang, *The Chinese in America*, p. 125

²⁰ Chang, *The Chinese in America*, p. 24

²¹ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 33

²² Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 34

unify nascent labor movements in California. Beginning in 1870s, unions grew rapidly in California and organized around anti-Chinese slogans. As a result, Chinese began to congregate in ethnic enclaves in urban areas as protection from discrimination and violence from white residents. These Chinatowns allowed Chinese immigrants to support each other through common language and shared cultural experiences. As Chinese were accused of exporting their earnings from the United States,²³ they opened businesses in Chinatowns to create job opportunities without competing with white trade unions.²⁴ Violence and declining population from immigration laws such as the 1882 Chinese Exclusion Act effectively reduced competition between white and Chinese workers by the 1880s and 1890s.²⁵

Chinese Settlements in Los Angeles

Chinese were first recorded in the City of Los Angeles in federal census records from 1850.²⁶ Two Chinese were noted as living at the residence of Robert and Mary E. Haley: Alluce (18 years old) and Ah Fong (28 years old), apparently employed in domestic service.²⁷ Small numbers of additional Chinese men moved to Los Angeles in the following twenty years, primarily from San Francisco. They were employed as domestic servants, agricultural hands, and railroad workers.²⁸ Immigration by Chinese women was extremely rare during this period; the arrival of the first Chinese woman in Los Angeles in 1859 received the attention of the *Los Angeles Star*.²⁹

Old Chinatown, 1870-1933

The first permanent settlement of Chinese in Los Angeles, commonly referred to as “Old Chinatown,” prospered around the Los Angeles Plaza, the original settlement of the City of Los Angeles (El Pueblo de Los Angeles, bounded by North Spring Street, Cesar Chavez Avenue, Alameda Street, and Arcadia Street; listed in the National Register and is a designated City Historic-Cultural Monument [HCM] and California Historical Landmark). Much of this property was originally owned by the Apablaza family as agricultural land used to cultivate orchards and vineyards, and agricultural uses continued in the area, even as the land was subdivided and leased.³⁰ The Apablaza family became the main lessors to the Chinese community for several decades.

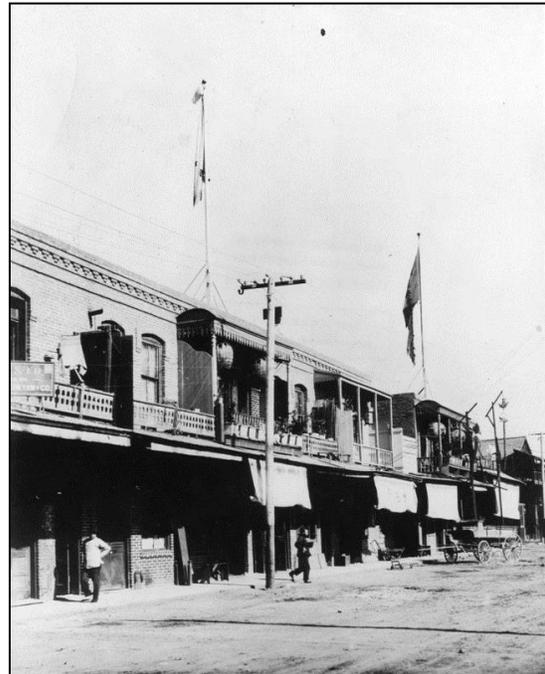


Figure 2: Old Chinatown, Apablaza Street, n.d. (Los Angeles Public Library, LAPL00058495)

²³ Chang, *The Chinese in America*, p. 131.

²⁴ Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 74

²⁵ Chang, *The Chinese in America*, p. 126.

²⁶ William Mason, *The Chinese in Los Angeles*, 1976 Chinese Chamber of Commerce Souvenir Book (Los Angeles: Chinese Chamber of Commerce, 1976), 7.

²⁷ Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 51

²⁸ Leonard and Dale Pitt, *Los Angeles A to Z, An Encyclopedia of the City and County* (Los Angeles: University of California Press, 1997), p. 90.

²⁹ Cheng Lucie; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives: Chinese American Women of Los Angeles* (Los Angeles: Chinese Historical Society of Southern California, 1984), p. 1.

³⁰ Roberta S. Greenwood, *Down by the Station: Los Angeles Chinatown 1880-1933*. (Los Angeles: Institute of Archaeology, University of California, Los Angeles, 1996), p.5.



Figure 3: Old Chinatown, c. 1900 (Los Angeles Public Library, LAPL00058989)

The earliest Old Chinatown was a block long, 50 foot wide enclave concentrated along “Calle de los Negros,” or Negro Alley, a short alley between the Plaza and Arcadia Street to the south. Negro Alley is now part of North Los Angeles Street. Old Chinatown was the center of community for Chinese in Los Angeles and included both living quarters and places of employment, in addition to religious institutions and meeting halls for community organizations. Old Chinatown developed as an ethnic community, in part, in response to racism from white Angelenos; the ethnic enclave allowed Chinese to set up businesses that did not compete with white-owned businesses.

By 1870, nearly 200 Chinese were living in Old Chinatown, along with other diverse ethnic groups, including French and Italian immigrants and Mexican families who, along with Native Americans, predated California’s inclusion in the United States.³¹ Anglo American officials allowed prostitution, gambling, drugs and other vice industries to gather in Old Chinatown to keep them out of other neighborhoods. These industries were patronized by many diverse people, which both

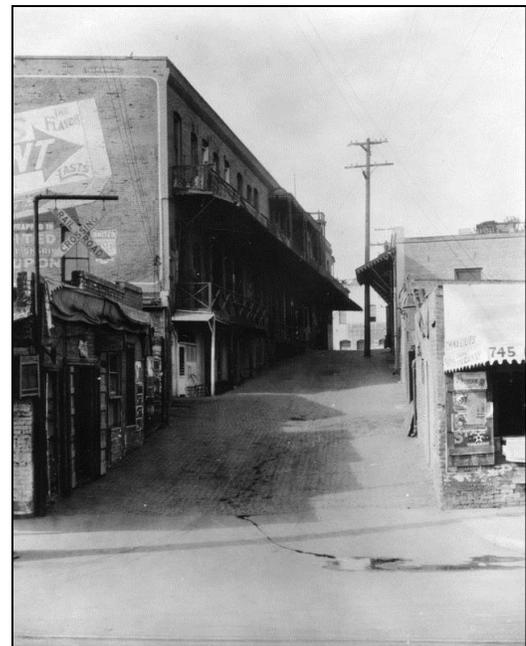


Figure 4: Ferguson Alley, Old Chinatown, c. 1920 (Los Angeles Public Library, LAPL00034929)

³¹ Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 75.

increased ethnic tensions and gave the district an eclectic appearance.³²

Despite the relatively small numbers of Chinese living in Los Angeles, hostility and anti-Chinese sentiment grew in Los Angeles and across the western United States. Following long-standing tensions between the Chinese community and Anglo Americans, on October 24, 1871, a racially motivated mob entered Chinatown and murdered 18 Chinese residents. The massacre allegedly began with the killing of Robert Thompson, who was caught in cross-fire between two rival Chinese tongs over the abduction of a Chinese woman, Yut Ho. The mob of Anglo, European and Mexican residents killed 18 Chinese, while looting and setting fire to Old Chinatown. The Chinese Massacre was the largest mass lynching in American history. Of the ten rioters brought to trial, eight were convicted, only to have their sentences overturned on legal technicalities. Although the press and public officials attempted to characterize the mob as unruly lowlifes, evidence suggests that police and prominent Los Angeles residents either ignored the violence or participated in the lynching. The majority of the violence occurred on Negro Alley, now North Los Angeles Street in the Los Angeles Plaza Historic District.



Figure 5: Old Chinatown, n.d. (Los Angeles Public Library, LAPL00034922)

Despite violence and discrimination perpetrated against them, Chinese continued to settle and prosper in Los Angeles. By 1880, the Chinese population totaled more than 500, and Chinese were the largest minority group in the City.³³ Old Chinatown expanded to encompass the Plaza, North Main Street, North Spring Street, North Los Angeles Street, and Ferguson Alley at the present site of Union Station. The northern boundary was Macy Street, now Cesar Chavez Avenue, and the southern boundary was Commercial Street, approximately at the existing location of US Interstate 101. Marchessault and Apablasa streets (no longer extant, at approximate location of Union Station)

³² Mark Wild, *Street Meeting: Multiethnic Neighborhoods in Early Twentieth-Century Los Angeles* (Berkeley: University of California Press, 2005), p. 16.

³³ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 78.

were the primary commercial streets, and included an opera house, restaurants, shops, herbal stores, groceries, a bean cake factory, Chinese deli, and offices.³⁴

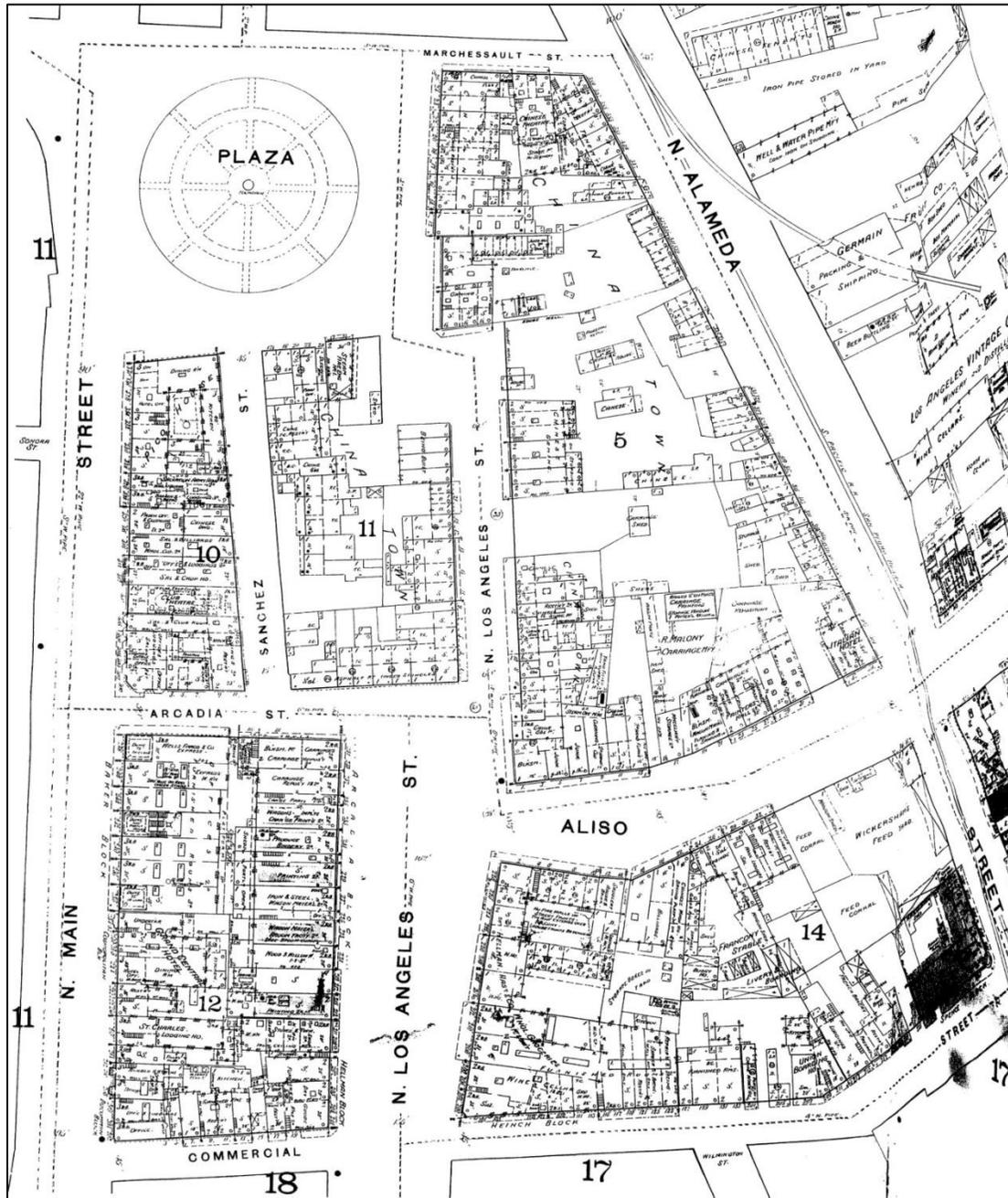


Figure 6: Sanborn Fire Insurance map of Los Angeles Chinatown, 1888 (Environmental Data Resources, Inc., Sanborn Digital Maps)

The majority of residents were Chinese men, working as launderers, truck farmers, and vegetable peddlers.³⁵ A network of narrow streets and dense, two-story buildings were constructed to serve

³⁴ Suellen Cheng and Munson Kwok, "The Golden Years of Los Angeles Chinatown: The Beginning," p. 39.

³⁵ Suellen Cheng and Munson Kwok, "The Golden Years of Los Angeles Chinatown: The Beginning," p. 39.

residential and commercial uses.³⁶ Most buildings were built of unreinforced masonry with wood balconies at primary facades and designed in styles typical of the era's commercial buildings, generally lacking decorative details associated with East Asian design. Businesses, including markets, restaurants, laundries, herbalists, theaters, and dry goods shops were generally owned by and oriented to Chinese Americans.

After fire consumed the majority of buildings on Negro Alley in 1887, Chinatown gradually shifted east of Alameda Street. This land, adjacent to Southern Pacific Railroad tracks on Alameda Street, was relatively undeveloped and had low value due to the adjacent gas works and flooding from the Los Angeles River.³⁷ Within this relatively industrial setting, by 1890, Chinatown housed over 1,000 residents and encompassed close to 200 buildings and 15 streets. Of 1,781 Chinese living in Los Angeles, 1,261 lived in Ward 8, encompassing the Chinatown area. Non-Chinese residents also continued to live in Chinatown, including Irish, German, and Mexican immigrants.³⁸ By this period, the neighborhood was large enough to include its own newspaper.³⁹



Figure 7: Old Chinatown, n.d. (Los Angeles Public Library, LAPL00034928)

³⁶ Cecil Smith, "Old Chinatown Prepares to Die," *Los Angeles Times*, 27 Jun. 1949, 2.

³⁷ Roberta S. Greenwood, *Down by the Station: Los Angeles Chinatown 1880-1933*. (Los Angeles: Institute of Archaeology, University of California, Los Angeles, 1996), p.13.

³⁸ Roberta S. Greenwood, *Down by the Station: Los Angeles Chinatown 1880-1933*. (Los Angeles: Institute of Archaeology, University of California, Los Angeles, 1996), p. 20.

³⁹ Suellen Cheng and Munson Kwok, "The Golden Years of Los Angeles Chinatown: The Beginning," p. 39.

As Chinese put down roots in Los Angeles, they established their own burial customs, based on traditional Chinese practices. Racist public health laws prevented the Chinese from burying their dead in the majority of cemeteries in Los Angeles. To accommodate the burial needs of the growing Los Angeles Chinese community, a small section of the cemetery at Fort Moore Hill was set aside for use by Chinese residents (no longer extant, located approximately at the intersection of North Hill Street and Cesar Chavez Avenue) in 1870. By the late 1880s, an additional Chinese cemetery was opened in the City-owned section of Evergreen Cemetery east of Old Chinatown (204 North Evergreen Avenue, Boyle Heights neighborhood). This cemetery was located at what was then the edge of Los Angeles, for reasons of public health, and was not in Chinatown. In 1888, a cemetery shrine was financed and constructed by Chinese residents to honor those buried in Evergreen Cemetery. The shrine includes an altar platform, twelve-foot tall kilns and memorial stones used for funeral ceremonies and seasonal rites and festivals (extant, City Historic Cultural Monument No. 486).

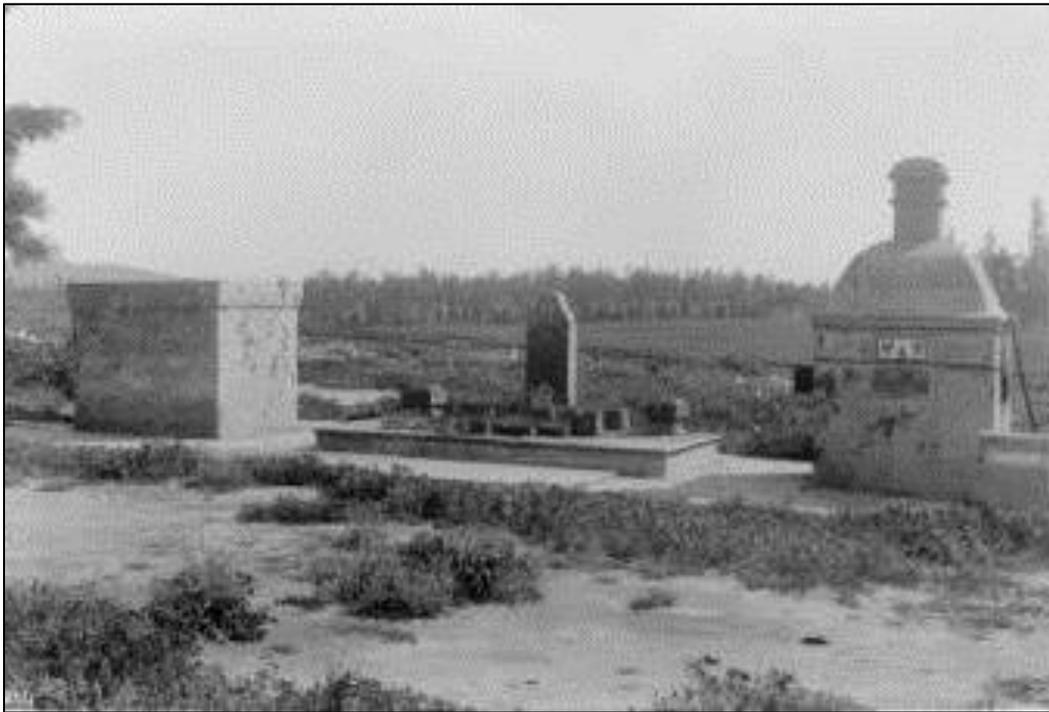


Figure 8: Chinese Cemetery Shrine, Evergreen Cemetery, c. 1900 (University of Southern California Digital Collections)

By the late 1880s, non-Chinese Americans became increasingly drawn to Chinatown's unique commercial identity. An 1887 *Los Angeles Times* article stated, "Los Angeles' Chinatown is a magnet which claims almost every tourist in southern California," perceiving the area as "a facsimile of Canton."⁴⁰ By the 1890s, new Chinese-owned businesses catering to people outside of the Chinatown community, including gift shops and restaurants serving uniquely Americanized entrees like chop suey, opened alongside existing shops serving Chinese residents.⁴¹

Despite Chinatown's vibrant character and increasing popularity among tourists, the neighborhood also faced challenges, which escalated in the 1890s.⁴² Descriptions of the area as "a scene of

⁴⁰ "What They Eat," *Los Angeles Times*, 25 Sept. 1887, 14.

⁴¹ "In Our Cathay. Sketches and Snap-shots in Chinatown," *Los Angeles Times*, 4 Dec. 1898, 6.

⁴² "The Chinese Vendetta: A War-cloud Hovering Over Chinatown," *Los Angeles Times*, 22 May. 1890, 4.

bloody race riots and tong wars” were not uncommon.⁴³ The origin of the word “tong” meant association, but the work entered colloquial use to refer to Chinese groups concentrated in American Chinatowns who were generally involved in illegal activities, such as operation of brothels, gambling parlors, and opium dens. While numerous Chinese American organizations, including benevolent associations, served positive roles in the community (offering immigration counseling and educational and cultural programming), tongs and their violent altercations often received more publicity, adversely affecting perception of Chinatown among non-Chinese Americans and contributing to a decline in tourism.⁴⁴ In addition, with a location in flatlands near the Los Angeles River, Old Chinatown also faced issues associated with flooding and unpaved streets.⁴⁵

By 1900, Los Angeles had 2,111 Chinese residents, the fourth largest Chinese community in the United States.⁴⁶ Old Chinatown was characterized by narrow alleyways and dense tenement housing constructed of wood and brick, as well as temples, community associations, theaters, shops, schools, markets, and restaurants.⁴⁷ Few public services were available in Chinatown. As late as 1922, only two of 15 streets were paved, despite the area’s dense population.⁴⁸ Additional physical factors such as the lack of a sewage system contributed to deteriorating health and housing conditions in Old Chinatown. In 1916, the State Commission of Immigration found that 878 of 1572 households in the area were completely dark and

Legislation Affecting the Chinese American Community from 1850 to 1940	
1852	California Legislature enacts Foreigner Miner's Tax, harshly taxing Chinese miners.
1854	People v. Hall. California Supreme Court rules that Chinese cannot testify against whites. California law previously prohibited blacks and Native Americans from testifying.
1868	Burlingame Treaty accepts an unlimited number of Chinese immigrants to the United States, but prohibited them from becoming citizens.
1870	Naturalization Act excludes Chinese from citizenship and bars entry of wives of laborers.
1874	In re Ah Fong. Federal Ninth Circuit Court overrules California State Supreme Court decision and rules that immigration policy is a federal rather than state prerogative. Case brought by Chinese woman who was refused entry to United States on the grounds that she was a "lewd or debauched" woman.
1879	Ho Ha-Kow v. Nunan. Federal Ninth Circuit Court overturns San Francisco Queue Ordinance which required all jailed inmates to wear their hair within one inch of their head.
1882	Congress passes Chinese Exclusion Act, first legislation in the history of the United States to restrict immigration based on race or ethnicity.
1886	Yick Wo v. Hopkins. U.S. Supreme Court rules that a San Francisco ordinance enforced exclusively against Chinese is unconstitutional and violates the Fourteenth Amendment.
1892	Geary Act extends Chinese exclusion for another decade and denies bail and writ of habeas corpus to immigrant detainees.
1898	Wong Kim Ark v. US. U.S. Supreme Court upholds constitutional guarantee of citizenship to all born in the U.S. without regard to ethnic background.
1901	California's anti-miscegenation law extended to white and Asian marriages and remains in effect until 1948.

⁴³ Carroll O'Meara, "Chinatown," *Los Angeles Times*, 10 May. 1931, K7.

⁴⁴ Stanford Morris Lyman, *Chinatown and Little Tokyo: Power, Conflict, and Community Among Chinese and Japanese Immigrants in America*, (Milwood, NY: Associated Faculty Press, Inc.: 1986), p. 134.

⁴⁵ Suellen Cheng and Munson Kwok, "The Golden Years of Los Angeles Chinatown: The Beginning," p. 34.

⁴⁶ Liu, *The Transnational History of a Chinese Family*, p. 34. Based on U.S. Census data from 1900.

⁴⁷ Greenwood, *Down by the Station*, p. 13.

⁴⁸ Greenwood, *Down by the Station*, p. 17.

windowless.⁴⁹ By refusing to provide public services, city officials were able to argue that Chinatown’s filth and disease posed health threat and supported land clearance.

The business district continued to expand north on Spring Street to include New High and Ord streets.⁵⁰ Many commercial properties consisted of small storefronts with living quarters at the rear. The surrounding residential area mainly consisted of older housing stock. Other properties included warehouses, two small factories and several wholesale businesses utilizing the nearby railroad.

Racist legislation, including the 1913 Alien Land Law, prevented Chinese from owning property in California, which put the Old Chinatown community in the precarious position of being lessees to large landholders. Without the stability provided by land ownership, the threat of relocation was always present. As early as 1913, the area encompassing Old Chinatown was proposed for conversion into a warehouse and industrial district with a new railroad terminal.⁵¹ Sentiment for clearance of Old Chinatown buildings

to enable construction of the new station was generally positive throughout the city, reflecting anti-Chinese American sentiment and a regard for Chinatown as a dangerous, undesirable area. As described in a 1926 *Los Angeles Times* editorial advocating for Union Station development, “[Union] station will form the north side of the magnificent main quadrangle of the new Civic Center. . . The Civic Center will forever do away with Chinatown and its environs.”⁵² From the mid-1910s until the early 1930s, Chinese civic leaders and investors struggled to acquire property in Old Chinatown to protect the community.

During the years between the condemnation of Old Chinatown and the development of new Chinatown in 1938, many Chinese residents moved to secondary Chinese neighborhoods which began to develop in the early 1900s. Although the proposal for the new rail terminal was embroiled in legal disputes for many years, the California Supreme Court upheld the approval of land condemnations for Old Chinatown in 1931. Within two years, much of Old Chinatown was demolished and construction of Union Station began in 1934.⁵³ The few remaining buildings at

Legislation Affecting the Chinese American Community from 1850 to 1940	
1910	Angel Island Immigration Station opens in San Francisco Bay.
1913	California Alien Land Law forbids any person ineligible for U.S. citizenship from buying land for farming. Persons ineligible for citizenship may lease land for no more than three years.
1917	Asiatic Barred Zone Act. Congress enacts law barring immigration from Asia, except from Japan and the Philippines, then a U.S. territory.
1922	Cable Act. Congress revokes citizenship of any American woman marrying an alien ineligible for citizenship.
1924	National Origins Act. Congress enacts law banning all immigrants ineligible for citizenship from entering the United States and obtaining legal status. Effectively barring all Asians from the United States. Limits opportunities to become U.S. citizens to white Europeans.
1925	Chan Chan v. Nagel. U.S. Supreme Court rules that Chinese wives of U.S. citizens are barred entry to United States.
1927	Gong Lum v. Rice. Unanimous U.S. Supreme Court ruling that states can require Chinese American students to attend "separate but equal" schools.

⁴⁹ Lucie Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives: Chinese American Women of Los Angeles* (Los Angeles: Chinese Historical Society of Southern California, 1984), p. 14-15.

⁵⁰ Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 81.

⁵¹ Suellen Cheng and Munson Kwok, “The Golden Years of Los Angeles Chinatown: The Beginning,” p. 40.

⁵² “Fabrications vs. Facts,” *Los Angeles Times*, 28 Apr. 1926, A1.

⁵³ Suellen Cheng and Munson Kwok, “The Golden Years of Los Angeles Chinatown: The Beginning,” p. 40.

the southern and western ends of the district were demolished in the early 1950s to make way for extension of US Interstate 101. The only extant Old Chinatown building is the Garnier Building at 425 North Los Angeles Street, now home to the Chinese American Museum. Developed by French-Basque immigrant Philippe Garnier, the building functioned as a city hall for Old Chinatown and housed retail on its first floor and civic and fraternal organizations, including the Chinese Consolidated Benevolent Association and Chinese American Citizens Alliance, on its second floor.⁵⁴ A portion of the Garnier Building was itself demolished for construction of Interstate 101. The Chinese American Museum now displays a recreation of the Sun Wing Wo herbal store that was located in the Garnier Building.



Figure 9: Garnier Building, 425 North Los Angeles Street, extant (Los Angeles Public Library, LAPL00018787). Now houses the Chinese American Museum

Agricultural Settlements, 1870-1950

As early as the 1850s, Chinese in California began to cultivate and sell produce. They established themselves as independent owner-operators, operating farms of 1-20 acres and travelling substantial distances to provide fresh produce to the large numbers of miners concentrated in northern California. As increasing numbers of Chinese immigrants left mining and began migrating south, Los Angeles became a hub for entrepreneurial Chinese vegetable peddlers and truck farmers. By the 1880s, Chinese vegetable peddlers and truck farmers had achieved prominence in Los Angeles, making up almost 90 percent of the truck and market farmers in the County.⁵⁵ These entrepreneurs served an important function in the local food supply chain by bringing produce cultivated in suburban farms to neighborhoods in downtown Los Angeles.

⁵⁴ Both organizations are extant. The Los Angeles Chinese Consolidated Benevolent Association is now located at 925 N. Broadway and the Chinese Chamber of Commerce of Los Angeles at 977 N. Broadway.

⁵⁵ Sucheng Chan, *This Bittersweet Soil: The Chinese in California Agriculture, 1860-1910*. Los Angeles: University of California Press, 1986.

The earliest farms were small plots surrounding Old Chinatown (not extant due to subsequent commercial development and construction of Union Station). As Old Chinatown developed into a populous residential and commercial center, Chinese entrepreneurs moved to farms outside of the urban center, to south Los Angeles and the communities of Watts, Wilmington, and San Pedro, and outside of the city of Los Angeles to Lynwood and Compton. Small farms also developed in areas to the east of the city of Los Angeles, in El Monte and La Puente.

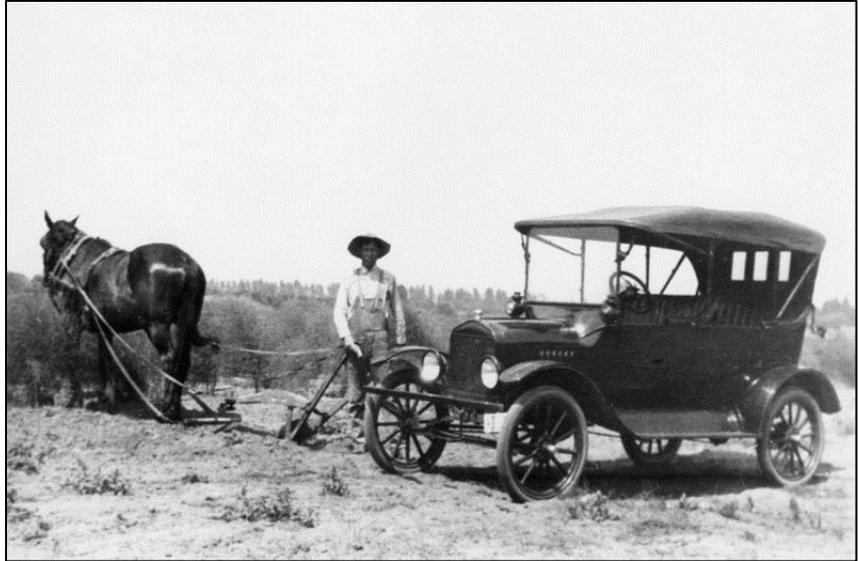


Figure 10: Chinese American farmer in San Fernando Valley, c. 1917 (Los Angeles Public Library, LAPL00004069)

Farms produced diverse crops of potatoes, sweet corn, hay, alfalfa, sweet potatoes, squash, pumpkin, watermelon, cabbage and cauliflower. Agricultural resources associated with Chinese Americans are very rare in the city of Los Angeles.

Chinese farmers were a visible and important part of the Los Angeles economy through the twentieth century and established themselves as a powerful political group. As anti-Chinese sentiment grew across the state in the 1880s, local political figures who promoted racist immigration and hiring policies called for a citywide boycott on Chinese-owned businesses and Chinese workers in 1886. In response, Chinese truck farmers organized a counter boycott of related businesses, which quickly put an end to the initial boycott.⁵⁶ The ability of the Chinese immigrant community to organize and uphold a boycott of this type was likely due in large part to the extensive network of benevolent associations and other support organizations developed in Old Chinatown, which will be discussed in detail in a separate section of the narrative context.

Many Chinese entered asparagus farming in the 1920s in areas from Chatsworth to North Hollywood in the San Fernando Valley. Asparagus was a profitable wholesale commercial crop farmed by Chinese since 1892.⁵⁷ With a labor-intensive harvest between March and September, Chinese farm managers hired Chinese, Mexican, Filipino, German, Italian and Japanese workers as agricultural hands.⁵⁸ By the late 1920s, Chinese farmers were growing approximately 80 percent of all local asparagus.⁵⁹

Chinese American farmers were hard hit by the Great Depression and intense competition by Japanese American farmers, who by the 1930s were farming 15 percent of the agricultural land in Los Angeles County and producing the majority of the County's vegetables.⁶⁰ This trend reversed abruptly in 1942, with the passage of Executive Order 9066, ordering the internment of Japanese Americans. Many Japanese American-owned farms, wholesale businesses, and produce brokerage

⁵⁶ Wild, *Street-meeting*, p. 18.

⁵⁷ Liu, *The Transnational History of a Chinese Family*, p. 100.

⁵⁸ Liu, *The Transnational History of a Chinese Family*, p. 107.

⁵⁹ Liu, *The Transnational History of a Chinese Family*, p. 120.

⁶⁰ Tara Fickle, "A History of the Los Angeles City Market: 1930-1950." *Gum Saan Journal*, Volume 32, No. 1, 2010.

firms were divided and sold for far below market value. Entrepreneurs in the produce business, including Chinese Americans, bought and operated these businesses for the duration of World War II. At the same time, numerous Chinese Americans were employed in defense industries during the war, creating a boom in wages and the economy of the Chinese American community. Land available for agricultural uses also decreased, as suburban residential neighborhoods were developed post-World War II, and farming among Chinese Americans gradually decreased. Extant examples of Chinese American owned farms are likely to be extremely rare. The sole example discovered thus far is the Jue Joe Ranch (16608 Vanowen Boulevard), which was submitted to SurveyLA's MyHistoricLA.org website. The property includes a ranch style house constructed in 1941 with several adjacent outbuildings, consistent with eligibility criteria for the farm house property type developed in SurveyLA's Industrial Context.

Market Chinatown, 1900-1950

In the first decade of the twentieth century, a second Chinese settlement developed to the south of downtown Los Angeles around East Ninth and South San Pedro streets, the result of Chinese farmers transitioning from truck farming to wholesale produce businesses. Chinese truck farmers initially peddled produce door-to-door for a diverse range of customers both inside and out of Chinatown. As the population of Los Angeles increased, they frequently competed with Japanese and European immigrant truck farmers in an informal and crowded produce market at the Los Angeles Plaza. In response to congestion at the Plaza, the Los Angeles City Council approved an ordinance that increased licensing fees for produce peddlers and restricted where produce could be sold.⁶¹ In response, wholesale produce markets were established to accommodate increased demand for sale and distribution of fruits and vegetables.⁶²

Many Chinese farmers moved from direct sale of produce through peddling to wholesale through produce markets. Chinese-owned and operated farms increased in acreage, and the English-speaking children of first generation Chinese immigrants were able to compete with the Anglo-owned produce markets of the period. Of 155 produce companies located in Los Angeles in 1910, 17 were owned by Chinese.⁶³

Among the earliest wholesale produce markets was Hewes Market (no longer extant), established in 1901 at the intersection of South Los Angeles and East Ninth streets.⁶⁴ Los Angeles Market Company built a larger facility (no longer extant) at the intersection of South Central Avenue and East Third Street in 1904.⁶⁵ The Los Angeles Market Company later constructed additional markets at 1601 East Olympic Boulevard (all buildings have been replaced to serve the existing Los Angeles Wholesale Produce Market) and 746 Market Court (mostly demolished, now called Alameda Produce Market). While Chinese Americans worked at each of these markets, the Los Angeles City Market (City Market) at 1057 South San Pedro Street (demolished in 2013) was particularly important to the Chinese American community. Located on a 10-acre site and designed in the Mission-Revival architectural style, City Market was established in 1909⁶⁶ with a diverse group of investors, including Louie Quon. Fluent in English, the Chinese-born Quon was instrumental in gathering a group of 373 Chinese investors to provide 41% of the initial capital required to build the market. Chinese stakeholders invested \$81,850 of a total \$200,000 in contributions.⁶⁷ Additional

⁶¹ "Peddlers' Fight. Produce Exchange and Market Company Favor Fruit Hucksters in Contest with Grocers," *Los Angeles Times*, 17 Jan. 1906, II1.

⁶² Fickle, "A History of the Los Angeles City Market: 1930-1950."

⁶³ Fickle, "A History of the Los Angeles City Market: 1930-1950."

⁶⁴ Fickle, "A History of the Los Angeles City Market: 1930-1950."

⁶⁵ "Will Build Fine Market House," *Los Angeles Times*, 21 Jan. 1904, A1.

⁶⁶ "Six-acre Paved Area in New Market; Two Plants Going Up, One Soon Open," *Los Angeles Times*, 17 Jun. 1909, II3.

⁶⁷ Fickle, "A History of the Los Angeles City Market: 1930-1950."

funds were raised by Anglo and Japanese investors to create a uniquely diverse ownership structure.

As Chinese merchants and workers moved into the neighborhood surrounding City Market, the area became known as Market Chinatown. Merchants in Market Chinatown included immigrants from a variety of countries, including Japan, Italy, and Russia, but the majority were Chinese Americans.⁶⁸ Initially, uses immediately surrounding City Market were primarily industrial; however, a number of boarding houses, residential hotels, and apartment buildings were constructed in the immediate vicinity. Given the intensive work and long hours required of City Market workers, it was not uncommon for workers, who were initially primarily single men, to live in these residences, including the Continental Hotel (1912, 800-810 E. Seventh Street, extant) and Market Hotel (1915, 964-68 S. San Pedro Street, extant).⁶⁹ As Chinese immigrants established families in Los Angeles, many lived in residential areas surrounding the market on Crocker Street and Towne Avenue between Ninth and Twelfth streets surrounding the markets. These residences have since been replaced with commercial and industrial buildings.

Businesses oriented to Chinese customers, such as groceries and restaurants, followed these residents and lined commercial streets surrounding City Market. Hong Kong Noodle Company (1910, 950 South San Pedro Street, extant) is popularly regarded as the location of fortune cookie invention in 1918, when its founder David Jung began distributing cookies with inspirational messages to unemployed men gathered on the street outside.⁷⁰ Community organizations, such as churches and benevolent associations, also followed.⁷¹ This multi-ethnic area also included Italian, Greek, Mexican, Japanese, and Jewish residents, most employed in produce wholesale businesses.⁷²



Figure 11: City Market, 1941 (Los Angeles Public Library, LAPL00068541)

Market Chinatown became an important business and residential center in the 1920s and early 1930s, as residents vacated Old Chinatown in advance of construction of Union Station.⁷³ One example of this type of neighborhood development is the Chinese Congregational Church at 734

⁶⁸ Jan Jin, *The Power of Urban Ethnic Places: Cultural Heritage and Community Life*, (New York, NY: Routledge, 2011), 175.

⁶⁹ Carson Anderson, *Eastside Industrial Area Architectural and Historical Resources Survey for Community Redevelopment Agency of the City of Los Angeles*, Sept. 1909, 1-5.

⁷⁰ Several stories exist regarding the origin of the fortune cookie. While Hong Kong Noodle Company is commonly cited as the location, others credit the Japanese Tea Garden in San Francisco's Golden Gate Park as the location where they were first introduced. See *Tracing the Origin of the Fortune Cookie*, 2012, The Chinese Historical and Cultural Project, 18 Mar. 2013 <<http://www.chcp.org/fortune.html>>.

⁷¹ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 88.

⁷² Garding Lui, *Inside Los Angeles Chinatown*. 1948, p. 42.

⁷³ Garding Lui, *Inside Los Angeles Chinatown*. 1948, p. 44.

East Ninth Place (extant, dedicated in 1924), which was the first permanent location for this congregation. Rather than choosing to construct the church in Old Chinatown, the Chinese Congregational Church chose the established Chinese community of Market Chinatown.

Market Chinatown began to decline following the development of New Chinatown as the central Chinese commercial district in Los Angeles in 1938. Many Chinese living in the Market Chinatown area moved to residential areas around New Chinatown in the late 1930 and early 1940s. By 1950, only approximately 25 Chinese families lived in Market Chinatown, and most of them were engaged in produce businesses.⁷⁴

Although the area surrounding City Market is no longer a Chinese American commercial and residential center, now focused more on garment manufacturing than produce sales and distribution, the neighborhood continues to be home to Chinese American owned businesses and organizations, including the Bow On Benevolent Association (1968, 1010 South San Pedro Street, extant) that serve the Chinese American community and diverse workers and residents of the neighborhood.

East Adams Boulevard, 1920-1965

As Market Chinatown became increasingly densely populated in residences surrounding the commercial district, Chinese residents moved south to residential neighborhoods around East Adams Boulevard and San Pedro Street. Chinese occupancy of this neighborhood began in the 1920s and was concentrated in an area bounded by Washington Boulevard, South Main Street, East Adams Boulevard, and South Central Avenue.⁷⁵ The neighborhood was particularly convenient for those employed in farming in South Los Angeles and surrounding communities and was primarily residential with some Chinese owned small businesses patronized by the Chinese community, including Kwong Hing Lung market (not extant) and CFO gas station (not extant). In



Figure 12: First Chinese Presbyterian Church, 631 East Adams Boulevard, extant, n.d. (Los Angeles Public Library, LAPL00073401)

1950, more than 100 Chinese families were living in the multi-ethnic neighborhood.⁷⁶ The First Chinese Presbyterian Church (ca. 1940, 631 East Adams Boulevard, extant) also established a congregation in this neighborhood with a school for local children. Following World War II, residents were generally first generation immigrants, as wealthier Chinese Americans were more likely to have moved into middle class neighborhoods as far west as Arlington Avenue and Crenshaw Boulevard.⁷⁷

⁷⁴ Garding Lui, *Inside Los Angeles Chinatown*. 1948, p. 41.

⁷⁵ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 83.

⁷⁶ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 83.

⁷⁷ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 70.

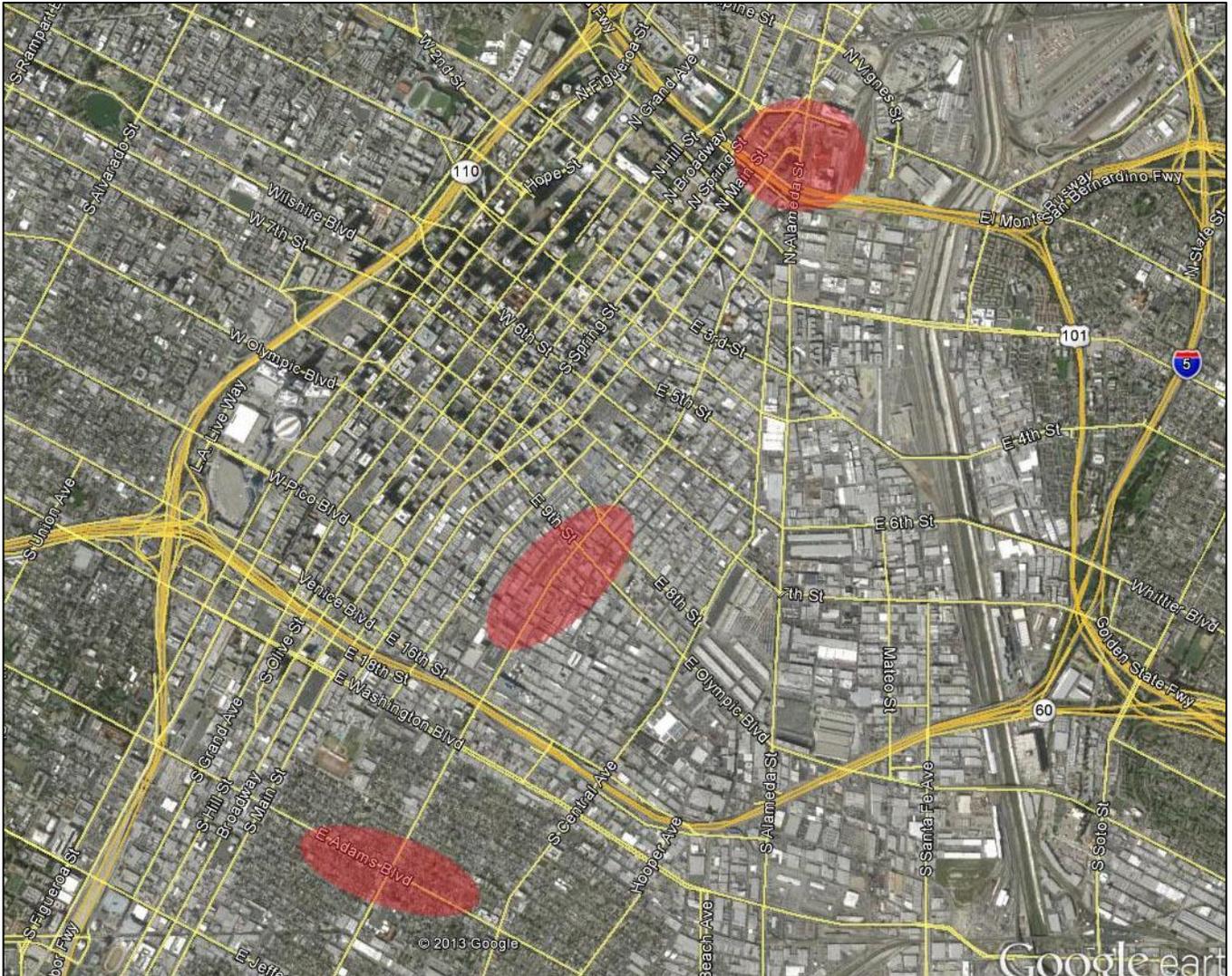


Figure 13: Locations of historic Chinese American settlements (marked in red) superimposed on 2013 aerial photograph (Google Earth)

NEW CHINATOWN, 1938-1949

New Chinatown emerged in the late 1930s as the primary commercial and residential center for the Chinese American community displaced by mass demolition of Old Chinatown. New Chinatown was anchored by master-planned developments at its north and south ends, both of which opened in 1938: Chinatown Central Plaza and China City. Much of the surrounding area developed organically, with retail buildings constructed along North Broadway and North Hill streets and residences on nearby side streets. As these developments, particularly New Chinatown, turned into successful commercial centers, the surrounding area increased in commercial and residential activity. Greater New Chinatown, in the area bounded by North Broadway, North Hill, Sunset and College, became the central hub for the Chinese American community in Los Angeles.

Legislation Affecting the Chinese American Community from 1940 to 1950	
1943	Magnuson Act. Congress enacts law repealing Chinese Exclusion Act and allowing national quota of 105 Chinese immigrants per year. Chinese residents are permitted to become naturalized citizens. Repeal related to U.S. foreign policy during WWII, when China was a U.S. ally against Japan.
1945	War Brides Act allows 2,800 Japanese and Chinese to enter the U.S. between 1946 and 1953.
1948	U.S. Supreme Court ruling in Shelley v. Kraemer, finding racial restrictive covenants to be unconstitutional.

World War II marked a turning point in Chinese American history. The patriotism of thousands of Chinese Americans who served in World War II, as well as those who supported the war effort at home paved the way for repeal of the Chinese Exclusion Act in 1943. The population of the Chinese American community in Los Angeles began to change in the 1940s, as Congress enacted laws allowing Chinese to enter the United States under a quota system. Although only 383 Chinese were admitted to the United States under this policy from 1944 to 1949,⁷⁸ the shift in immigration policy represented a major turning point for the Chinese American community and opened the doors for increased immigration in the second half of the twentieth century. World War II also increased immigration from China as Congress enacted the 1945 War Brides Act and 1946 Fiancées Act which allowed entry of alien spouses and alien minor children of citizen members of the armed forces. Many Chinese Americans served honorably during World War II and were eligible to reunite with



Figure 14: California Reserve in Los Angeles Chinatown, 1942 (Los Angeles Public Library, LAPL00057835)

⁷⁸ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 40.

their families under these immigration reforms. Among the Chinese, 5,099 women, 5 men, and 583 children were admitted under these Acts.⁷⁹ These immigration reforms allowed Chinese families to be reunited and decreased the unequal ratio of men to women in the Chinese American community in Los Angeles.

In 1940, 51.4 percent of the Chinese in the United States were living in California,⁸⁰ and the majority of those newly admitted to the country under these immigration reforms also settled in the urban centers of Los Angeles and San Francisco. Even by 1940, however, there were approximately 285 Chinese men to every 100 Chinese women living in the United States.⁸¹

New Chinatown Development

Located between North Broadway and North Hill Street to the east and west and Bernard and West College streets to the north and south, the New Chinatown development (also commonly called Chinatown Central Plaza) was developed by businessman Peter SooHoo and the Los Angeles Chinatown Project Association (now called the Los Angeles Chinatown Corporation) in 1938. The Association was comprised of Chinese American community leaders whose intent was to develop and operate the first commercial center planned exclusively through the efforts of Chinese Americans. The Association formed a corporation to buy land and build the development with investments from 25 initial Chinese American developers.⁸²



Figure 15: Construction of New Chinatown development, 1937 (Los Angeles Public Library, LAPL00003788)

The development was conceptualized by Chinese American civic leaders who sought to counter common perceptions of Chinatown as a dangerous neighborhood of unpaved, crime-filled alleyways. While including romantic stereotypes associated with Chinese Americans, the development was also

⁷⁹ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 41.

⁸⁰ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 48.

⁸¹ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 47.

⁸² Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 86.

unique in that Chinese Americans controlled and distributed these images to tourists with the goal of establishing Chinatown as an important tourist destination and integral economic force in the City of Los Angeles. For this development, the Association worked with architects Erle Webster and Adrian Wilson to create a master plan for a pedestrian village and design individual buildings and features, including *pailou*⁸³ or gateways, a wishing well, and reflecting pools, in the East Asian Eclectic architectural style (described in the East Asian Eclectic context), all concentrated around a central plaza.⁸⁴ Five intersecting pedestrian-only streets create the circulation through the development: Gin Ling Way, Jung Jing Way and Lei Ming Way which run east to west and Mei Ling Way and Sun Mun Way which run north to south. The buildings are primarily one-and-a-half or two stories with sweeping roof forms clad with clay tiles, flared gables, upturned rafter tails, and brightly painted facades. Shops and businesses are located on the ground floor of buildings, opening on the central plaza and pedestrian streets. Within a year of construction, neon lighting was added throughout the development to highlight architectural features and create a visually vibrant evening environment.

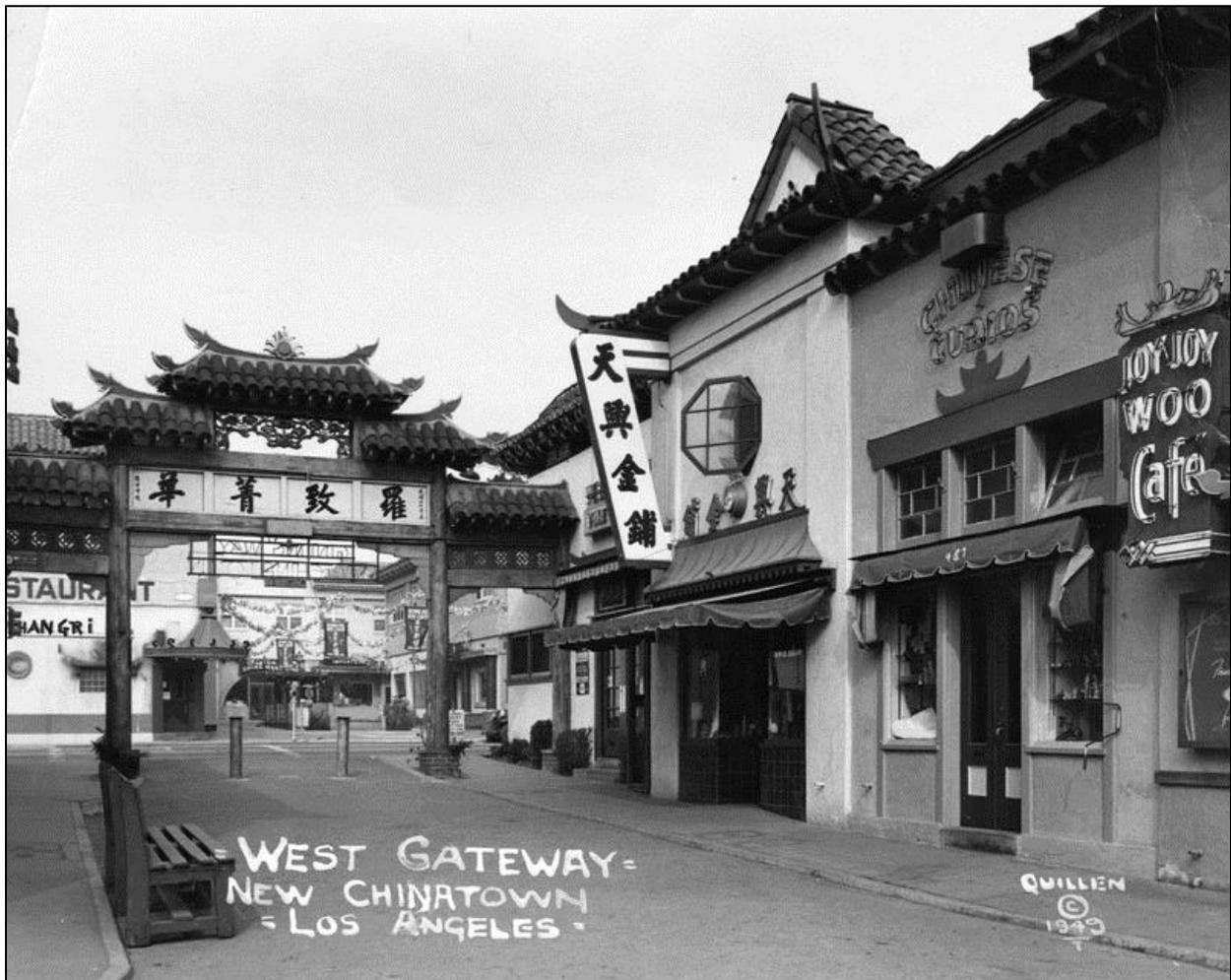


Figure 16: New Chinatown West Gate, 1949, HCM No. 825 (Los Angeles Public Library, LAPL00057562)

Other decorative features included the East and West Gates (HCM Nos. 825 and 826), also designed in East Asian Eclectic style and lit with neon, which mark entrances to the development

⁸³ *Pailou*: also known as *paifang*, is an archway of a memorial or decorative nature. It can be made of wood, brick, or stone, with or without glazed tiles, often carrying some inscriptions on the middle beam.

⁸⁴ The Central Plaza is frequently called Peter SooHoo Square.

from the west on Hill Street and from the east on Broadway. The East Gate, also known as the Gate of Maternal Virtue, was designed and dedicated by attorney You Chung Hong, who was the first Chinese American to pass the bar in the State of California and to practice law in Los Angeles. A wishing well, designed to resemble the Seven Star Caverns in China, is located near the West Gate.

Chinese American-owned businesses began moving into New Chinatown in 1937 even before construction was completed. Opening day was celebrated on June 25, 1938 with dignitaries from across the state, including former California Governor Frank Merriam who dedicated a plaque at the West Gate.⁸⁵ Businesses included restaurants, herbal medicine shops, and jewelry and antiques stores, catering to both local Chinese Americans and tourists. The development thus benefitted the Chinese American community through increased employment opportunities.



Figure 17: New Chinatown Wishing Well, 1949 (Los Angeles Public Library, LAPL00055501)

China City, 1938-1949

In contrast to New Chinatown, which was constructed, funded, and managed by Chinese Americans, China City was developed by Anglo American civic leaders. Located between North Main and North Spring streets to the east and west and Ord and Macy⁸⁶ streets to the north and south, the China City development was spearheaded by Christine Sterling, who had earlier organized efforts to rehabilitate Olvera Street as a romanticized tourist-oriented, Mexican-themed marketplace in the

⁸⁵ Cy Wong, "Chinatown Landmarks," p. 8.

⁸⁶ Macy Street is now part of W. Cesar E. Chavez Avenue.

1920s.⁸⁷ Sterling's vision for China City was a similar destination that capitalized on Americans' growing fascination with East Asia and other cultures, largely instigated through the rise of Asian-themed films in the motion picture industry. China City featured a walled shopping arcade designed in the East Asian Eclectic architectural style and included a temple and lotus pond; constantly burning incense and Chinese instrumental music; and interactive attractions like rickshaw rides, fortune tellers, and theatrical performances.⁸⁸ The Chinese Cultural Society, founded by Sterling and Raymond Cannon, played a large role in developing tourist attractions in China City, including public festivals for the Chinese New Year.⁸⁹ Although the development received much press when it first opened, it had limited commercial success. China City was destroyed by fire in 1949 and was never reconstructed.⁹⁰



Figure 18: China City shops, c. 1939 (Los Angeles Public Library, Henry Quillen)

Greater Chinatown

Based on the success of the New Chinatown development, Chinese Americans moved into the surrounding residential district, which extended from College Street in the south to Elysian Park in the north. The neighborhood continued to have a diverse ethnic population, but was increasingly Chinese American in the 1940s. Chinese American community organizations displaced by the demolition of Old Chinatown followed residents and also moved into the surrounding area. Churches and benevolent associations constructed new buildings, frequently using the East Asian Eclectic architectural style that was becoming the hallmark of New Chinatown.

The commercial center also expanded with the construction of a second planned development on the west side of North Hill Street after World War II. Using a similar development structure with an

⁸⁷ Jenny Cho and the Chinese Historical Society of Southern California, *Chinatown and China City in Los Angeles*, (Charleston, SC: Arcadia Publishing, 2011), p. 37.

⁸⁸ Jenny Cho and the Chinese Historical Society of Southern California, *Chinatown and China City in Los Angeles*, p. 63.

⁸⁹ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 85.

⁹⁰ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 85.

investor corporation, Chinese American civic leaders with the Los Angeles Chinatown Corporation commissioned development of 55 commercial units for lease to Chinese American business owners.⁹¹ Many of the buildings had second floor residential units. The development surrounds a central plaza, known as Chungking Plaza or West Plaza, which contains a fountain and fish pond. The majority of the buildings are two stories and oriented on a north-south axis, parallel to Hill Street, and designed with sweeping roof forms clad with clay tiles, flared gables, upturned rafter tails, brightly painted facades, and elaborate window surrounds and balconies, similar to the New Chinatown development. A similar composition of small businesses soon occupied the units. By 1950, New Chinatown was described as follows, "From the nearby highway, people could clearly see the neon lights, the palace style construction, the pointed curved roofs, and the gold-colored pagoda."⁹²

⁹¹Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 87.

⁹²Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 87.

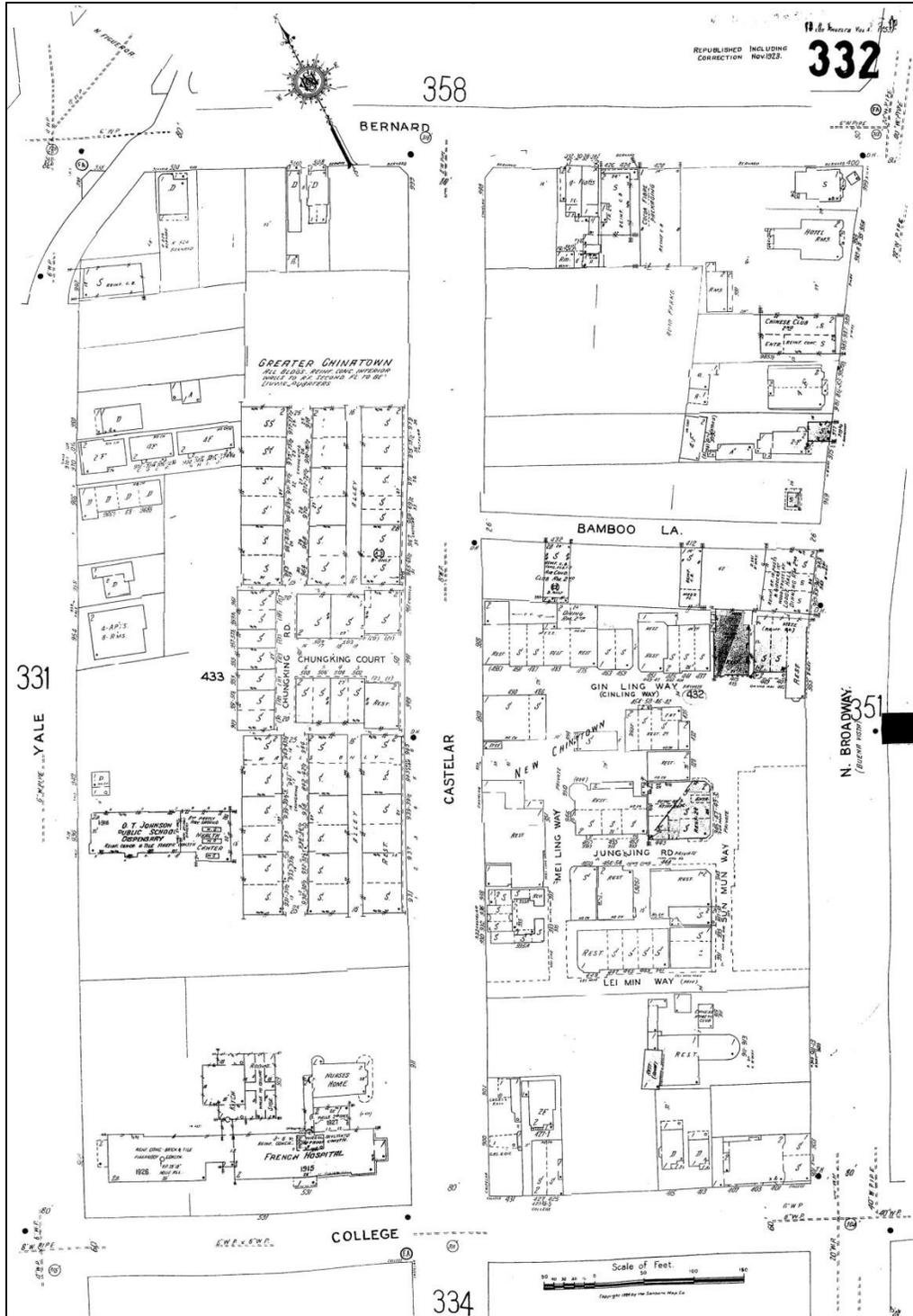


Figure 19: 1951 Sanborn Fire Insurance map of New Chinatown and Greater Chinatown – East and west sides of Castelar (now Hill) Street respectively, (Environmental Data Resources, Inc., Sanborn Digital Maps).

Residential Integration

While New Chinatown was developing as a commercial and institutional center of the Chinese American community, Chinese Americans were also expanding into previously white-only residential neighborhoods. In the early 1930s, many Chinese Americans were denied federal housing assistance through programs of the Public Works Administration.⁹³ Because only heads of houses who were American citizens could qualify for public housing, most Chinese Americans were barred from applying.⁹⁴ Chinese Americans were also excluded from Federal Housing Administration housing loans. Exclusion of Asian Americans both reinforced Los Angeles' existing housing discrimination and prevented them from accessing new, entitlement-based benefits of citizenship expanded through New Deal programs.

At the same time, racial restrictive covenants prevented Chinese Americans from moving into white-only neighborhoods. Racial restrictive covenants came into popular use after the 1926 U.S. Supreme Court decision in *Corrigan v. Buckley* that racial restrictive covenants did not violate the Fourteenth Amendment because they involved individuals entering freely into covenants as private property owners. Despite the prevalence of racial restrictive covenants in Los Angeles, white homeowners in areas bordering neighborhoods with restrictive covenants began selling to nonwhite buyers by the mid-1940s. Massive wartime growth of the nonwhite population in Los Angeles created transition neighborhoods, particularly in West and South Los Angeles, where nonwhite professionals were willing to pay premiums for improved housing.⁹⁵

In the three years following World War II, black, Chinese American, Japanese American, Filipino American, and Mexican American homeowners pursued legal action to break racial restrictive covenants across Los Angeles.⁹⁶ Although the case involving black residents of the Sugar Hill neighborhood in West Adams is perhaps best known, Chinese Americans also pursued civil rights cases to gain access to housing throughout the City. In 1946, Chinese American Thomas Amer purchased a house at 127 West 56th Street (extant) in the Firth Main St Boulevard Tract of South Los Angeles which had a racial restrictive covenant.⁹⁷ Amer's white neighbors filed an injunction against him, attempting to prevent him from taking possession of the house. With the help of the All People's Christian Church and Community Center in South Los Angeles and the ACLU, Amer pursued the case through the Los Angeles Superior Court and California Supreme Court. In 1947, the United States Supreme Court chose to review Amer's case among a group of seven cases from California on the issue of enforcing racial restrictive covenants. Other cases included that of a Korean American doctor Yin Kim who purchased a house at 1201 South Gramercy Place (extant) in a restricted neighborhood.⁹⁸ Amer's case received national attention after it was elevated to the Supreme Court. Although the US Supreme Court ultimately decided to rule only on cases involving African American homeowners in *Shelley v. Kraemer*, as the representative racial group for all people facing restrictive covenants, Amer's case was an important civil rights victory for Chinese Americans. In the years following the Supreme Court ruling on racial restrictive covenants, Chinese American families moved into formerly white areas of west of Vermont and south of Slauson.⁹⁹

⁹³ Brooks, *Alien Neighbors, Foreign Friends*, p. 72.

⁹⁴ Brooks, *Alien Neighbors, Foreign Friends*, p. 75.

⁹⁵ Brooks, *Alien Neighbors, Foreign Friends*, p. 176.

⁹⁶ Brooks, *Alien Neighbors, Foreign Friends*, p. 178.

⁹⁷ Brooks, *Alien Neighbors, Foreign Friends*, p. 179.

⁹⁸ Brooks, *Alien Neighbors, Foreign Friends*, p. 180.

⁹⁹ Brooks, *Alien Neighbors, Foreign Friends*, p. 186.

CHINESE AMERICAN COMMUNITY POST WORLD WAR II, 1949-1965

Post-World War II, the Chinese American community in Los Angeles continued to grow. From a population of approximately 8,000 Chinese Americans in 1950, the community expanded to 20,000 in 1960.¹⁰⁰ Chinese immigrants to the United States during this period included refugees from the newly formed People’s Republic of China and tended to be wealthier than earlier immigrants.¹⁰¹ U.S. policy also encouraged immigration of Chinese students by offering financial grants through the State Department to Chinese students completing studies in the United States from 1949 to 1952. By the end of World War II, more than 2,000 students had been admitted to the United States, and in 1949, more Chinese students were enrolled in American colleges and universities than at any earlier period¹⁰²

Legislation Affecting Chinese American Community in Los Angeles, 1950 to 1965	
1952	Fujii Sei V. California. California Supreme Court rules that 1913 Alien Land Law is racially discriminatory and violates Fourteenth Amendment.
1952	McCarran-Walter Act allows all Asian residents the right to become naturalized U.S. citizens, but retains national origins quotas for immigrants.
1965	Discriminatory national origins quotas abolished. U.S. government eliminates racial criteria from immigration laws, giving every country same annual quota of 20,000.

The residential district surrounding Chinatown continued to expand north toward Elysian Park, and the neighborhood around East Adams Boulevard remained an important multi-ethnic neighborhood with a substantial Chinese American population. The ruling on enforcement of racial restrictive covenants by the U.S. Supreme Court also allowed Chinese Americans to move into formerly white-only neighborhoods. Instances of housing



Figure 20: Restaurant row in New Chinatown on Gin Ling Way in Central Plaza, c. 1950 (Los Angeles Public Library, Security Pacific National Bank Collection)

¹⁰⁰ Lucie Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives*, p. 20.

¹⁰¹ Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 45.

¹⁰² Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 45.

discrimination against middle class Chinese Americans decreased, due in part to improved international relations between the United States and the People's Republic of China.¹⁰³ Middle class suburban homeownership was seen as an important factor in the propaganda against Communism and became more available to Chinese Americans as a means to counteract the perception of leftist politics within the Chinese American community. Professional, middle class Chinese Americans purchased houses and moved into neighborhoods throughout the city, creating a more diffuse residential population of Chinese Americans, although Greater Chinatown remained an important commercial and institutional community center.

By the 1960s, Asian Americans in Los Angeles were more likely to own their own homes than Mexican Americans or blacks, a reversal of trends of the 1940s and 1950s.¹⁰⁴ This residential mobility gave middle class Chinese Americans access to parts of southern California experiencing the greatest economic growth and made them less dependent on manufacturing jobs that were beginning to leave the city of Los Angeles. Chinese American children also gained access to well-funded suburban schools. All of these factors contributed to the relative prosperity of the Chinese American community in the decades immediately following World War II.



Figure 21: New Chinatown, 1962 (Los Angeles Public Library, LAPL00075810)

The commercial and institutional center of New Chinatown also continued to prosper. The majority of development during this period consisted of infill within the existing district. For example, the Los Angeles Lodge of the Chinese American Citizens Alliance opened a new meeting hall at 415

¹⁰³ Brooks, *Alien Neighbors, Foreign Friends*, p. 197.

¹⁰⁴ Brooks, *Alien Neighbors, Foreign Friends*, p. 227.

Bamboo Lane in 1956.¹⁰⁵ Businesses in the district continued to cater to a mix of Chinese Americans and tourists, while institutions such as benevolent associations and churches continued to play an important role in community life.

¹⁰⁵ Beverly M. Hom and Lillian Fong, "Los Angeles Chinatown, 1958-1968," p. 55.

CHINATOWN AND CHINESE AMERICAN ETHNOBURBS, 1965-PRESENT

The Immigration and Nationality Act of 1965 had a substantial impact on the Chinese American community in Los Angeles. The 1965 Act abolished discriminatory national origins quotas that favored immigrants from western and northern Europe. After 1965, each country received an identical quota, allowing a large increase in the number of Chinese admitted to the United States each year. The Act also revised policies allowing political refugees into the United States. In addition to the thousands of Chinese admitted under standard immigration policies, 15,000 Chinese refugees were permitted into the United States in the mid-1960s.¹⁰⁶ By 1970, the Chinese American population in the City of Los Angeles totaled approximately 40,000. Since the 1970s, the Chinese American population has become increasingly diverse, with substantial numbers of Vietnamese, Thai, Indonesian, and Filipino immigrants of Chinese descent.

Legislation Affecting Chinese American Community in Los Angeles, 1965 to 1990	
1967	Loving v. Virginia. U.S. Supreme Court rules laws against interracial marriages are unconstitutional.
1974	Lau v. Nichols. U.S. Supreme Court rules schools are required to provide language assistance and bilingual education programs to children with limited English proficiency under Title VI of the Civil rights Act of 1964.
1980	Refugee Act. Congress enacts law creating special status for refugees, who were previously grouped with other immigrants.
1982	Plyler v. Doe. U.S. Supreme Court upholds rights of children of undocumented immigrants to attend public schools.
1986	Immigration Reform and Control Act. Congress enacts law giving amnesty to millions of undocumented residents. Includes for first time fines of employers who hire undocumented immigrants.

Beginning in the 1970s, affluent Chinese American began moving outside the City of Los Angeles to the San Gabriel Valley. Many Chinese Americans purchased houses in the City of Monterey Park and formed an ethnoburb, or a suburban residential and commercial center with a notable cluster of an ethnic minority population.¹⁰⁷ Monterey Park was marketed as the “Chinese Beverly Hills” by real estate agent Frederic Hsieh, who compared the area’s geography to Taipei, Taiwan.¹⁰⁸ Businesses and institutions catering to the Chinese American community either moved with the residential population or were newly established in this ethnoburb. Many newly arrived immigrants also bypassed Chinatown in downtown Los Angeles and settled immediately in the newer Chinese American neighborhoods in the San Gabriel Valley. This reversed the trend of early immigrants, almost all of whom lived initially in Los Angeles’ Chinatown.

¹⁰⁶ Lucie Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives*, p. 11

¹⁰⁷ Wei Li, "Anatomy of a New Ethnic Settlement: The Chinese *Ethnoburb* in Los Angeles." *Urban Studies*, 35, 3 (1998), p. 482.

¹⁰⁸ <http://www.sfgate.com/news/article/Frederic-Hsieh-2913678.php>

At the same time, Greater Chinatown remained the commercial center and business for a primarily older population of Cantonese-speaking, Chinese American residents. As wealthier Chinese Americans tended to move to the San Gabriel Valley, working class immigrants of Chinese descent from Vietnam, Thailand, Indonesia, and the Philippines also moved into Chinatown. Many were employed in restaurants, stores and garment factories in the surrounding area.¹⁰⁹ Chinatown



Figure 22: New Chinatown, 1980 (Los Angeles Public Library, LAPL00059971)

businesses also increasingly cater to these ethnic groups. Approximately 600 Chinese-owned garment factories were in operation in Los Angeles and San Francisco by the mid-1980s, and by 1984, nearly half of Chinatown's businesses were owned by Vietnamese Chinese.¹¹⁰ Restaurants also began serving food from these countries, in addition to a greater proportion of restaurants serving Chinese food like dim sum, in contrast to more Americanized foods like chop suey and egg foo young, more commonly served in earlier decades.

From 5,839 residents in 1970, Chinatown's population increased to 8,652 by 1980.¹¹¹ This rapid influx of residents created substandard housing conditions and overcrowding. To better serve the needs of the area's immigrant community, the Community Redevelopment Agency of the City of Los Angeles (CRA/LA) established the Chinatown Redevelopment Project Area in 1980, and a number of affordable housing projects and community and educational centers were established. Community service organizations founded during this period include the Chinatown Service Center, opened in 1971, as a branch of the United Way (now located at 767 North Hill Street).¹¹² In 1976, the Chinatown Senior Citizens Service Center (600 North Broadway) was founded by the Chinese Committee on Aging. In 1985, Cathay Manor, a 270 unit apartment complex for low-income senior citizens was constructed at 600 North Broadway.¹¹³ Six additional low-income housing projects were also constructed in the neighborhood to alleviate overcrowding.¹¹⁴ International investment,

¹⁰⁹ Beverly M. Hom and Lillian Fong, "Los Angeles Chinatown, 1958-1968," p. 51.

¹¹⁰ Him Mark Lai and Russell Jeung, "Guild, Unions and Garment Factories: Notes on Chinese in the Apparel Industry," p. 7.

¹¹¹ Karen Lew, "Chinatown – The Present," P. 59.

¹¹² Karen Lew, "Chinatown – The Present," P. 59.

¹¹³ Karen Lew, "Chinatown – The Present," P. 63.

¹¹⁴ Karen Lew, "Chinatown – The Present," P. 63.

especially from Hong Kong, also led to development of larger scale shopping centers like Mandarin Plaza (970 North Broadway) within the commercial center of Greater Chinatown.

III. THEMES RELATED TO CHINESE AMERICAN HISTORY IN LOS ANGELES

The following themes relate to extant resources that have important associations with Chinese American history in Los Angeles. These themes are consistent with the overall content and format developed for SurveyLA's Citywide Historic Context Statement (HCS). The narratives here are intended to supplement and complement existing narratives for each theme.

CHINESE AMERICAN COMMERCIAL IDENTITY

The Commercial Identity theme is used to identify resources and historic districts associated with Chinese American businesses that individually or collectively made important contributions to commercial growth and development in Chinatown and throughout Los Angeles.

The Los Angeles Chinese American community has a long history of entrepreneurship. The earliest Chinese immigrants in California established businesses related to mining industries, providing goods and services to miners in remote and rugged settlements. Due to anti-Chinese labor movements in the late nineteenth century, many Chinese concentrated in commercial enterprises that white Angelenos did not want to provide, including laundries and vegetable peddling.¹¹⁵

Laundries and vegetable peddling were popular among newly arrived Chinese immigrants because they required relatively little capital to begin and allowed Chinese to act as entrepreneurs rather than employees. As Chinese became more established in the City, they developed vegetable peddling into wholesale produce businesses and groceries. As Los Angeles Chinatown developed into an ethnic enclave, Chinese entrepreneurs also developed businesses catering to both the Chinese community and to tourists, including restaurants, jewelry and antique stores, and curio shops. The majority of these Chinatown businesses were run by families, with wives and children assisting in the day-to-day operations of many small stores. Several businesses still in operation today, such as Jin Hing Jewelry Co. (extant, 412 Bamboo Lane), are long-standing companies which migrated from Old Chinatown to New Chinatown in the 1930s and 1940s.

Within this theme, designated resources include two commercial districts located in the Chinatown neighborhood and discussed below. Known resources



Figure 23: New Chinatown, 2013 (City of Los Angeles Office of Historic Resources)



Figure 24: New Chinatown, 2013 (City of Los Angeles Office of Historic Resources)

¹¹⁵ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 335.

include individual, long-standing Chinese American-owned businesses.

Chinatown's Commercial Historic Districts

In 1982, the Community Redevelopment Agency of the City of Los Angeles (CRA/LA) commissioned a Determination of Eligibility (DOE) study for the Chinatown Redevelopment Project Area as part of the agency's comprehensive architectural/historical survey program. The survey was conducted to identify resources eligible for listing in the National Register of Historic Places under the Section 106 Review process and to establish a Memorandum of Agreement (MOA) between the City of Los Angeles and the Advisory Council on Historic Preservation.

The DOE survey identified two commercial historic districts in Chinatown eligible for listing in the National Register: the East of Hill Street Chinatown District and the West of Hill Street Chinatown Historic District. In 1986, the City submitted the DOE report to the State Historic Preservation Officer (SHPO) for concurrence with the findings. The letter of concurrence (August 1986) identifies the districts as "exceptionally significant under Criterion A and C as the predominant, remaining Los Angeles area examples of commercial districts developed, owned, and operated by Chinese Californians."



Figure 25: K.G. Louie Company, 432 Gin Ling Way, 2013 (City of Los Angeles Office of Historic Resources)

While the districts themselves are identified in the State Historic Resources Inventory (HRI) with 2S2 Status Codes (meaning individual property determined eligible for the NR by consensus through Section 106 process. Listed in the CR), no individual addresses for contributing and non-contributing properties were ever included in the HRI.

In 2012, SurveyLA resurveyed Chinatown as part of the Central City North Community Plan Area, confirming the findings of the 1983 CRA surveys (see district maps that follow). East of Hill Street Chinatown District has been renamed "New Chinatown Commercial Historic District" to reflect the historic name and the boundaries have been slightly altered to indicate buildings that are no longer contributing. The end date for the district's period of significance has been extended from the 1940s to 1960.

West of Hill Street Chinatown Historic District has been renamed "Greater Chinatown Commercial Historic District," also reflecting the historic name given to that part of Chinatown. The boundaries remain the same. SurveyLA findings confirm that the districts are eligible for the National Register as well as for the California Register, and for local listing.

New Chinatown Commercial Historic District



Figure 26: Map of New Chinatown Commercial Historic District (SurveyLA)

Greater Chinatown Commercial Historic District

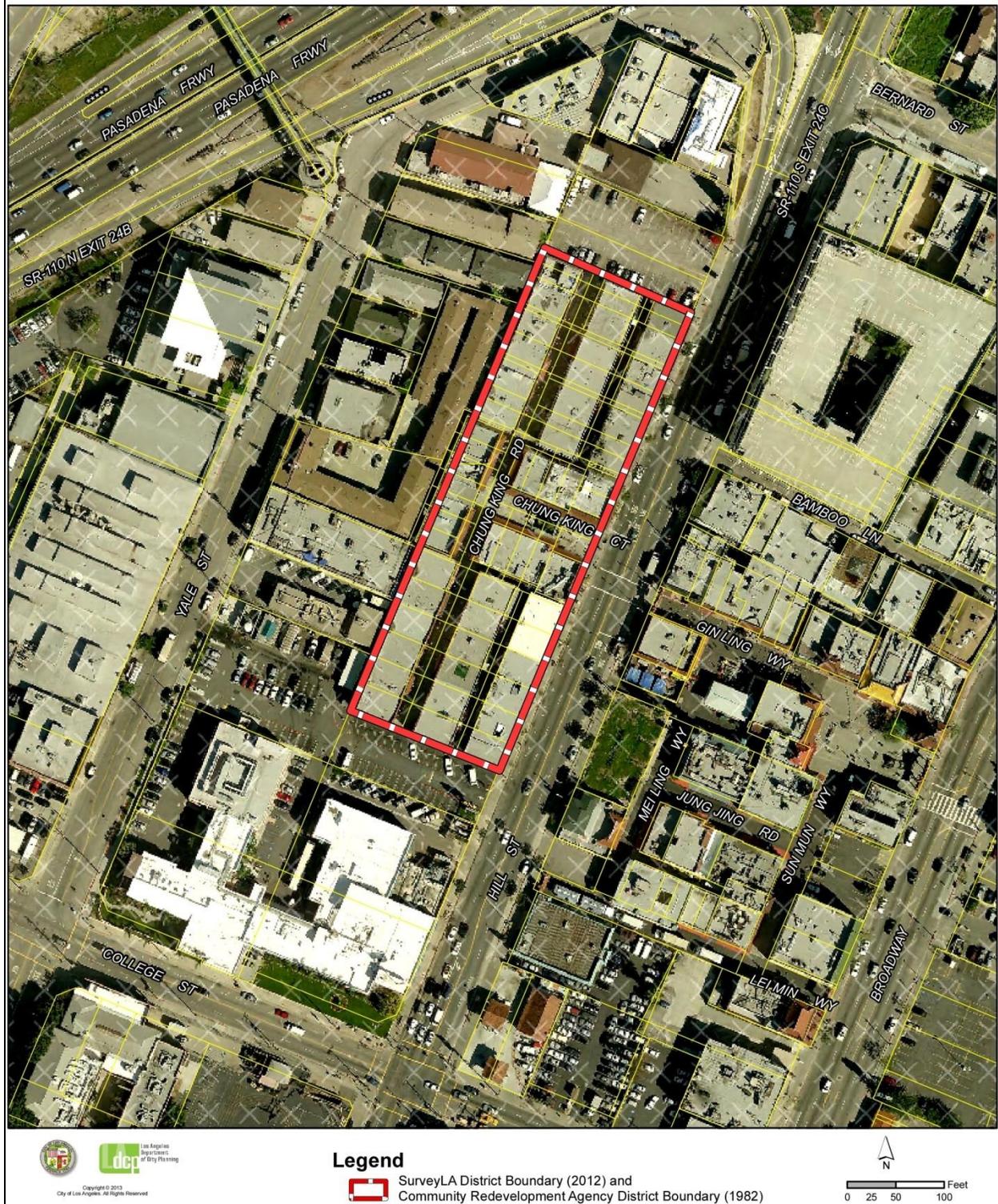


Figure 27: Map of Greater Chinatown Commercial Historic District (SurveyLA)

Market Chinatown Resources

In 1992, CRA/LA commissioned a survey of *Eastside Industrial Area Architectural and Historical Resources*, completed by Carson Anderson. The survey area spanned from US Interstate 101 to the north, Alameda Street to the east, US Interstate 10 to the south, and US Interstate 110 to the west and encompassed the Market Chinatown neighborhood, which served as a Chinese American residential and commercial district from approximately 1900 to 1950.

The Carson Anderson survey identified two separate historic districts related to Chinese American history: the City Market District and the City Market Area Chinese Grouping.¹¹⁶ The City Market District consisted of eight wholesale produce storage and distribution buildings located between San Julian and San Pedro streets and Ninth and Twelfth streets (addresses 1057 South San Pedro, 1101-1145 South San Pedro, 901 South San Pedro, and 1125 San Julian), encompassing the historic City Market wholesale produce market. Buildings associated with City Market were recently demolished and the district is no longer extant.

The City Market Area Chinese Grouping consisted of 12 properties related to the Market Chinatown neighborhood. The majority of identified resources were located adjacent to City Market on South San Pedro and East Ninth streets. Other resources were scattered on the surrounding streets. The majority of identified resources have been demolished or substantially altered, and the grouping is no longer extant. Of the extant individual resources, four appear to be individually eligible for local designation for their association with Market Chinatown. 950 South San Pedro Street houses the Hong Kong Noodle Company, a significant Chinese American-owned business. 964-968 South San Pedro Street (Market Hotel) and 800-810 East Seventh Street (Continental Hotel) housed Chinese American workers employed in the wholesale produce business. 934 East Ninth Place is the Chinese Church, constructed in 1924, to serve the Chinese Christian community living in Market Chinatown (see photograph page 50). Although this resource was identified in the Carson Anderson survey, for the purposes of SurveyLA it is more accurately placed under the theme of Chinese American Religious Institutions.

The following tables describe designated and known resources associated with Chinese American Commercial Identity. Eligibility Standards include properties associated with long-standing Chinese American-owned businesses.

Designated Resources

Resource Name	Location	Comments
New Chinatown Commercial Historic District	Between North Hill Street, North Broadway, Bamboo Lane and College Street	DOE, 1986
Greater Chinatown Commercial Historic District	West side of North Hill Street	DOE, 1986

Known Resources

Resource Name	Location	Comments
Continental Hotel	800-810 East Seventh Street	1912. Residence for City Market workers

¹¹⁶ Carson Anderson, *Eastside Industrial Area Architectural and Historical Resources Survey*, September 1992.

Market Hotel	964-968 South San Pedro Street	1914. Residence for City Market workers
Man Jen Low restaurant	475 Gin Ling Way	1938, rebuilt in new location following demolition of original building. Renamed General Lee's and closed in 1987.
Grand Star Jazz Club	943 North Broadway	Originally Grand Star Restaurant. Owned and managed by Quon family since 1946.
Jin Hing Jewelry Co.	412 Bamboo Lane	Opened at 446 ½ Los Angeles Street in 1933. Moved to current location in 1950. One of oldest continuously operating Chinese jewelry/antique stores in Los Angeles.
Hop Louie Restaurant	950 Mei Ling Way	Restaurant owned by Walter SooHoo. Pagoda shaped building also eligible under East Asian Eclectic context.
K.G. Louie Company	432 Gin Ling Way	Art and gift store in downtown Los Angeles that moved to the New Chinatown development in 1938.
Phoenix Bakery	969 North Broadway	Opened in 1938. Moved to current location in 1977. Owned by Walter SooHoo. Former site of Dun Sow Hong Herbs.
Sincere Imports	483 Gin Ling Way	Opened in 1938. Moved to current location in 1940s.
Phoenix Imports	463 Gin Ling Way	
Cathay Bank	777 North Broadway	1962. First bank operated by Chinese Americans to open in Los Angeles. Architect Eugene Choy.
Hong Kong Noodle Company	710 E. 9 th St. or 950 S. San Pedro Street	1910. Popularly regarded as the location of fortune cookie invention in 1918.

Eligibility Standards

Sub-theme: Commercial Identity

Property Type: Commercial

Property Type Description: Property types include individual commercial buildings, mixed-use commercial/residential buildings and commercial districts. Two significant commercial districts are located in Chinatown and were historically developed, owned and operated by Chinese Americans.

Property Type Significance: The Commercial Identity theme is used to identify resources and historic districts associated with Chinese American businesses that individually or collectively made important contributions to commercial growth and development in Chinatown and throughout Los Angeles. The importance may relate to the particular goods and services provided by businesses or to the role businesses played in local, regional, or even national commerce. Resources are generally the founding location or the long-term location of a business. Long-term businesses may be neighborhoods icons and are frequented for their popularity and notoriety. Property types typically are designed in the East Asian Eclectic style and may also be significant under that theme within the Architecture Context.

Geographic locations:

- Chinatown, bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south
- Area southeast of downtown Los Angeles bordered by E. Third Street and E. Pico Boulevard to the north and south and the Los Angeles River and S. Los Angeles Street to the east and west, especially near the intersection of E. Ninth and S. San Pedro Streets

Area(s) of Significance: Commerce, Social History, Ethnic Heritage

Criteria: A/1/1

Period of Significance: 1910-1980

Eligibility Standards:

- Is associated with a business that made an important contribution to commercial growth and development in the Chinese American Community.
- Or is a concentration of commercial and/or mixed-use buildings that collectively contribute to the commercial history and development of Chinatown
- Developed during the period of significance
- Retains ability to convey historic appearance from the period of significance.

Character-Defining/Associative Features:

- Was the founding location or long-term location of a business or businesses important in Chinese American history in Los Angeles
- May also be significant as an example of East Asian Eclectic style under the Architecture context
- May also be significant for associations(s) with commercial merchants, builders, and leaders
- Contributes to the social and cultural history of Los Angeles
- Historic Districts may also include institutional buildings
- Retains the essential physical and character-defining features from the period of significance

- For the National Register, property or district must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Individual resources should retain integrity of Location, Design, Feeling, and Association from the period of significance
- Districts overall should retain integrity of Location, Design, Setting, Feeling and Association from the period of significance
- Contributors to a district may have a greater degree of alterations than individually significant properties

CHINESE HERBAL MEDICINE

During the earliest period of Chinese herbal medicine in California, 1848 to 1870, Chinese immigrants brought herbs and knowledge of herbal medicine with them on the journey to California to use for self-treatment. Herbal medicine was both familiar and likely the only medical treatment available to early immigrants, because Chinese were frequently denied access to public medical facilities.¹¹⁷ Herbal medicine was an important part of everyday life in California, to the extent that Chinese companies employing Chinese in California imported herbal medicines for their workers. Chinese living in California also adapted their medical knowledge to native California species in order to supplement their supplies in the rugged conditions of mining settlements.¹¹⁸ By the 1860s and 1870s, self- or professionally-trained Chinese physicians began coming to California to treat Chinese patients. Most professional practitioners were trained herbalists, who descended from a long line of herbal doctors or studied under master herbalists in China.¹¹⁹

By the early 1870s, the influence of Chinese herbal medicine in California was reaching beyond the Chinese community to European Americans. Chinese herbal medicine gained in popularity compared with Western medicine, because herbal medicine offered non-invasive, non-surgical treatments that were frequently more effective in treating influenza, venereal diseases, and blood poisoning.¹²⁰ Herbal medicines also had few side effects when compared with harsh Western medicines of the period. Although it is frequently inaccurately described as a “folk” tradition, herbal medicine is part of one of the oldest continuous medical systems in the world. Based on centuries of empirical experience, Chinese herbal medicine developed into a systematized body of medical knowledge with specializations and specific diagnostic methods, many of them more advanced and effective than Western medicine.¹²¹

In the 1870s and 1880s, as Chinese began to settle in Los Angeles’ Old Chinatown, grocery stores catering to Chinese customers became a feasible method for entrepreneurial immigrants to earn a living. These groceries frequently stocked medicines on the shelves for self-treatment or for filling prescriptions from herbal doctors. Successful entrepreneurs also established import networks to bring a steady supply of medicines from China. As European Americans began to consult Chinese physicians and buy Chinese medicines, mail order businesses flourished in Old Chinatown.¹²²

¹¹⁷ William M. Bowen, “The Five Eras of Chinese Medicine in California,” in *The Chinese in America*, ed. Cassel, p. 174.

¹¹⁸ Bowen, “The Five Eras of Chinese Medicine in California,” p. 176.

¹¹⁹ Liu, *The Transnational History of a Chinese Family*, p. 49.

¹²⁰ Bowen, “The Five Eras of Chinese Medicine in California,” p. 175.

¹²¹ Liu, *The Transnational History of a Chinese Family*, p. 50.

¹²² Bowen, “The Five Eras of Chinese Medicine in California,” p. 178.

As a transplanted cultural practice, Chinese herbal medicine depended on authenticity in sourcing to be effective.¹²³ Herbal teas were made from hundreds of herbs grown indigenously in valleys and hillsides in China and required constant and reliable importation networks. Herbal medicine was a rare instance of a profession that allowed Chinese immigrants to make a long-term living using an ethnic skill. Herbal medicine was also unique in that it required a kind of “reverse assimilation,” where Anglo Americans adapted to Chinese skills, knowledge and tradition.¹²⁴

The practice of herbal medicine was not unfamiliar to European Americans; however, Western medicine was increasingly professionalized in the late nineteenth century.¹²⁵ By the early twentieth century, other types of medical practices, such as chiropractic, were licensed and had legal status. Racist legislation deliberately prevented Chinese herbal doctors from becoming licensed physicians, leaving them vulnerable to lawsuits and arrests. As a result, Chinese herbal doctors promoted their businesses as merchants selling herbs, rather than as medical professionals.¹²⁶ In order to avoid legal challenges, they frequently charged only for prescription herbs, not diagnoses, and

often partnered with licensed Western medical doctors. Despite these precautions, prominent Chinese herbal doctors were targets for arrest in Los Angeles. Newspaper articles and pamphlets used racist criticism of herbalism as a superstitious practice to discredit the qualifications and experience of Chinese herbal doctors.¹²⁷ Chinese herbal doctors, in turn, published books and pamphlets defending their medical knowledge and explaining the theory, practice and history of Chinese herbal medicine. These rebuttals of racist criticism frequently included endorsements from satisfied white patients.¹²⁸

By the 1890s, European American and Hispanics, particularly women, began to choose treatment by Chinese herbal doctors over Western medicine doctors. At its height, approximately 60 to 70 percent of patients were women and Chinese herbal doctors began to specialize in gynecology and obstetrics.¹²⁹ Chinese doctors opened practices in Anglo American business districts, offering herbal medicine and pulse diagnoses, to a generally wealthier clientele. Many of these patients

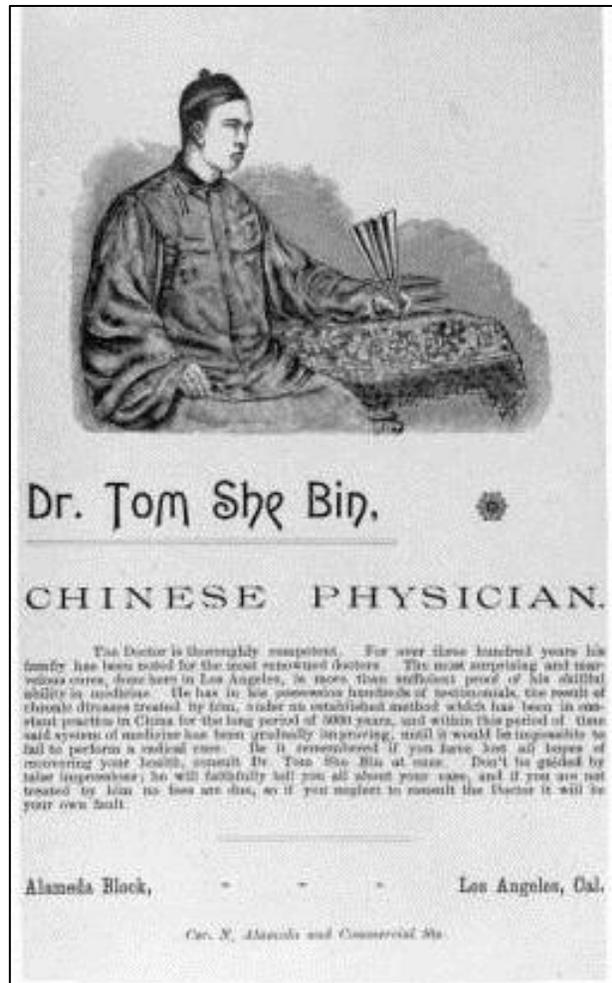


Figure 28: Page from 1892 Los Angeles City Directory advertising the services of Chinese herbal doctor, Tom She Bin (University of Southern California Digital Collections)

¹²³ Liu, *The Transnational History of a Chinese Family*, p. 3.
¹²⁴ Liu, *The Transnational History of a Chinese Family*, p. 4.
¹²⁵ Liu, *The Transnational History of a Chinese Family*, p. 52.
¹²⁶ Liu, *The Transnational History of a Chinese Family*, p. 50.
¹²⁷ Bowen, “The Five Eras of Chinese Medicine in California,” p. 184.
¹²⁸ Liu, *The Transnational History of a Chinese Family*, p. 60.
¹²⁹ Liu, *The Transnational History of a Chinese Family*, p. 53.
¹³⁰ Bowen, “The Five Eras of Chinese Medicine in California,” p. 181.

were willing to pay high prices for the best-known Chinese herbalists, and Chinese physicians were frequently better off than Chinese employed in other professions.¹³¹ Important herbal medicine practices of the period include Dr. Thomas Leung with offices at 709-711 South Main Street (not extant) and the Foo & Wing Herb Co. located at 903 South Olive Street (not extant).¹³²



Figure 29: Foo & Wing Herbal Company, 903 South Olive Street (not extant), c. 1900 (Los Angeles Public Library)

In Los Angeles, herbal doctors advertised in both English and Spanish in leading newspaper of the period.¹³³ These medical practices were successfully cross-cultural, even during periods of intense anti-Chinese movements, because they catered to the needs of a broad community of patients. Herbal doctors' offices also offered employment to non-Chinese Angelenos, including European American male office managers and Hispanic receptionists and assistants.¹³⁴

Until the 1920s and 1930s, Chinese herbal doctors practiced on a nearly equal footing with Western medicine doctors. As Chinese herbal medicine and Chinese doctors became more successful outside of the Chinese community in California, they faced an increasing backlash from the Western medical establishment. European American doctors worked with journalists, public health officials and legislators to discredit Chinese herbal medicine and the doctors who practiced it. Public health officials forced closure of many herbal doctors' offices. Many Chinese American doctors gradually returned to directing their services primarily to the Chinese and Chinese American community.¹³⁵ In the 1940s, rare exceptions included the physician Thomas Wing in Los Angeles.¹³⁶

¹³¹ Bowen, "The Five Eras of Chinese Medicine in California," p. 178.

¹³² Greenwood, *Down by the Station*, p. 141.

¹³³ Greenwood, *Down by the Station*, p. Bowen, "The Five Eras of Chinese Medicine in California," p. 175.

¹³⁴ Bowen, "The Five Eras of Chinese Medicine in California," p. 180.

¹³⁵ Bowen, "The Five Eras of Chinese Medicine in California," p. 175.

¹³⁶ Bowen, "The Five Eras of Chinese Medicine in California," p. 186.

Even in Chinatown, practitioners of Chinese herbal medicine kept a low profile in the 1930s and 1940s. Supplies were increasingly difficult to procure because trade between China and the United States was interrupted by the Japanese invasion of China and World War II.¹³⁷ After the establishment of the People's Republic of China, the Trading with the Enemy Act of 1950 and federal ban on Chinese imports further prevented herbal medicine supplies from reaching the United States.¹³⁸ With diplomatic rapprochement between China and the United States beginning in the early 1970s, herbal medicine gradually returned to broader public attention and use. Acupuncture, in particular, experienced a revival, and Chinese herbal medicine was increasingly acknowledged as a relevant and important medical discipline. Chinese herbal medicine practices again established offices outside of Chinatown for use by non-Chinese Americans.¹³⁹ The large influx of immigrants of Chinese descent after 1965 also influenced this resurgence in Chinese herbal medicine.



Figure 30: Dun Sow Hong Co. (renamed Mu Bros. Gifts), 463 Gin Ling Way (extant, now the location of Phoenix Imports), c. 1950 (Los Angeles Public Library)

The Sun Wing Wo Co. herbal medicine practice was located in the Garnier Building, listed in the National Register, in the late nineteenth and early twentieth centuries. There are no other

¹³⁷ Bowen, "The Five Eras of Chinese Medicine in California," p. 175.

¹³⁸ Liu, *The Transnational History of a Chinese Family*, p. 69.

¹³⁹ Bowen, "The Five Eras of Chinese Medicine in California," p. 175.

designated resources associated with Chinese herbal medicine. Known resources and resources that may be identified through survey are typically storefronts located in small commercial buildings.

Designated Resources

Resource Name	Location	Comments
Sun Wing Wo Co.	425 North Los Angeles Street	Located in the Garnier Building (listed in the National Register) in the 1930s. Now the site of the Chinese American Museum, which displays a recreation of the herbal store.

Known Resources

Resource Name	Location	Comments
Wing On Tong Co.	654 North Spring Street	Occupied this location from 1936 to at least 1973.
Chinese Herb Company	4925 South Broadway	South Los Angeles branch office of Chinese Herb Company owned and managed by Yitang Chung. Operated in this location from 1936 to at least 1942.
Dun Sow Hong Co.	463 Gin Ling Way, New Chinatown	Important example of herbal medicine office in New Chinatown commercial development. Renamed Mu Bros. Gifts. Current location of Phoenix Imports.
Yu Family Acupuncture/Chiropractic Clinic	1809 West Beverly Boulevard (outside of Chinatown)	1952. Long-term location of Yu Family acupuncture practice. Yu Family was instrumental in the effort to get the practice of acupuncture legally certified in California in 1976.

Eligibility Standards

Property Types: Herbal Doctor Office; Herbal Supply Store

Property Type Description: Property types include doctor's offices and retail herbal supply stores.

Property Type Significance: Significant properties represent an important association with the history and practice of Chinese medicine in Los Angeles.

Geographic Locations:

- Chinatown, bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south

Area of Significance: Commerce, Health/Medicine, Ethnic History

Criteria: A/1/1

Period of Significance: 1930-1980

Eligibility Standards:

- Represents an important association with the history and practice of traditional Chinese medicine in Los Angeles
- Was constructed during the period of significance

Character-Defining/Associative Features:

- May also be significant under Commercial Identity theme
- May also be significant under the East Asian Eclectic theme within the Architectural Context
- May also contribute to the significance of a commercial historic district
- Retains essential character-defining and physical features from the period of significance
- For the National Register, property must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Original use may have changed
- Should retain integrity of Location, Feeling, Design, and Association from the period of significance

DEED RESTRICTIONS AND SEGREGATION

The Chinese American struggle for civil rights parallels that of other ethnic groups in Los Angeles. From the earliest period of immigration to California, Chinese have faced significant discrimination and prejudice from white Americans, as described in the Historical Overview. Chinese American benevolent associations, business organizations, religious congregations, and individuals have consistently pursued the civil liberties afforded to them under the US Constitution. Post World War II, Chinese Americans were increasingly active in movements to prevent housing discrimination and remove deed restrictions from existing housing tracts. As described in the Historical Overview, Thomas Amer’s house at 127 West 56th Street was the site of one important legal struggle to remove racial restrictive covenants on housing in Los Angeles. A separate theme uniting the histories of different ethnic groups and their responses to deed restrictions and segregation in Los Angeles is being developed for SurveyLA so that the relevant collection of properties may be evaluated for eligibility.



Figure 31: Thomas Amer house, 2013 (Google Street View)

Known Resources

Resource Name	Location	Comments
Thomas Amer House	127 West 56 th Street	House owned by Chinese American subject to lawsuit over racial restrictive covenants reaching US Supreme Court in 1947
Yin Kim House	1201 S. Gramercy Place	House owned by Korean American subject to lawsuit over racial restrictive covenants reaching US Supreme Court in 1947

Eligibility Standard for Properties associated with Civil Rights, Deed Restrictions and Segregation

Property Type: Residential

Property Type Description: Residential properties located in neighborhoods with racial restrictive covenants.

Property Type Significance: Significant properties are associated with an event that played a pivotal role in fighting/ending deed restriction relating to racial restrictive covenants.

Geographic Location: Citywide

Area of Significance: Ethnic Heritage; Civil Rights

Criterion: A/1/1

Period of Significance: 1945-1968

Eligibility Standards:

- Is directly associated with an event that played a pivotal role in fighting/ending deed restriction relating to racial restrictive covenants

Character Defining/Associative Features:

- Retains most of the essential physical features from the period of significance
- For the National Register, property must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Should retain integrity of Location, Design, Feeling, and Association from the period of significance.

CHINESE AMERICAN RELIGIOUS INSTITUTIONS

Early Chinese immigrants to Los Angeles retained ties to religious traditions from their hometowns in China. These included Confucianism, Taoism and Buddhism, three religious traditions with extensive roots in Chinese society brought to Los Angeles by newly arrived immigrants and sustained in houses and businesses in Old Chinatown.¹⁴⁰ The earliest locations of religious practice by Chinese immigrants in Los Angeles were small shrines in boarding houses or commercial properties. By 1875, Chinese residents had established at least one temple in Old Chinatown,¹⁴¹ encompassing aspects of Taoist, Buddhist, Confucian and other beliefs from their home provinces (unknown location on Negro Alley, no longer extant). By 1894, there were two temples in Los Angeles: one at 217 ½ Ferguson Alley and one at 430 ½ North Los Angeles Street (no longer extant, demolished with majority of Old Chinatown).¹⁴² As Anglo and European Americans increasingly began to view Old Chinatown as a tourist destination in the 1890s and 1900s, public temples declined in religious function for Chinese residents and became geared toward white tourists.¹⁴³



Figure 32: Kong Chow Temple, established by Kong Chow Benevolent Association, Old Chinatown, c. 1933 (University of Southern California Digital Collections)

¹⁴⁰ Michael E. Eng, *Frontier Faiths: Church, Temple and Synagogue in Los Angeles, 1846-1888*.

¹⁴¹ Temples in California Chinatowns were frequently called “joss” houses in English-language newspapers. The word “joss” has its origins in the Portuguese “deus,” or “god,” and is likely not the term used by Chinese residents to describe their places of worship.

¹⁴² Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 283.

¹⁴³ Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 284.

Concurrently, Christian churches were developing in Old Chinatown. Christian church missions began proselytizing to Chinese immigrants nearly as soon as they arrived in California. Evangelizing typically began as English language classes combined with religious instruction. Los Angeles First Methodist Church and First Baptist Church of Los Angeles were among the first congregations to develop Sunday Schools and language ministries in Old Chinatown for instruction of Chinese residents in Christian beliefs.¹⁴⁴ One such mission school was the Wong Ha Christian Chinese Mission School, located in the Garnier Building from 1897 to 1905 (425 N. Los Angeles Street, listed in National Register of Historic Places). By the 1890s, there were eight mission schools in Old Chinatown (none extant due to demolition of Old Chinatown).

For Chinese Angelenos who joined Protestant churches in the late nineteenth century, Christianity served to counteract xenophobia and discrimination that characterized Chinese as “heathens.” Churches also served an important community function in Los Angeles by providing youth and social welfare programs. As the Chinese community became more established in Los Angeles, Chinese Americans demanded increasing autonomy for their own Christian congregations and served as clergy and lay leaders in their communities. Important early congregations included First Chinese Baptist Church, Chinese United Methodist Church, and Chinese Congregational Church, all initially located in Old Chinatown (none of these earliest church locations are extant).

By the 1920s, the traditional purpose of missions run by Anglo Americans was no longer necessary as the majority of congregations were made up of professional, middle class Chinese Americans.¹⁴⁵ Services were typically bilingual and included supplemental community programs, such as Sunday Schools, choirs, and potlucks.

While many second- and third-generation Chinese Americans practiced Christianity, local benevolent associations and social clubs also served religious or spiritual functions for those who continued traditional practices of Taoism or Buddhism. Benevolent association meeting halls frequently included shrines on the second floor and were also used for instruction of children in religious practices. One example is the Kong Chow Temple (1895-1950, reconstructed in 1960 in New Chinatown), which is located on the second floor of the Kong Chow Benevolent Association at 931 North Broadway (extant). Another example of this type of religious and educational institution is



Figure 33: Chinese Congregational Church, 734 East 9th Place, 1942, extant (Los Angeles Public Library)

¹⁴⁴ George H. Singleton, *Religion in the City of Angels: American Protestant Culture and Urbanization, Los Angeles, 1850-1930* (Ann Arbor: UMI Research Press, 1979).

¹⁴⁵ Greenwood, *Down by the Station*, p. 29.

the Chinese Confucius Temple School (extant, 816 Yale Street), which was established by the Chinese Consolidated Benevolent Association in 1952 to provide Chinese language instruction with the tenets of Confucianism.

Throughout their histories, Chinese Christian churches have followed residential settlement patterns of the Chinese American community. The earliest churches were established in Old Chinatown. Beginning in the 1920s, these churches shifted to new residential areas in Market Chinatown and around East Adams Boulevard, frequently designed in the popular architectural styles of the period. With the development of New Chinatown, many churches returned to the centralized commercial district in the late 1940s and constructed new buildings that reflected the East Asian Eclectic architectural character of the commercial district. Even as the residential population of Chinatown changed post-1965, Chinese American churches remained an important part of the Greater Chinatown community.



Figure 34: Chinese United Methodist Church, 825 North Hill Street, constructed in 1947, (2013, City of Los Angeles Office of Historic Resources)

Designated Resources

Resource Name	Location	Comments
Los Angeles Chinese Cemetery Shrine	204 North Evergreen Avenue	HCM No. 486
Wong Ha Christian Mission School	425 North Los Angeles Street	Located in the Garnier Building from 1897 to 1905. Listed in the National Register.

Known Resources

Resource Name	Location	Comments
First Chinese Baptist Church	942 Yale Street	1951
Chinese Congregational Church	734 East 9 th Place	1924
First Chinese Presbyterian Church	631 East Adams Boulevard	1907, congregation moved to this location in 1940s.

Chinese United Methodist Church	825 North Hill Street	1947
Kong Chow Temple	931 North Broadway	1895-1950, reconstructed in 1960, located in the second floor of Kong Chow Benevolent Association
Chinese Confucius Temple and School	816 Yale Street	1951
Thien Hau Temple	750 Yale Street	Building purchased in the 1980s, new building completed in 2005.

Eligibility Standards

Property Type: Religious Building

Property Type Description: Religious property types under this theme include churches, temples, and religious schools and campuses. One cemetery is also significant under this theme but is already designed and, therefore, not included in the eligibility standards.

Property Type Significance: Properties significant under this theme played a significant role in the religious, spiritual, and social life of Chinese Americans in Los Angeles.

Geographic locations:

- Chinatown, bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south
- Area southeast of downtown Los Angeles bordered by E. Third Street and E. Pico Boulevard to the north and south and the Los Angeles River and S. Los Angeles Street to the east and west, especially near the intersection of E. Ninth and S. San Pedro Streets

Area of Significance: Religion/Spirituality, Social History, Ethnic Heritage

Criteria: A/1/1

Period of Significance: 1920-1980

Eligibility Standards:

- Played a significant role in the religious, spiritual, and social life of Chinese American In Los Angeles
- Constructed during period of significance

Character-Defining/Associative Features:

- May be located within a building used for multiple uses
- May also be significant under a theme within the Architecture Context
- Retains ability to convey historic appearance from the period of significance
- For the National Register, must meet Criteria Consideration A

- For the National Register, property must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Should retain integrity of Location, Design, Feeling, Materials and Association from the period of significance

CHINESE AMERICAN COMMUNITY ORGANIZATIONS

Community organizations, such as benevolent associations, family associations and social clubs, have traditionally played a significant role in Chinese American culture, and were particularly important to building community among Chinese immigrants arriving in California during the nineteenth century. Development of Chinese American associations began as early as the mid-1800s. Associations and organizations were traditionally called *tong*, which translates to house, or more formally *tongxianghui*. They were created in order to provide a support network for Chinese immigrants who lacked both police protection and political representation in American cities and towns.

Based on similar structures of existing associations in China, the earliest Chinese American associations were formed based on shared family kinships or geographical origins. Other associations were created for merchant, craft, or fraternal-based memberships. The first organizations to form in California were district associations, or *huiguan*, with memberships of people united by common regional origins in China. “The most powerful migrant associations in overseas Chinese communities were the *huiguan*. Often called ‘companies’ by white observers, they were formed along geographic, district-based lines... The power of the *huiguan* was based on the number of its members, the size of its district, and, most important, the clout of its merchant oligarchs and the size of their bank accounts.”¹⁴⁶ The majority of these district associations first formed in San Francisco, the city which served as the port of entry for the majority of Chinese immigrants in the mid-1800s. By the 1850s, powerful *huiguan* formed in San Francisco included the Sam Yup Company, Sze Yup Company, Ning Yung Company, Young Wo Company, and Sun On Company. Branches of these organizations soon formed in Los Angeles Old Chinatown. Throughout the 1870s and 1880s, these organizations were constantly reorganized and reformed under the control of rival groups of business and civic leaders in the Chinese community.

Another type of association formed in the 1870s was the family association, based on descent from a common ancestor, regardless of geographic origins. These organizations provided similar services to the *huiguan*, and membership was not limited, so Chinese could join one or more associations for which they qualified. As more family associations developed, smaller organizations banded together to create larger memberships.

The *tong*, first established in San Francisco in 1848, was another type of association similar to the *huiguan*.¹⁴⁷ *Tong* membership consisted of Chinese immigrants who did not qualify for membership in other associations, but who joined together in a fraternal society based on strict loyalty to other members. This association was loosely based on the Triad society of China’s Guangdong province. The Triad, however, had a political agenda, whereas the *tong* did not have a clear agenda. “*Tong* members tended to be outcasts who either lacked clan ties or had been expelled by their associations”¹⁴⁸ In relatively lawless American frontier towns, including Los Angeles, the *tongs* supplemented their income by managing opium den and gambling houses and trafficking Chinese women into prostitution. The more violent and criminal organizations were called “fighting tongs,” fraternal associations that conducted gang warfare over territory and lucrative extralegal businesses. Depictions of these fighting tongs in newspapers and other media influenced negative stereotypes of the Chinese immigrant community as violent and lawless. With the decline in the Chinese immigrant population after 1882, fighting tongs gradually lost influence and were generally considered peaceful fraternal organizations by the 1920s.¹⁴⁹

¹⁴⁶ Peter Kwong and Dusanka Miscevic, *Chinese America, the Untold Story of America’s Oldest New Community*, New York, NY: The New York Press, 2005, p 83.

¹⁴⁷ Kwong and Miscevic, *Chinese America*, p 86.

¹⁴⁸ Chang, *The Chinese in America*, p 81.

¹⁴⁹ Chen, “Changing Social-Cultural Patterns of the Chinese Community in Los Angeles,” p. 273.

District and family associations served as banks, employment centers and de facto governments. They offered loans, helped new arrivals find jobs, mediated disputes, and even policed illicit activities. Associations also provided for community welfare through medical and hospitalization services, educational programs, transmitting news to the Chinese community, and fighting against anti-Chinese legislation. At a time when many government officials were unwilling to offer public services to Chinese, these organizations provided a vital sense of community and connection to traditions from China. Over 80 associations had formed in San Francisco by the early twentieth century, and most of them provided “a safe and reliable environment in which to facilitate business transactions, set rules and regulations for economic transactions, mediate conflicts, restrict hostile competition, and set conditions for profit sharing among partners, as well as arbitrate in Chinese on Chinese labor disputes.”¹⁵⁰ With the perpetuation of anti-Chinese legislation, these groups became increasingly important for protecting the Chinese American community and providing services denied to residents by racist laws and government practices. By the early twentieth century, associations served progressively more philanthropic causes within the community and became known as benevolent associations.

During the 1860s in San Francisco, six *huiguan* collaborated to create a federation to coordinate their efforts in the Chinese community. This federation became known as the “Six Companies” to the English-speaking public. Leadership of the Six Companies consisted of successful merchants who often served as liaisons between the Chinese- and English-speaking communities.¹⁵¹ The association provided wealthy merchants with stability and order required to protect their interests, while also providing lower-class Chinese immigrant laborers with financial services, health care, employment and community.¹⁵² As expanded services were needed, the Six Companies and other prominent organizations came together to form the Chinese Consolidated Benevolent Association (CCBA) to expand philanthropic services within Chinese American communities.¹⁵³ From its inception, CCBA was an umbrella association under which numerous Chinese associations integrated. The focus was initially to provide relief from anti-Chinese legislation passed in the last decades of the nineteenth century. In Los Angeles, the previously established Wai Liang Association, located in the Garnier Building (425 North Los Angeles Street, extant), merged with CCBA in 1907-08.¹⁵⁴ In Los Angeles, the CCBA,

was formed to help new arrivals become adjusted and to advocate their political and social advancement... The CCBA had many roles. It mediated disputes between various organizations or individuals, served as a liaison with the Chinese government, fought against discrimination, and regulated diverse legal and business transactions. The association was also dedicated in providing social services by running a Chinese language school and building the first Chinese Cemetery on First Street and Eastern Ave., in East Los Angeles, for the Chinese community. Whenever there was flood and famine in China, it functioned as an agency to raise funds for relief. The association was also the chief organizer of local support for the Nationalist Movement in China.¹⁵⁵

¹⁵⁰ Kwong and Miscevic, *Chinese America*, p 144.

¹⁵¹ Kwong and Miscevic, *Chinese America*, p 84.

¹⁵² Chang, *The Chinese in America*, p 79.

¹⁵³ Kwong and Miscevic, *Chinese America*, p. 87.

¹⁵⁴ Chinese Historical Society of Southern California, *Bridging the Centuries: History of Chinese Americans in Southern California*, Los Angeles, CA: Chinese Historical Society of Southern California, 2001, p 203.

¹⁵⁵ Icy Smith, *The Lonely Queue* (Gardena, CA: East West Discovery Press, 2001), p 25.

Serving as community centers, benevolent associations were located on major commercial streets in Los Angeles' Old Chinatown, frequently sharing space with shops and boarding houses. More established associations gradually constructed their own buildings, but maintained their close connections with Old Chinatown's commercial center. These buildings typically contained meeting halls and shrines on the first and second floors and many included boarding rooms for use by members. The Los Angeles branch of the Kong Chow Benevolent Association was founded in 1891 in a small two story building on Ferguson Alley in Old Chinatown. The first floor served as the association hall and meeting space, while the second floor was reserved for a Buddhist temple run by the association (not extant, new location at 931 North Broadway). Additional benevolent associations serving the Chinese American community during this period include the Bing Kong Tong Association (sometimes known as a Free Masons organization).

As the Chinese American community grew in Los Angeles, the function of community organizations expanded. Established benevolent associations continued to provide social welfare programs and community meeting spaces. Additional social clubs organized around political causes, common business interests, and recreational programs. Formerly known as the Native Sons of the Golden State, the Chinese American Citizens Alliance (CACA) was founded in San Francisco in 1895 with a branch established in the



Figure 35: Old Chinatown with banner for Kong Chew [sic] Temple, not extant, n.d. (Los Angeles Public Library, LAPL00055605)

Garnier Building (425 North Los Angeles, extant) in Los Angeles' Old Chinatown in 1912.¹⁵⁶ Membership in the fraternal organization was limited to American-born Chinese or American citizens of Chinese descent.¹⁵⁷ With membership comprised of US citizens eligible to vote, the CACA had greater influence in American politics and worked against discriminatory legislation, particularly related to voting restrictions. You Chung Hong (1898-1977), the first Chinese American to pass the California State Bar exam, was a prominent lawyer and member of the CACA Los Angeles lodge.¹⁵⁸ He served as President of the Los Angeles Lodge from 1926 to 1949 and Grand President of CACA from 1949 to 1953. He was also a major property owner in Chinatown Central Plaza and ran his law practice from the second floor of the Hong Building on Gin Ling Way.

¹⁵⁶ <http://www.cacanational.org/history>

¹⁵⁷ Kwong and Miscevic, *Chinese America*, p 125.

¹⁵⁸ Li Wei Yang, "Hong Family Papers, 1764-2006 (bulk dates: 1906-2006), Finding Aid," The Huntington Library.

Several recreational clubs formed during the 1920s and 1930s, particularly focused on American-born Chinese children, as more families were established in Los Angeles' Chinese American community. These included the Los Angeles Chinese Baseball Team, organized in 1927 (ceased activity in the mid-1930s). Due to the lack of playing fields in Old Chinatown, the team frequently played in surrounding neighborhoods, such as at Hazzard Park (2230 Norfolk St, extant) in Boyle Heights.¹⁵⁹ The Mei Wah Club, a social and athletic organization for young Chinese American women,

formed in 1931 (ceased activity in the mid-1950s). The club's sport of focus was basketball, and the group also formed a well-known drum corps.¹⁶⁰



Figure 36: Mei Wah Club Drum Corps, New Chinatown, 1940 (Los Angeles Public Library, LAPL00055544)

As Old Chinatown was demolished for construction of Union Station, long-running benevolent associations were displaced and frequently established temporary headquarters in other Chinese American neighborhoods, such as Market Chinatown and the area around East Adams Boulevard and San Pedro Street. For example, the Bow On Association established headquarters at 512 East 11th Street (not extant) to serve local residents.¹⁶¹

Chinese American community organizations also responded to hardships created by the Sino-Japanese War and World War II. Established benevolent associations reserved portions of their membership dues to contribute to the war effort. Numerous organizations also formed to provide relief for the duration of the wars. Women's organizations were particularly influential in this movement and were widely acknowledged for their contributions and achievements.¹⁶² Chinese Americans in Los Angeles alone contributed \$215,000 to war relief between 1943 and 1945.¹⁶³ The 1943 visit of the First Lady of the Republic of China, Madame Chiang Kai-Shek, to Los Angeles not only influenced the participation of women in public community organizations, but also mobilized cross-cultural groups and public figures such as celebrities, movie moguls, politicians, dignitaries, and Chinese American community groups to support China during World War II.

¹⁵⁹ Albert Deng, "Chinese American Sports," *Los Angeles Chinatown Remembered*, Chinese Historical Society, accessed March 11, 2013, http://chinatownremembered.com/index.php?option=com_content&view=article&id=28&Itemid=80

¹⁶⁰ Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives*, p. 108-109.

¹⁶¹ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 236.

¹⁶² Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives*, p. 24-25.

¹⁶³ Chen, "Changing Social-Cultural Patterns of the Chinese Community in Los Angeles," p. 244.

Organizations formed during this period include the Women's New Life Movement Association, a patriotic group founded in 1938 as an extension of the Chinese Kuomintang government's New Life Movement that promoted the progression of Chinese women in international affairs, educational achievement, and Chinese American communities. The New Life Movement Association met at the Chinese Presbyterian Church at 631 Adams

Boulevard (extant).¹⁶⁴

The Kwan Ying Girls Club was also established in 1942 to provide aid during

World War II. Mabel Hong (1907-1998), an important community leader, wife of the prominent Chinese American lawyer You Chung Hong was an active leader in this group (ceased activity in the mid-1950s). The Los Angeles Chinese Women's Club was founded in 1944 by Lily Ho Quon in order to unite war relief efforts between Chinese American and Anglo American women. Most of its members were middle and upper class Chinese American women.¹⁶⁵ In 1947, this group joined the California Federation of Women's Clubs and, in 1953, created a junior component.¹⁶⁶ Returning Chinese American soldiers also established veteran's organizations, including the Los Angeles Chinese American Legion Post 628 at 1014 South San Pedro (not extant).



Figure 37: Girl Scouts from Troop 415 Color Guard wait for arrival of Madame Chiang Kai-Shek in Chinatown, 1943 (Los Angeles Public Library, LAPL00055470)

After World War II, many benevolent associations established permanent headquarters in New Chinatown, frequently choosing to construct new buildings designed by Chinese American architects in an East Asian Eclectic style reflecting the surrounding commercial development. In 1952, CCBA opened new headquarters at 925 North Broadway, in a building designed by architect Eugene Choy (extant). The Kong Chow Benevolent Association also constructed a new building at 931 North Broadway, designed by architect Gilbert Leong (extant). The Kong Chow Benevolent Association building includes a shrine, reconstructed from the earlier headquarters in Old Chinatown. Additional associations that moved to New Chinatown include the Lung Kong Ting Yee Association (989 North Broadway, extant), Soo Yuen Association (993 North Broadway, extant), Bing Kong Tong Association (963 North Broadway, extant), Ying On Association (424 West Bernard Street, extant), Wong Family Benevolent Association (744 North Broadway, extant), Gin Family Association (612 West College Street, 1975, extant), Hop Sing Tong Association (428 Gin Ling Way, extant), Hoy Ping Benevolent Association (411 Bamboo Lane, extant), Jan Ying Benevolent Association (736 Yale Street, 1965, extant), Kow Kong Benevolent Association (510 Bernard Street, extant), and Lee On Dong Association (964 North Hill Street, 1958, extant).

¹⁶⁴ Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives*, p. 103-104.

¹⁶⁵ Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives*, p. 24.

¹⁶⁶ Cheng; University of California, Los Angeles, Asian American Studies Center; Chinese Historical Society of Southern California; et al. *Linking Our Lives*, p. 104.

Business associations were also important Chinese American community organizations. The earliest business associations formed around industries where Chinese had a large presence, including laundries, wholesale produce, and herbal medicine (ceased activity by 1950s). In 1955, the Chinese Chamber of Commerce of Los Angeles formed to promote Chinese American-owned businesses in and around New Chinatown (977 North Broadway, extant).¹⁶⁷

Community organizations continued to play an important role in Chinese American society after World War II. With the changes in population due to increased immigration, Chinese American benevolent associations continue to serve important social functions. Headquarters continue to function in Greater Chinatown, while additional branches have also been formed in Chinese American ethnoburbs such as Monterey Park.

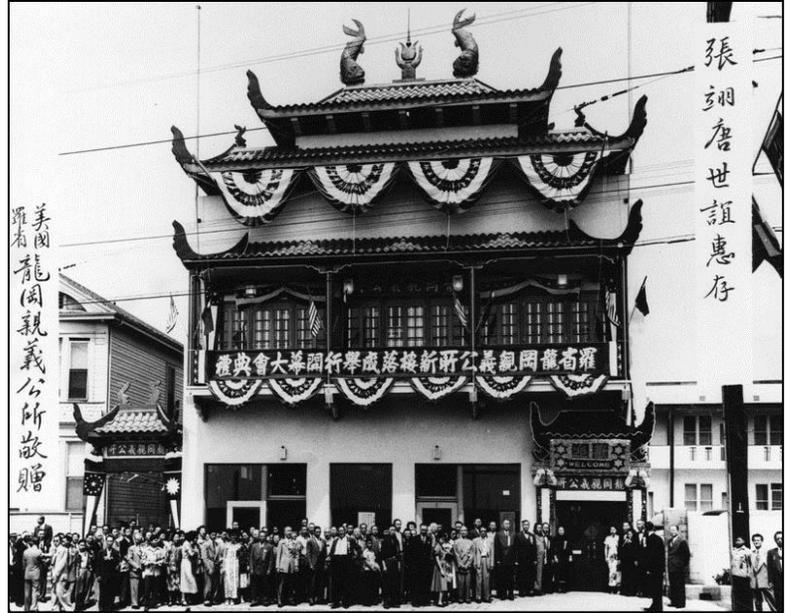


Figure 38: Opening of Lung Kong Ting Yee Association headquarters, extant, 1949 (Los Angeles Public Library, LAPL00003999)



Figure 39: Kong Chow Benevolent Association, constructed in 1960, architect Gilbert Leong, 2013 (City of Los Angeles Office of Historic Resources)

¹⁶⁷ <http://www.lachinesechamber.org/>

Designated Resources

Resource Name	Location	Comments
Garnier Building	425 North Los Angeles Street	National Register; originally home to several significant social clubs.

Known Resources

Resource Name	Location	Comments
Chinese American Citizens Alliance	415 Bamboo Lane	1955
Bing Kong Tong Free Mason Association	963 North Broadway	1949
Lung Kong Ting Yee Association	989 North Broadway	1949
Soo Yuen Fraternal Association	993 North Broadway	1949
Kong Chow Benevolent Association	933 North Broadway	1960, Gilbert Leong architect
Chinese Consolidated Benevolent Association	925 North Broadway	1951, Eugene Choy architect
Ying On Benevolent Association	424 West Bernard Street	1949
Wong Family Benevolent Association	744 North Broadway	1949
Gin Family Association	612 West College Street	1975
Hop Sing Tong Association	428 Gin Ling Way	1948
Hoy Ping Benevolent Association	411 Bamboo Lane	1950
Jan Ying Benevolent Association	736 Yale Street	1965
Kow Kong Benevolent Association	510 Bernard Street	1950
Lee On Dong Association	964 North Hill Street	1958
Chinese Chamber of Commerce	977 North Broadway	1983

Eligibility Standards

Property Type: Meeting Halls

Property Type Description: Property types include meeting halls associated with Chinese American benevolent associations, family associations, business organizations, and women's groups. Such buildings are generally located within Chinatown and often serve multiple functions.

Property Type Significance: Meeting halls associated with Chinese American history played significant roles in the social history of Chinese Americans in Los Angeles. While some served social functions, most were organized to improve the lives of Chinese Americans in Los Angeles. Existing buildings date from the construction of New Chinatown and have been in continuous use since that time.

Geographic Locations:

- Chinatown, bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south

Area of Significance: Social History, Ethnic Heritage

Criteria: A/1/1

Period of Significance: 1940s-1980

Eligibility Standards:

- Eligible properties must be strongly associated with the social history of the Chinese American community in Los Angeles
- Constructed during period of significance

Character-Defining/Associative Features:

- May be the first or long-time location of a meeting hall for a specific organization
- Primary interior spaces, such as large meeting rooms and halls, should remain readable from the period of significance
- May also be significant as an example of East Asian Eclectic style under the Architecture context
- Retains most of the essential character-defining features from the period of significance
- For the National Register, property must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Should retain integrity of Location, Setting, Design, Feeling, and Association from the period of significance

ENTERTAINMENT, ARTS, AND CULTURE

Chinese and Chinese Americans have a long history of participation in the entertainment industry in Los Angeles. Arts and entertainment were an important part of community life in Los Angeles' Old Chinatown. As early as 1890, Old Chinatown included a theater/opera that hired performers from China. As Old Chinatown developed into both a tourist destination and community center for early Chinese immigrants, vaudeville shows featuring Chinese entertainers were not uncommon in the neighborhood in the late nineteenth and early twentieth centuries.

During this period, the film industry was coalescing into a major economic force in the United States. Prior to advances in technology which added sound to moving pictures, early silent films frequently drew from acts in existing vaudeville shows. Chinese entertainers performing acrobatic feats and opera were featured in these early films as curiosities. As technological advances improved the capacity of film as an artistic medium, films developed into narrative productions similar to plays or operas. These early narrative films relied heavily on stereotypical stock characters conveying melodramatic plots to viewers. Chinese characters were frequently depicted as mysterious, exotic and possibly dangerous.¹⁶⁸ Vaguely "Asian" sets and costumes, drawing indiscriminately from Chinese and Japanese sources, were used to convey a sense of the "foreign" or "other" without dialogue. Rather than building extensive sets, filmmakers also frequently chose to shoot on location in Los Angeles Old Chinatown. Residents were hired to play background characters and were among the earliest Chinese Americans to participate in the film industry.

Between 1910 and 1912, movie attendance doubled to nearly 20 million viewers per year, and the film industry emerged as a powerful economic force in Los Angeles.¹⁶⁹ The motion picture industry coalesced into a streamlined system run by powerful studio bosses, and by 1926, U.S. film production accounted for 90 percent of the world's films, the majority of which were produced in Hollywood in a \$1.5 billion per year industry.¹⁷⁰ The proximity of the Los Angeles Chinese American community to Hollywood movie studios created opportunities for some Chinese and Chinese American actors, directors and producers. At the same time, Chinese Americans faced discrimination in available roles and film portrayals. When an Asian character was a lead role in a film, those roles were frequently given to white actors playing in yellowface,¹⁷¹ surrounded by Chinese and Chinese American actors in supporting roles. The career of Willie Fung (1896-1945) represents the types of roles available to Chinese American actors. With credits in 128 films, Willie Fung was one of the most prolific Chinese American actors of the silent era, but he played almost exclusively unnamed characters or stereotypical laundrymen and servants.¹⁷²

By the 1920s, the stereotypical villain Fu Manchu had developed as a stock Chinese character in American films. Other male Chinese characters included the mystic or the buffoon. Female counterparts included the fragile victim or the seductive and cunning villainess. The screen images of Chinese during the 1920s and 1930s were demonized or over-sexualized, reflecting the anxieties of white audiences rather than any reality of Chinese American culture. As the best roles went to white actors, Chinese actors were frequently prevented from assuming starring roles and reversing stereotypes perpetuated by Hollywood. During the Great Depression, one of the best known Chinese characters was Charlie Chan, a wise but often ridiculed detective. Played by white actors in yellowface, Charlie Chan appeared in 48 films, propagating stereotypes of the mysterious Chinese.

¹⁶⁸ Benson Tong, *The Chinese Americans* (Westport, CT: Greenwood Press, 2000), p. 201.

¹⁶⁹ Kevin Starr, *Inventing the Dream: California Through the Progressive Era*, (New York: Oxford University Press, 1985), 309.

¹⁷⁰ Kevin Starr, *Material Dreams: Southern California through the 1920s*. New York and Oxford: Oxford University Press, 1990, 313

¹⁷¹ The term yellowface has been in use since the 1950s to describe the casting of white actors for lead Asian and Asian American roles and the use of heavy makeup to simulate an "Asian" appearance.

¹⁷² Krystyn Moon, *Yellowface: Creating the Chinese in American Popular Music*.

At the same time, Chinese Americans pushed back against Hollywood's racist portrayals of Chinese characters by demanding better roles, directing and producing their own films, and establishing talent agencies. As early as the 1910s, Chinese Americans were producing their own films. In 1916-17, Chinese American director Marion Wong created *The Curse of Quon Gwon*, the earliest known Chinese American feature film and one of the earliest films directed by a woman. By the 1930s, Chinese Americans in the entertainment industry had established their own film production company, Grandview Film Company, in San Francisco. Grandview

was a prolific Chinese American film company and produced more than one hundred feature films during the 1930s and 1940s using talented Chinese directors and actors. Chinese American actors also formed their own groups within the growing film industry workers unions, including developing a Chinese Group of the Screen Actors Guild by the 1930s.



Figure 40: Chinese Screen Actors Guild Group, c. 1937 (Los Angeles Public Library, Shades of LA)

Esther Eng, a pioneering Chinese American female director, was one such talented director who worked frequently with Grandview. Eng created films in the 1930s and 1940s, including *Golden Gate Girl* (1941) featuring a very young Bruce Lee. Other successful Chinese Americans working behind the camera included James Wong Howe, who established himself as one of the most successful cinematographers in Hollywood. He worked his way through the photography department at Jesse Lasky Studios, before being hired as a camera assistant for Cecil B. DeMille.¹⁷³ Learning the trade on set, Howe became known as a master of shadow, working with deep focus cinematography in which both the foreground and background remain in focus. He was nominated for ten Academy Awards, winning twice in his career. Filmmaker James B. Leong acted in 81 films and served as assistant director with D.W. Griffith and Park Frame. Other Chinese Americans, including Bessie Loo and Tom Gubbins, were talent agents who recruited Chinese Americans actors and extras for Hollywood films.

Despite the racist casting system of Hollywood studios, Chinese American actors did establish successful careers as internationally known movie stars. Anna May Wong (1905-1961) was one of the best known Chinese American actors of her generation. Born in Los Angeles' Chinatown, Wong played the lead role in *The Toll of the Sea*, the first film shot entirely using the Technicolor process, which launched her career as the first Chinese American movie star. Outspoken about her frustration with the stereotypical stock roles she was offered by Hollywood studios, she alternated

¹⁷³ Robert G. Lee, *Orientalists: Asian Americans in Popular Culture* (Philadelphia: Temple University Press, 2002).

between living and working in Europe and Los Angeles and working to improve depictions of Chinese Americans. In 1926, she starred in *The Silk Bouquet*, a film financed by the Chinese Consolidated Benevolent Association and produced for Chinese American audiences. In 1952, she starred in a television series written especially for her, *The Gallery of Madame Liu-Tsong*, which was the first television program with an Asian American lead.¹⁷⁴ She also established her own production company in Los Angeles, Anna May Wong Productions, to produce films with realistic and positive images of Chinese Americans. Although her production company was short-lived, it represents an early attempt by a Chinese American actor to influence the film portrayals of Chinese and Chinese American characters.

As Old Chinatown continued to develop as a tourist destination, it became an important meeting place for Hollywood actors, directors, and producers. Chinese American-owned restaurants and night clubs, such as the Dragon's Den (at the intersection of Sunset and North Los Angeles streets, not extant), were popular nightlife spots for the Hollywood set. Dragon's Den included murals by Tyrus Wong, a Chinese American artist and illustrator who created animations for Disney and Warner Brothers. When Old Chinatown was demolished and the new developments of New Chinatown and China City



Figure 41: Old Chinatown Dragon's Den restaurant, n.d. (Los Angeles Public Library, Harry Quillen)

were constructed, restaurants and bars favored by Hollywood included the Grand Star Restaurant (now Grand Star Jazz Club, 943 North Broadway, extant) in New Chinatown. Actors and directors also branched out into other aspects of arts and entertainment, including opening restaurants and bars catering to stars in both New Chinatown and Hollywood. For example, Chinese American actor Benson Fong owned a series of successful Chinese restaurants, Ah Fong's (not extant).

In the late 1930s and through World War II, more positive, though no less racist, portrayals of Chinese Americans increased in response to international relations between the United States and China. Civil unrest in China served as the backdrop for romantic films set in China with white actors playing lead roles in yellowface. One of the best-known of these films is *The Good Earth*, based on the novel by Pearl Buck, which features Luise Rainer in yellowface playing a role refused to Anna May Wong. With China as an important ally to the United States during World War II, the Chinese government appointed a consul to advise Hollywood studios on positive portrayals of Chinese characters to support the war effort. These films created greater opportunities for Chinese American

¹⁷⁴ Lee, *Orientalists: Asian Americans in Popular Culture*.

actors, though they continued to be passed over for lead roles. Actors such as Benson Fong, Richard Loo, and Keye Luke benefitted from the need to cast Chinese soldiers in supporting roles.

After World War II, the continued American presence in the Pacific Rim and the expansion of the Cold War increased opportunities for Hollywood to explore Asian cultures through film. In the 1950s, films set in the Pacific Islands allowed indigenous actors to play supporting roles, and a growing white American awareness of Asian cultures created demand for films set in Asian countries. Although yellowface portrayals by white actors continued, Chinese American actors and directors increased their representation in the film industry. Like Old Chinatown, New Chinatown also continued to be used as a filming location for Hollywood movies and television shows. Among the earliest films produced on site in New Chinatown were *The Shanghai Gesture* (1941), an early film noir and *Dragon Seed* (1944), starring Katherine Hepburn in yellowface.¹⁷⁵ The use of New Chinatown as a filming location continues to the present.

At the same time, Asian Americans were developing their own institutions to improve their representation in the arts. In 1965, East West Players (EWP), an Asian American theater organization, was founded in the basement theater space of Pilgrim Church (1629 Griffith Park Boulevard, extant) in Los Angeles.¹⁷⁶ EWP has premiered more than 100 plays and musicals featuring Asian American experiences and history and served as an important training ground for Asian American actors pursuing careers in theater, film and television. Chinese American alumni of East West Players include Lauren Tom, John Lon, B.D. Wong, Tsai Chin, and co-founders James Hong, Beulah Quo, Guy Lee, Pat Li, and Yet Lock.

Following changes in population due to increased immigration in the late 1960s, New Chinatown ceased to be an important nightlife venue for Hollywood stars. In the 1970s and 1980s, however, it transformed into an important underground music venue. Venues such as Hong Kong Café (425 Gin Ling Way, extant) and Madame Wong's (949 Sun Mun Way, extant) were important performance spaces for Los Angeles' punk rock scene, featuring bands such as Oingo Boingo and The Police.



Figure 42: Grand Star Restaurant, extant, n.d. (Los Angeles Public Library, LAPL00057556)

¹⁷⁵ Chinatown Film Bridge, "Filmography," <<http://www.filmchintown.com/made-in-chinatown.html>>.

¹⁷⁶ "East West Players: About Us," <http://www.eastwestplayers.org/about_us/about_us.htm>.



Figure 43: Location of Madame Wong's, 949 Sun Mun Way, extant (2013, City of Los Angeles Office of Historic Resources)

Known Resources

Resource Name	Location	Comments
New Chinatown Commercial Historic District	Between North Hill Street, North Broadway, Bamboo Lane and College Street	Used as filming location for numerous films and television shows
Grand Star Restaurant	943 North Broadway	Now Grand Star Jazz Club. Owned and managed by Quon family since 1946
Madame Wong's	949 Sun Mun Way	Performance venue pivotal in 1970s and 1980s new wave and punk rock scene. May not retain integrity
Kim Sing Theater	718 North Figueroa Street	Movie theater built in 1925. Showed English and Chinese films
East West Players	1629 Griffith Park Boulevard	Pilgrim Church, original location of East West Players
East West Players	120 N Judge John Aiso Street in Little Tokyo	Union Center for Arts, current location. Designated HCM No. 312 for association with Japanese American history

Eligibility Standards

Sub-Theme: Filming Locations Associated with Motion Pictures and Television

Property Type: Filming location

Property Type Description: Associated property type is the New Chinatown Commercial Historic District north of Downtown Los Angeles that was developed starting in the late 1930s.

Property Type Significance: Los Angeles' New Chinatown played an important role in the Hollywood entertainment industry as a filming location for movies and television shows from the early 1940s to the present. Because New Chinatown was...

Geographic Locations:

- Chinatown bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south

Areas of Significance: Entertainment, Ethnic Heritage

Criteria: A/1/1

Period of Significance: 1940s-present

Eligibility Standards:

- Filming location of a significant motion picture or television production during the period of significance
- Motion picture or television production must be proven to be significant within the entertainment industry
- May also have specific significance to the history of Chinese Americans in the entertainment industry

Character-Defining/Associative Features:

- May be the filming location of an early motion picture or television series
- May be the long-term filming location of a significant television production
- Retains most of the essential physical and character-defining features from the period of significance
- For the National Register, property must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Should retain integrity of Location, Design, Feeling, Materials, Setting, and Association from the period of significance

Sub-theme: Social Scene and the Entertainment Industry

Property Type: Commercial

Property Type Description: Associated commercial property types include theaters, restaurants, clubs and bars.

Property Type Significance: Properties associated with this theme were owned and operated by Chinese Americans and frequented by people in the entertainment industry.

Geographic Locations:

- Chinatown bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south

Area of Significance: Commerce, Entertainment, Ethnic Heritage

Criteria: A/1/1

Period of Significance: 1940s-1960s

Eligibility Standards:

- Social venue and gathering place with a significant relationship to the entertainment industry and Chinese American history of Los Angeles
- Dates from the period of significance

Character-Defining/Associative Features:

- Retains essential character-defining features from the period of significance
- For the National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional importance

Integrity Considerations:

- Should retain integrity of Location, Feeling, and Association from the period of significance

PUBLIC ART

During the 1970s, public art in Los Angeles took on a new form as the Community Mural Movement gained momentum and the role of government in formalizing public art expanded. In Greater Chinatown, the 1980s evidenced the growing corporate influence on public art through the Community Redevelopment Agency’s percent for art policy. With the establishment of Chinatown as a Redevelopment Area in 1980, public art became an increasing presence and an important component of urban design.



Figure 44: Chinatown Gateway, constructed in 2001 (2013, City of Los Angeles Office of Historic Resources)

There are a number of commissioned public art works in the Chinatown area dating from the 1990s and early 2000s, many of which were designed by noted Chinese American muralists and other artists. While those identified are beyond the survey end date for SurveyLA (1980), they are listed here for consideration as part of future survey work. Note that none of these resources are within the two designated Chinatown commercial districts.

For more information on public art in Los Angeles see the theme narrative.

Known Resources

Resource Name	Location	Comments
Party at Lan-Ting Mural	536 West College Street	1991. Artist Shiyan Zhang. Social and Public Art Resource Center or SPARC
Listening for the Trains to Come Mural	946 Adobe Street	1992. Artist May Sun, Chinatown Medical and Professional Building, CRA Percent for Art
Shades of Chinatown Mural	421 West College Street	2003. Artist Steven Wong and others. Public and private funding from multiple individuals and organizations
Chinatown Gateway	North Broadway, north of Cesar Chavez	2001. Artist Rupert Mok. CRA et.al.

Water Lens Tower Sculpture	755 West College Street	1992. Artist Carl Cheng. CRA Percent for Art
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EAST ASIAN ECLECTIC ARCHITECTURE, 1920-1980

East Asian Eclectic style¹⁷⁷ is a fusion of East Asian architectural styles and ornamentation, frequently assembled in fantastical combinations to give the appearance of an “exotic” atmosphere. In Los Angeles, in the period between 1920 and 1945, the style was interpreted primarily by white architects for a white audience both inside and out of Chinatown. Following World War II, Chinese American architects also began to interpret the style in Greater Chinatown for both Chinese American and non-Chinese American audiences.

As early as the eighteenth century, Europeans were experimenting with incorporating Chinese and Japanese design elements into architecture, interior design, landscape, ceramics and textiles. The Western fascination with East Asian architecture, interior design, and decorative objects began in the mid seventeenth century as trade between Europe and China increased.¹⁷⁸ Imported arts and

crafts, especially Chinese porcelain and lacquer, became extremely popular and were frequently copied

and reinterpreted by Western design firms and manufacturers. Since these designers knew little about Asian cultures due to limited exposure, this early “chinoiserie” is characterized by imaginative imagery of pagodas, mythological creatures, and exotic costumes. As the style spread throughout Europe, it was gradually incorporated into architecture and landscape design.

In the United States, chinoiserie was popular throughout the nineteenth century. Regular trade between China and the United States in silk, tea and coffee, as well as decorative objects such as fans and ceramics, kept the style prevalent in the United States. By the mid-nineteenth century, American art collectors on the east coast began to exhibit Chinese decorative objects to the American public in museums. In 1844, diplomat John R. Peters developed a museum of Chinese objects in Boston complete with reproductions of two Chinese homes populated by Chinese attendants. The museum’s entrance reproduced that of a Chinese temple.¹⁷⁹ The exhibition traveled to cities throughout the east coast, and the catalog produced for the exhibition had wide circulation.



Figure 45: World's Columbian Exposition, Chinese Village and Theater, 1893 (Chinese American Museum of Chicago)

¹⁷⁷ Many different terms have been used for this style, including chinoiserie (French term for designs with Chinese influences); Japonisme (French term for designs with Japanese influences), and Orientalism (for depictions of Middle Eastern and East Asian cultures by American and European artists and designers).

¹⁷⁸ John MacKenzie, *Orientalism: History, Theory and the Arts* (Manchester United Press, 1995).

¹⁷⁹ “The Politics of Chinoiserie,” SUNY Press, p. 31.

The World's Fairs held in the United States in the last half of the nineteenth century were also influential in exposing Americans to East Asian architecture and design. The World's Colombian Exposition held in Chicago in 1893 included a "Chinese Village" with a theater, bazaar, tea garden, temple and café. Because the Chinese government of the period refused to participate in the Exposition, the Chinese Village was created by three Chinese American businessmen living in Chicago who formed the Wah Mee Exposition Company to raise funds for the Village. The Wah Mee Exposition Company hired white architects, Wilson and Marble, to create a fanciful interpretation of Chinese architecture complete with pagodas. Located on the Midway Plaisance in the public entertainment and concession section of the Exposition, the Chinese Village included a restaurant serving both American and Chinese style dishes and a theater with Chinese performers. This use of a Chinese-inspired architectural style by white architects at the request of Chinese American civic leaders is a trend that was repeated in Los Angeles' Chinatown in the 1930s.

Into the early twentieth century, Chinese inspired design elements gradually coalesced into an architectural style featuring brightly colored glazed tile roofs; geometrical patterned window grilles; roofs with flared gables or upturned rafter tails; pagoda-influenced forms; inset entryways; courtyards within buildings; integration of ponds, pools and wells within landscapes; and Asian decorative motifs. At its most exuberant, the style is characterized by the application of highly ornamental and colorful surfaces. Decorative elements include animal motifs, such as dragons, lions, or phoenixes; plant motifs, including pine, bamboo, and plums; and other architectural details, including lanterns and pagodas. Balconies are present on the upper stories of many buildings,



Figure 46: Grauman's Chinese Theater, 1927, HCM No. 55 (Los Angeles Public Library, LAPL00014685)

which may be a reference to architectural practices in Hong Kong and cities in south China. Much like other exotic revival styles, including Egyptian or Moorish styles, the features of East Asian Eclectic style may vary widely from building to building, but are generally characterized by a fanciful interpretation of “Asian” design features.



Figure 47: Mandarin Market at intersection of La Mirada Ave and Vine St, Hollywood, c. 1930, not extant (University of Southern California Digital Collections)

In Los Angeles, East Asian Eclectic architecture was first used by white architects as a fantastical style to create an atmosphere of exoticism and opulence. One important example is Grauman’s Chinese Theater (6925 Hollywood Boulevard, HCM No. 55), opened in 1927. Following the success of Sid Grauman’s other fanciful and extravagant movie palaces, including the Million Dollar Theater and Egyptian Theater, the Chinese Theater was designed by architect Raymond Kelly as an exaggerated Chinese-style pagoda. Moon Kwan, a Chinese American producer and writer, was a consultant on the interior design of the theater. With recognizable Chinese architectural influences re-imagined by an American architect, the theater served as a luxurious and exotic backdrop for movie premiers featuring Hollywood stars. Throughout the 1920s and 1930s, East Asian Eclectic style was applied to buildings ranging from automobile service stations to grocery stores, particularly to attract the attention of passing motorists.

East Asian Eclectic architecture also developed as a way to represent Chinatown as both a cohesive neighborhood and a community distinct from its surroundings.¹⁸⁰ In its earliest form, Los Angeles Old Chinatown was composed of typical nineteenth century vernacular commercial buildings with limited reference to Asian architecture or design. By the 1920s, as the neighborhood was increasingly viewed as a tourist destination, there was increasing reference to colorful balconies and other decorative architectural surfaces that represented an early interpretation of East Asian Eclectic style for a Chinese American neighborhood.

¹⁸⁰ David Chuenyan Lai, “The Visual Character of Chinatowns,” *Places*, Volume 7.1, 1990.

When Old Chinatown was demolished, the opportunity to re-imagine Chinatown with a cohesive East Asian Eclectic style presented itself to both Anglo American and Chinese American developers. Civic leaders both inside and outside the Chinese American community were engaged to conceptualize new developments which would meet the needs of the Chinese American community and serve as a distinctive tourist-oriented area. At a 1937 meeting of the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce focused on Chinatown's future, architect Henry Murphy stated,

In order to make an effective contribution to the colorful life of the community, the new Chinatown should be planned to create a definite vista to set apart from the rest of the city. This can be done by giving the new section a dramatic entrance and building it around a hollow square centered with a Chinese garden which should contain a large pagoda.¹⁸¹



Figure 48: New Chinatown, 1962 (Los Angeles Public Library)

This vision of a “colorful” and “dramatic” Chinatown was incorporated into the two commercial developments completed in 1938: New Chinatown and China City. Although China City was developed by white civic leaders and New Chinatown by Chinese American civic leaders, both developments used a similar East Asian Eclectic style to indicate the uniqueness of the Chinese American neighborhood. Following the development of New Chinatown and China City, additional infill construction in Chinatown frequently incorporated East Asian Eclectic design elements, further solidifying the perception of Chinatown as a distinct neighborhood serving both the Chinese American community and tourists.

¹⁸¹ “New Chinese Section Planned,” *Los Angeles Times*, April 1, 1937, A9.



Figure 49: Chinese Consolidated Benevolent Association, completed in 1949 (Chinese Consolidated Benevolent Association)

After World War II, East Asian Eclectic style continued to be used as a decorative overlay for a wide variety of buildings, including many which had no relation to Asian American communities. At the same time, Chinese American architects, such as Eugene Choy and Gilbert Leong, began to interpret East Asian Eclectic style in Chinatown. When Chinese American community organizations began to move into Greater Chinatown after having been displaced by demolition of Old Chinatown, these organizations frequently chose an East Asian Eclectic style interpreted by Chinese American architects for their buildings (for example, Kong Chow Benevolent Association, 931 North Broadway and Chinese United Methodist Church, 825 North Hill Street). Chinese American architects designing in the style frequently incorporated elements of Modernism to create a unique Mid-Century Modern style that referenced both contemporary architectural trends and Chinese American heritage. Chinese American architects and business owners also used this distinctive style for important commercial institutions in Greater Chinatown, including Cathay Bank (777 North Broadway, designed by Eugene Choy). The blend of Modernism with simplified East Asian design references created a style that was uniquely grounded in Los Angeles' Chinatown and represented the forward-thinking post World War II Chinese American community of the period.

Some properties identified as contributors to the New Chinatown Commercial Historic District and Greater Chinatown Commercial Historic District are also identified as individually eligible for designation due to their exceptional East Asian Eclectic style. Some properties are also identified as eligible for designation under the Commercial Identity context as long-standing and important Los Angeles businesses.

Designated Resources

Resource Name	Location	Comments
Grauman's Chinese Theater	6801 Hollywood Boulevard	HCM No. 55
New Chinatown Commercial Historic District	Between North Hill Street, North Broadway, Bamboo Lane and College Street	DOE, 1986
Greater Chinatown Commercial Historic District	West side of North Hill Street	DOE, 1986
Chinatown West Gate	954 North Hill Street	HCM No. 825, 1938, designed by You Chung Hong
Chinatown East Gate	945 North Broadway	HCM No. 826, 1938, designed by You Chung Hong
Hompa Hongwanji Buddhist Temple	109-119 North Central Avenue	HCM No. 313, 1924-1925, architect Edgar Cline

Known Resources

Resource Name	Location	Comments
Joy Yuen Low Restaurant	425 Gin Ling Way	1940
Kim Ling Inn Restaurant	428 West Gin Lin Way	1940
Hong Building	445 West Gin Ling Way	1938
Tuey Far Low Restaurant	456 West Gin Ling Way	1938
	459 West Gin Ling Way	1938
	463 West Gin Ling Way	1938
	483 West Gin Ling Way	1938
Gas Station	900 North Hill Street	1966
Bank of America	858 North Broadway	1971
Cathay Bank	777 North Broadway	1965-66
Chinese Confucius Temple and School	816 Yale Street	1951
Chinese Consolidated Benevolent Association	925 North Broadway	1951
Kong Chow Benevolent Association	933 North Broadway	1960

Lung Kong Ting Yee Association	989 North Broadway	1949
Soo Yuen Fraternal Association	993 North Broadway	1949
Chinese United Methodist Church	825 North Hill Street	1947-48
East-West Bank	942 North Broadway	1986
Crenshaw Square	3860 South Crenshaw Boulevard	1959, Crenshaw Square sign
Li Po Restaurant	951 North Broadway	1940
Golden Pagoda	950 Mei Ling Way	1940. Now Hop Louie's Restaurant.
Phoenix Bakery	969 North Broadway	1977, also eligible under Commercial Development context
The Rice Bowl	951 North Sun Mun Way	1940
Japanese Catholic Center	222 South Hewitt Street	1921/1955
Japanese Village Plaza Mall	362 E 1 st Street	1979
Yagura Tower	East 1 st Street, west of South Central Avenue	1978, architect David Hyun

Eligibility Standards

Property Types: Commercial, Institutional, Residential

Property Type Description: Property types may include single and multi-family residences, service stations, banks, restaurants, motels, mixed-use commercial/residential, retail buildings, schools, religious buildings, social clubs and meetings halls. Property types also include historic districts located in Chinatown.

Property Type Significance: Properties and districts significant under this theme must individually or collectively exemplify of the distinctive features of the style. The style features both pagoda-influenced forms and simplified modern forms with oriental detailing that includes wide, overhanging upturned eaves, decorative applied ornament with oriental and geometric motifs, and brightly-colored clay tile roofs.

Geographic Locations:

- Citywide
- Concentrations in Chinatown, bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south

Area of Significance: Architecture; Ethnic Heritage

Criteria: C/3/3

Period of Significance: 1925 -1980

Individual Properties

Eligibility Standards:

- Exhibits quality of design through distinctive features
- Displays a majority of character-defining features of the East Asian Eclectic style.
- Dates from the period of significance

Character-Defining/Associative Features:

- Flat roof with decorative post and beam support system
- Sweeping roof with flared gables or upturned rafter tails
- Carved brackets and rafter tails
- Ornamental roof ridge
- Brightly colored tile roofs
- Pagoda-influenced forms
- Elaborate surrounds on entryways and windows
- Geometrical patterned window grilles
- Decoratively distributed mullions on windows
- May have second floor balconies
- For retail, neon signage in front evokes calligraphy
- For Chinese-influenced, may be painted red or gold
- For Chinese, influenced, ornament may include dragon or lion statuary
- Decorative elements may include animal or plant motifs
- May include hardscape or landscape features, such as interior courtyards, ponds, pools or wells
- Retains essential character-defining features from the period of significance
- For the National Register, property must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship and Feeling from the period of significance

Historic District

Eligibility Standards

- Conveys a strong visual sense of historic environment from the period of significance
- Represents an intact grouping of buildings which, as a whole, exemplify the East Asian Eclectic style

Character Defining/Associative Features

- Has a strong cultural association to the community in which it is located
- May include resources significant within the Commercial Identity theme
- May include some buildings constructed outside the period of significance
- May include some institutional, residential, or mixed-use buildings
- May include significant landscape and hardscape features

Integrity Considerations:

- Retains sufficient integrity as a whole to convey significance of the district
- District as a whole should retain integrity of Location, Setting, Design, Materials, Workmanship, and Feeling

IV. IMPORTANT CHINESE AMERICANS IN LOS ANGELES

The following are brief biographies of important Chinese Americans in Los Angeles. For many of these individuals, extant associated properties were not identified during research for this context. However, significant properties may be discovered in the future, and eligibility standards have been developed. This list is by no means comprehensive and many be expanded as needed over time.

Commercial/Business/Civic

Fong, Gin – As the nephew of Fong See (see bio below), Gin Fong came from a lineage of pioneers in Chinese-owned businesses in Los Angeles. In late 1940's, he and his siblings opened their own store in the plaza of Chinatown West. The original shop burned down in the China City fires. He opened Fong's Oriental works of Art in 1952, specializing in "novel" Oriental items such as costume jewelry, Chinese pajamas, and tea sets. His shop was one the many businesses that catered to a Western clientele-base interested in exotic Oriental objects. Fong's Oriental Works of Art is located at 943 Chung King Road and is marked by a lighted, neon red sign that reads "Fong's." His store is also referenced in artist Leo Politi's book *Mr. Fong's Toy Shop*.¹⁸²

Hong, You Chung (1898-1977) – Hong was an attorney and community leader who was the first Chinese American lawyer admitted to practice in California. He moved to Los Angeles from San Francisco after graduating from high school. He received his Bachelor (1924) and Master (1925) of Law degrees from the University of Southern California. Focusing on immigration reform, and becoming a top specialist in the field, Hong played a critical role in repealing the Chinese Exclusion Act of 1882. Hong also played an important role in the development of New Chinatown both as an investor and a lawyer. He designed the main entrance gate on Broadway as well as a number of buildings on Gin Ling Way, including one that served as his offices. His legal practice was the first in Los Angeles owned by a Chinese American.

Lee, Woo Fong Hoy – Hoy opened the restaurant Man Jen Low in Old Chinatown in 1860. Following its demolition, his children reopened the restaurant in the New Chinatown development (475 Gin Ling Way, extant) in 1938. Renamed General Lee's Restaurant in 1954, in an effort to appeal to non-Chinese, the restaurant emerged as one of the city's most popular Chinese restaurants, hosting celebrities and international dignitaries. The restaurant closed in 1987.

Louie, K.G. – (0000-1956) Born in China, Louie moved to Los Angeles in 1935 where he opened K.G. Louie Co., an art and gift store in Old Chinatown. He moved his store to New Chinatown in 1938 (432 Gin Ling Way, extant). He was also an original shareholder of the Chinatown Corporation, the body that owned the land upon which New Chinatown was built.

See, Fong - See was one of the most successful businessmen in Los Angeles in the early 1900's. He immigrated to the United States in 1871 to re-establish communication with his father, who came to California to work in the gold mines. He established a store in Sacramento selling silk undergarments for brothels. He hired caucasian woman Lettie Pruett from Oregon, who eventually became his wife despite strict bans against interracial marriage. They moved to Los Angeles and established a successful antique store called F. Suie One Company. When Chinese businesses were evicted to build Union Station, he established his new store in New Chinatown in 1940, where it evolved into a popular oriental themed curio shop.

Soo Hoo Sr., Peter - Soo Hoo was notably one of the most influential activists behind the development of New Chinatown. He was born and raised in Old Chinatown where his father,

¹⁸² <http://www.fongsla.com/history.html>

SooHoo Leung, ran a store on Apablasa Street. He defended Old Chinatown in newspaper reports against premature rumors of its demise until its total demolition in the 1930's. Mediating talks with Chinese and Anglos in Los Angeles, he lobbied for a new commercial space for the Chinese American community to relocate after the Old Chinatown was demolished.¹⁸³ He was also a successful engineer who earned his degree from the University of Southern California and became one of the first Chinese Americans to work at the Department of Water and Power. His son, Peter SooHoo Jr., continued his legacy by graduating from the University of Southern California, working at the Department of Water and Power, and serving on the board of the Los Angeles Chinatown Corporation.

Quon, Louis – Quon was instrumental to the early 20th century development of City Market, located at E. 9th Street and S. San Pedro Street in Los Angeles. In 1909, the market formed two new branches, one named the Los Angeles market on 6th Street and Alameda, the other formed by Quon. City Market was one of the vendor blocks that emerged as a product of the expansive growth of the commercial economy in Old Chinatown.¹⁸⁴

Eligibility Standards for Important Chinese American Commercial Merchants, Builders and Leaders

Property Types: Residential, Commercial

Property Type Description: Property types include commercial and mixed-use commercial/residential buildings as well as single- family and multi-family residential buildings.

Property Type Significance: Properties significant under this theme have a direct association with a Chinese American who made important individual contributions to commercial history and development in Los Angeles. Residential properties are those in which the individual lived during the period of time in which he/she achieved significance.

Area of Significance: Commerce, Ethnic Heritage

Criteria: B/2/2

Period of Significance: 1938-1980

Geographic Locations:

- Chinatown, bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south
- Area southeast of downtown Los Angeles bordered by E. Third Street and E. Pico Boulevard to the north and south and the Los Angeles River and S. Los Angeles Street to the east and west, especially near the intersection of E. Ninth and S. San Pedro Streets

Eligibility Standards:

- Is associated with a Chinese American who made important individual contributions to commercial growth and development in Los Angeles
- Individual must be proven to have made an important contribution to commercial development

¹⁸³ <http://www.chinatownla.com/history.php?pagelid=6&childPagelid=8>

¹⁸⁴ http://www.chinatownremembered.com/index.php?option=com_content&view=article&id=78&Itemid=112

- Was constructed during the period of significance

Character Defining/Associative Features:

- Directly associated with the productive life of the individual in the area of commercial development
- For residential properties, the individual must have resided in the property during the period in which he/she achieved significance
- Retains most of the essential physical features from the period of significance
- Commercial properties may also be significant within the Commercial Identity theme as the founding or long-term location of a business significant in Los Angeles' Chinese American history
- May also be significant as an example of East Asian Eclectic style under the Architecture context
- For the National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional importance

Integrity Considerations:

- Integrity is based on the period during which the significant person occupied the residence
- Should retain integrity of Location, Design, Feeling, Association from the period of significance
- Some original materials may have been altered, removed, or replaced

Architects

Choy, Eugene Kim

Born in China in 1912 Eugene Choy earned a Bachelor's of Architecture degree from the University of Southern California in 1939. Choy began practice in 1947 and became the second Chinese American to join the AIA, the first in California. Choy received praise and attention from national architecture magazines for the modernist Silverlake home he designed for his family in 1949. Choy's firm designed numerous buildings, though his most prominent Los Angeles project is the Cathay Bank in New Chinatown. Designed in 1965, it was the first Chinese American-owned bank in Los Angeles.¹⁸⁵

Known Resources

Resource Name	Location	Comments
Choy Residence	3027 Castle Street	1949
Chinese Consolidated Benevolent Association	925 North Broadway	1951
Chew Residence	3893 Franklin Ave Los Angeles, CA 90027	1953
2356 Duane Street	2356 Duane Street	1957
Cathay Bank	777 North Broadway	1965-66
Ford Blvd School	1112 South Ford Boulevard	1969*
	Surviving practice	http://cordovaarchitects.com http://www.choyassociates.com Barton Choy, son

Fong, Helen Liu

Helen Liu Fong was born in Chinatown in 1927. She earned a degree in Urban Planning from UC Berkeley in 1949, then returned to Los Angeles and worked as a secretary for Eugene Choy's firm until 1951. She subsequently worked for the Armet & Davis architectural firm where her career as an architect began. She helped pioneer and popularize the Googie style of architecture, responsible for notable Los Angeles examples such as Johnie's coffee shop, the Holiday Bowl bowling alley, and

¹⁸⁵ Chung, Sue Fawn. National Trust for Historic Preservation, "Pioneering Chinese American Architects." Accessed July 10, 2013. <http://www.preservationnation.org/resources/profiles/diversity/pioneering-chinese-american.html>; Wada, Karen. "Chinese American architects were vital to Los Angeles' growth." *Los Angeles Times*, sec. Entertainment, February 01, 2012. <http://articles.latimes.com/2012/feb/01/entertainment/la-et-chinese-american-architects-20120201> (accessed July 3, 2013); Chinese Historical Society of Southern California, "A History of Chinese American Banking in Los Angeles." Accessed July 10, 2013. http://02e1137.netsolhost.com/villages/asian/history_heritage/ling_chinese_banking_0208.asp.

Pann's coffee shop. In addition to the exterior Fong often designed the interiors of her designs as well and was known for her strict attention to detail and color.¹⁸⁶

Known Resources

Resource Name	Location	Comments
Johnie's Coffee Shop	6101 Wilshire Blvd	1955. Romeo's Times Square
Pann's Restaurant & Coffee Shop	6710 La Tijera Blvd	1958
Holiday Bowl Coffee Shop	3730 Crenshaw Blvd	1957. Holiday Bowl bowling alley coffee shop, is now a Starbucks
	Surviving practice	http://www.adnarch.com/

Leong, Gilbert Lester

Gilbert Leong was born in Los Angeles to Chinese immigrant parents in 1911. He studied sculpture and painting at the Chouinard Art Institute in Los Angeles before receiving a degree in architecture from the University of Southern California in 1936. In 1950 he and a partner opened one of the nation's first Chinese American architecture firms, and in 1954 he established his private practice which continued until his retirement in 1987. He designed several residential and commercial buildings throughout Los Angeles including the Baptist and Methodist churches in Chinatown and the Chinatown Bank of America building. He was a founding member of East West Bank in Los Angeles, a savings institution focused on serving the local Chinese American community that opened in 1972.¹⁸⁷

Designated Resources

Resource Name	Location	Comments
H.W. Ayers House	3923 San Rafael Avenue	HCM No. 753. Leong family home for many years.

¹⁸⁶ Woo, Elaine. "Helen Liu Fong, 78; Architect Created Futuristic Designs for Coffee Shops." *Los Angeles Times*, sec. Obituaries, April 26, 2005. <http://articles.latimes.com/2005/apr/26/local/me-fong26> (accessed July 10, 2013); Wada, Karen. "Chinese American architects were vital to Los Angeles' growth." *Los Angeles Times*, sec. Entertainment, February 01, 2012. <http://articles.latimes.com/2012/feb/01/entertainment/la-et-chinese-american-architects-20120201> (accessed July 3, 2013).

¹⁸⁷ Wada, Karen. "Chinese American architects were vital to Los Angeles' growth." *Los Angeles Times*, sec. Entertainment, February 01, 2012. <http://articles.latimes.com/2012/feb/01/entertainment/la-et-chinese-american-architects-20120201> (accessed July 3, 2013); "Gilbert Lester Leong; Architect, Founder of East West Bank." *Los Angeles Times*, sec. Obituaries, August 28, 1996. http://articles.latimes.com/1996-08-28/local/me-38269_1_east-west-bank-chinese-american-history-chinese-garden (accessed July 3, 2013); Gordon Chang, Mark Dean Johnson, Paul Karlstrom, and Sharon Spain, *Asian American Art: A History, 1850-1970*, (Palo Alto: Stanford University Press, 2008), 374-375.

Known Resources

Resource Name	Location	Comments
Chinese United Methodist Church	825 North Hill Street	1947
First Chinese Baptist Church	942 Yale Street	1951
Residence	2925 Waverly Drive	1959
Kong Chow Benevolent Association & Kwan Gung Temple	931 North Broadway	1960
Bank of America	858 North Broadway	1971

Wong, Gin Dan

Gin Wong was born 1922 in China and moved to Los Angeles in 1932. He studied architecture at the University of Southern California and was the first recipient of the school's Producer's Design Award. He graduated in 1950. After receiving his degree, he worked for the architectural firm of Pereira and Luckman in Los Angeles. While there, he served as Director of Design for the Los Angeles International Airport (LAX). Later he helped found and became president of the prominent and influential Los Angeles architectural firm William L. Pereira and Associates. Wong started his own Los Angeles based firm Gin Wong Associates (GWA) in 1973. He continues to serve as chairman of GWA which is responsible for numerous commercial and industrial buildings within Los Angeles.¹⁸⁸

Known Resources

Resource Name	Location	Comments
CBS Television City	7800 Beverly Boulevard	1952
LAX Theme Building	1 World Way	1961
Arthur G. Coons Center, Occidental College	1600 Campus Road	1968*
Crocker-Citizens Tower	611 West 6 th Street	1969*

¹⁸⁸ GWA Planning and Architecture, "Firm Profile." Accessed July 3, 2013. <http://gwa-architects.com/firmprofile.html>; Pacific Coast Architecture Database (PCAD), "Architects, Wong Gin." Last modified December 09, 2010. Accessed July 3, 2013. <https://digital.lib.washington.edu/architect/architects/436/>; "Ageless elegance. (architect Gin Wong)." *Transpacific*, January 1996. <http://www.accessmylibrary.com/article-1G1-18661979/ageless-elegance-architect-gin.html> (accessed July 3, 2013).

Wong, Charles Wah

Born in Canton China, Charles Wong attended USC and graduated with a degree in architecture in 1951. He worked for other Los Angeles-based architects until 1956 when he founded C.W. Wong & Associates in Los Angeles. He designed numerous commercial and multi-family residential buildings in Los Angeles, the most prominent surviving structure of which is the former offices of C.W. Wong & Associates on South Robertson Boulevard.¹⁸⁹

Known Resources

Resource Name	Location	Comments
Residence	1470 North Kenter Avenue	1965
Don Tomaso Apartments	4215 or 4037 Don Tomaso	1959
Office building	1551 South Robertson Boulevard	1967
Wong Family Benevolent Assoc. Building	744 North Broadway	1968*

Woo, Young

Young Woo was a prominent Los Angeles-based architect in the mid-twentieth century. He designed primarily Modern single-family residences, including his own home at 3763 Mayfair Drive. This residence was featured in *Architectural Record*, as one of the magazine's Record Houses of 1968.¹⁹⁰

Known Resources

Resource Name	Location	Comments
Woo Residence	3763 Mayfair Drive	1968 - http://valleymodern.com/listings/young-woo-residence-1965-mid-century-modern-post-beam
Residence	3433 North Shernoll Place	1959

¹⁸⁹ The AIA Historical Directory of American Architects. New York, NY: R.R. Bowker, 1962. s.v. "American Architects Directory." [http://communities.aia.org/sites/hdoaa/wiki/American Architects Directories/1962 American Architects Directory/Bowker_1962_W-X.pdf](http://communities.aia.org/sites/hdoaa/wiki/American_Architects_Directories/1962_American_Architects_Directory/Bowker_1962_W-X.pdf) (accessed July 17, 2013); The AIA Historical Directory of American Architects. New York, NY: R.R. Bowker, 1970. s.v. "American Architects Directory." [http://communities.aia.org/sites/hdoaa/wiki/American Architects Directories/1970 American Architects Directory/Bowker_1970_W-X.pdf](http://communities.aia.org/sites/hdoaa/wiki/American_Architects_Directories/1970_American_Architects_Directory/Bowker_1970_W-X.pdf) (accessed July 17, 2013); Lee & Associates Commercial Real Estate, "1551 Robertson Blvd Flyer." Last modified 2007. Accessed July 17, 2013. [http://leec-co.reapplications.com/filecabinet/Property/020674/1551 Robertson.pdf](http://leec-co.reapplications.com/filecabinet/Property/020674/1551_Robertson.pdf).

¹⁹⁰ CurbedLA, "Architect Young Woo's 1968 Mount Washington House Hits Market for the First Time," July 11, 2013, http://la.curbed.com/archives/2013/07/architect_young_woos_1968_mt_wash_house_hits_market_for_the_first_time_asking_960k.php.

Residence	3534 North Scadlock Lane	1958
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Eligibility Standards for Properties associated with Important Chinese American Architects in Los Angeles

Property Types: Commercial, Residential, Institutional, Industrial

Property Type Description: Property types include residential, commercial, mixed-use commercial/residential, institutional, and industrial buildings and districts. Larger commissions by architect Gin Wong include CBS Television City and LAX.

Property Type Significance: This theme is used to identify resources associated with Chinese American architects/designers considered to be masters in their field and who made important contributions to Los Angeles' architectural legacy. Identified architects primarily practiced from the 1940s through the 1970s and designed in the East Asian Eclectic, Mid-Century Modern and Googie styles. It is expected that the period of significance will be expanded over time to encompass later periods of architecture in Los Angeles.

Geographic Locations:

- Citywide
- Chinatown, bordered by Bishops Road and W. Cesar E. Chavez Avenue to the north and south and N. Alameda Street and Interstate 110 to the east and west, especially along N. Hill, N. Broadway, and N. Spring Streets, between Bernard Street and W. Cesar E. Chavez Avenue to the north and south

Area(s) of Significance: Architecture, Ethnic Heritage

Criteria: C/3/3

Period of Significance: 1940-1980

Eligibility Standards:

- In associated with a Chinese American architect/designer who made an important contribution to Los Angeles' architectural legacy
- Architect/designer must be considered a master in the field

Character-Defining/Associative Features:

- Property must represent a particular phase in the development of the master's career
- Is a significant example of an architectural style
- Retains the essential character-defining features from the period of significance
- For the National Register, property or district must possess exceptional importance if less than 50 years of age

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Association from the period of significance

Artists

Chann, George (1913-1995) – Chinese-born Chann moved to Northern California in 1922 and then to Los Angeles in the mid-1930s where he attended Otis Art Institute (1934-1941). He was known for his landscape art and character studies¹⁹¹ and his work was frequently exhibited in the 1940s. In 1947, he returned to China for a couple years but left in 1950 to escape political turmoil. In the decades following his return to the Los Angeles, he painted a series of paintings with biblical imagery and metaphors. He donated the *Bible Series* to the Crystal Cathedral campus in Garden Grove, California.

Kingman, Dong (1911-2000) – Kingman was an American-born artist who was known for his expertise in watercolor painting. At the age of 5, he returned to Hong Kong, where he studied watercolor painting at Chan Sun Wen School. In 1929, Kingman returned to Oakland, his place of birth and gained recognition after his solo exhibition at the San Francisco Art Association in 1936 received widespread acclaim. As an established artist, he became involved in the film industry in the 1950's and 60's, assisting with the visual production of movie sets with Chinese themes, such as "55 Days in Peking," "Flower Drum Song," and "The World of Suzie Wong." Many of his works produced for the movie-business are housed at the Fairbanks Center for Motion Picture Study and at the Margaret Herrick Library in Beverly Hills.¹⁹² Kingman's artwork has also been added to the collections at the Los Angeles County Museum of Art.¹⁹³

Kwok, John (1920-1983) – Kwok was an important figure in Los Angeles' art scene and the Chinese American community since the 1940s. He was born in Shanghai and after coming to California, studied art at Sacramento Junior College and the Chouinard Institute in Los Angeles (1940-42). He designed windows displays and signage for department stores and later became a freelance painter. Kwok's work was exhibited nationally and won many awards in competitions.

Lee, Jake (1915-1991) – Lee was a Chinese-American artist who studied art at San Jose State College and Otis Art Institute in Los Angeles. He spent time as a commercial artist for a San Francisco newspaper before settling in Los Angeles in the 1940s. Lee worked primarily as a commercial watercolor artist, producing illustrations for magazines, greeting cards, and book jackets, and product advertisements.¹⁹⁴ He was also an influential art instructor in Southern California.

Quon, Milton (1913 -0000) – Quon is a lifelong resident of Los Angeles and attended the Chouinard Institute of Art (1936-1939). He worked as an animator for Walt Disney Studios, notably on the films *Fantasia* and *Dumbo*. Quon built a long and successful career as a commercial artist, first as an art director for the advertising agency BBD&O, and later at the packaging firm Sealright Co., Inc. He also worked as an instructor at Los Angeles Trade Tech College.

Wong, Tyrus (1910-0000) Wong is a Chinese-born American artist who moved to Los Angeles as a child where he and his father lived in Old Chinatown. He is renowned as one of the earliest and most influential Chinese American artists in the United States. Wong attended Benjamin Franklin Junior High, where he developed an affinity for art, and later received a scholarship to attend Otis Art Institute. He worked in artistic production for major motion picture studios and was the lead artist for Walt Disney Studios *Bambi* (1942). He also designed greeting cards for Hallmark and worked as a painter, muralist, lithographer and kite maker.

¹⁹¹ <http://www.georgechann.com/Biography.html>

¹⁹² <http://www.dongkingman.com/about.html>

¹⁹³ <http://articles.latimes.com/2000/may/17/local/me-31122c>

¹⁹⁴ Chang, Gordon H. "Jake Lee and Chinese American History". February, 10, 2011.

Eligibility Standards for Properties associated with Important Chinese Americans in the Visual Arts

Property Type: Residential

Property Type Description: Associated property types include residential buildings and art studios.

Property Type Significance: Significant properties are directly associated with Chinese Americans who made significant contributions to visual arts in Los Angeles.

Geographic Locations:

- Throughout Los Angeles

Area of Significance: Arts

Criteria: B/2/2

Period of Significance: 1930s-1980

Eligibility Standards:

- Residence designed specifically for a Chinese American significant in the arts and/or the long-term residence of a Chinese American significant in the arts; or
- Studio used by a Chinese American significant in the arts
- May also have served as a gathering place for people in the arts community
- Individual must be proven to have made an important contribution to the arts
- Is directly associated with the productive life of the person within the arts

Character-Defining/Associative Features:

- For residential properties, Individual must have resided in the property during the period in which he or she achieved significance
- For studios, Individual must have worked at the property during the period in which he or she achieved significance
- Retains essential character-defining and physical features from the period of significance
- For the National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional importance

Integrity Considerations:

- Integrity is based on the period during which the significant person occupied the residence
- Should retain integrity of Location, Design, Feeling, Association from the period of significance
- Some original materials may have been altered, removed, or replaced

Film and Television

Eng, Esther (1914-1970) Film – Between the ages of 21 and 35, Esther Eng directed ten feature films: five produced in the United States and five in Hong Kong. Beginning in 1937, Eng directed her first film, *National Heroine*, which premiered in Hong Kong. By 1939, she had returned to the United States to direct and produce additional films starred Chinese American actors. Her film *Golden Gate Girl* featured a very young Bruce Lee in one of earliest roles¹⁹⁵.

Fong, Benson (1916-1987) Film and Television – Fong was a prolific Chinese American character actor starring in many films and televisions shows into the 1980s. He is perhaps most notable for his role as “Number Three Son” in Earl Derr Biggers’ *Charlie Chan* film series and as “The Old One” in the television series *Kung Fu*.¹⁹⁶ Fong was also the successful owner of the Ah Fong restaurants in California.¹⁹⁷

Fung, Willie (1896 – 1945) Film – Fung was one of the most prolific Chinese film actors in the early years of Hollywood, starring in over 125 films between 1922 and 1944. He was almost exclusively cast as unnamed characters or stereotypical laundrymen and servants personifying the “Yellow Peril” in movies such as *Old San Francisco* (1927).¹⁹⁸

Howe, James Wong (1899 – 1976) Film and Television – Howe was one of the most influential and sought after Chinese-American cinematographers who left his mark on over 130 films. Born in southern China, his family moved to Washington to find work on the Northern Pacific Railway. He eventually moved to Los Angeles, working odd jobs such as a commercial photographer’s delivery boy. After approaching a photographer on the street, he landed an entry level job in the film lab of Famous Players-Lasky Studios. He was luckily recruited by Cecil B. DeMille while acting as an extra for *The Little American*, who helped him launch his career as a camera assistant and photographer of publicity stills. Howe gained recognition as an influential cinematographer after devising an innovative technique to make actress Mary Miles Minter’s eyes look darker while photographing her.

Kwan, Nancy (1939-0000) Film – Kwan is known for playing a pivotal role in the acceptance of actors of Asian descent in the Hollywood film industry. Born in Hong Kong to a Caucasian mother from Scotland and a Chinese father, Kwan caught the attention of producer Ray Stark and moved to Los Angeles to attend acting school in Hollywood where she lived in the Hollywood Studio Club, a dormitory for young women actresses. She played the lead role in the touring Broadway production of *The World of Suzie Wong* before she was cast in the same role for the 1960 movie production, co-starring William Holden, which quickly brought her to fame. A year later she starred in *Flower Drum Song*. She and her husband, Norbert Meisel, continue to live in Los Angeles and write and produce films.

Loo, Bessie (1902-1998) Film and Television – Loo was a major casting director and talent agent for the Hollywood film and television industry. She attended the University of California, Los Angeles and the San Francisco Teachers College, from which she graduated in 1928. Loo played small roles in several films in the 1930s, including *The Rainbow Pass* (1937) and *The Good Earth* (1937), before she was hired by a casting company to recruit Asian American actors. She soon established her own talent agency, representing Asian American actors for more than 40 years.

Loo, Richard (1903-1983) Film – Loo was a film actor and was often typecast as villainous Japanese characters in several movies during World War II, such as *The Purple Heart* (1944) and *God is My Co-Pilot* (1945). Later in his career, he played the role of Thai billionaire, Hai Fat, in the

¹⁹⁵ Frank Bren, “Filmography,” <<http://www.estherengstory.com>>.

¹⁹⁶ Hal Erickson, Rovi. <http://movies.nytimes.com/person/24108/Benson-Fong/biography>

¹⁹⁷ Berlin, Howard. M. http://www.drberlin.com/chan_family/story-pg2.htm

¹⁹⁸ Krystyn Moon, *Yellowface: Creating the Chinese in American Popular Music*.

James Bond movie *The Man with the Golden Gun*. He spent much of his later career in television shows, such as the *Kung Fu* and *Incredible Hulk* TV series.

Luke, Keye (1904-1991) Film and Television – Luke was a Chinese-born film and television actor who grew up in southern China, lived in Washington state, and migrated to California during the Great Depression. Before he began acting, he worked as a mural and book artist and assisted with painting Grauman's Chinese Theatre. After his artwork captured attention from movie studios, he was recruited for small movie roles. His most memorable film role was as "Number One Son" in Earl Derr Biggers' *Charlie Chan* film series. Luke also had a feature role in the Broadway Musical *Flower Drum Song*, produced by Rodgers and Hammerstein and directed by Gene Kelly. After ending his performance career, he became a technical advisor on sets with Chinese themes. In 1986, he won the first Lifetime Achievement Award bestowed by the Association of Asian/Pacific American Artists, and is honored with a sidewalk star in the Hollywood Hall of Fame.

Quo, Beulah (1923-2002) Film and Television – Born in Stockton, California, Quo was a film and television actress who became a respected community leader and advocate for Asian Americans in film and theatre. She co-founded the East-West Players in 1965, one of the first Asian American theatre organizations in Los Angeles. In 1970, she organized the Association of Asian/Pacific American artist, an advocacy group dedicated to promoting the image of and creating opportunities for Asian Americans in theatre and film. She was working as a sociology professor when she was hired as a dialect coach for the lead actress of the film *Love is a Many Splendored Thing* in 1955. Leaving her teaching career, she went on to pursue several roles in television shows and movies and received an Emmy nomination for her performance as Tzu-his in the TV series *Meeting of Minds*.¹⁹⁹

Sen Yung, Victor (1915-1980) Film and Television – Sen Yung was a film and television actor born in San Francisco. He was most well-known for his role as "Number Two Son" in the Charlie Chan film series directed by Earl Derr Biggers. He also acted in *Across the Pacific* (1942) and the Army Air Forces' play and film *Winged Victory*. After serving in the military during World War II, he returned to acting and eventually attained the part as the cook Hop Sing in the television series *Bonanza* between 1959 and 1973.

Tung Foo, Lee (1875-1966) Film and Vaudeville – Lee was a vaudeville performer, film actor and one of the first Chinese American singers to gain popular recognition in America. Born in the San Francisco Bay Area, he began vaudeville performing in 1905 in Oakland, California.²⁰⁰ After 1920, Lee left vaudeville for a couple years, married, and settled down in New York where he became a restaurateur. He returned to vaudeville in the 1930's and captured the attention of director Lewis Milestone who cast him in the film *The General Died Dearly* (1936). He moved to Hollywood and played small roles in nearly 67 films. He was best known for his role as a butler in the film series the *Mr. Wong* detective series. He ended his career with a role in the 1962 feature film, *The Manchurian Candidate*.²⁰¹ He died in Los Angeles in 1966.

Wong, Anna May (1905-1961) Film and Television - Born in Los Angeles's Chinatown, Wong played the lead role in *The Toll of the Sea*, the first film shot entirely using the Technicolor process, which launched her career as the first major Chinese American movie star. Outspoken about her frustration with the stereotypical stock roles she was offered by Hollywood studios, she alternated between living and working in Europe and Los Angeles and working to improve depictions of Chinese Americans. In 1926, she starred in *The Silk Bouquet*, a film financed by the Chinese Consolidated Benevolent Association and produced for Chinese American audiences. In 1952, she

¹⁹⁹ <http://articles.latimes.com/2002/oct/25/local/me-quo25>.

²⁰⁰ <http://softfilm.blogspot.com/2009/02/lee-tung-foo-not-your-average-hollywood.html>

²⁰¹ http://morethanyouneededtoknow.typepad.com/the_unsung_joe/2008/12/lee-tung-foo-1.html

starred in a television series written especially for her, *The Gallery of Madame Liu-Tsong*, which was the first television program with an Asian American lead.²⁰² She also established her own production company in Los Angeles, Anna May Wong Productions, to produce films with realistic and positive images of Chinese Americans. Although her production company was short lived, it represents an early attempt by a Chinese American actor to influence the film portrayals of Chinese and Chinese American characters.

Music

Wong, Esther and Cathy Yee (1917-2005) Sisters Esther Wong and Cathy Wong Yee owned and operated Madame Wong's in Los Angeles Chinatown. Esther Wong was born in Shanghai and emigrated to the U.S. in 1949. Madame Wong's" was a renowned performance venue that played a pivotal role in Los Angeles' punk rock and new wave scene of the 1970s and 80s. Located at 949 Sun Moon Way in Chinatown, Madame Wong's became a formidable force in punk rock and, along with Madame Wong's West in Santa Monica, hosted renowned bands including The Knack, The Police, The Motels, Fishbone, The GoGos, Oingo Boingo, Guns N Roses and The Ramones. (Guns 'n Roses performed at Madame Wong's West in Santa Monica, not in Chinatown). Wong was nicknamed the "Godmother of Punk" and closed the Chinatown location after a fire in 1985.

Eligibility Standards for Properties associated with Important Chinese Americans in the Entertainment Industry

Property Type: Residential

Property Type Description: Properties include residences associated with Chinese Americans significant in the entertainment industry. These are typically single-family residences but may be multi-family.

Property Type Significance: Residential properties are significant for their association with Chinese American who made a significant contribution to an aspect of the entertainment industry.

Geographic Locations:

- Throughout Los Angeles, concentrations may be found in Hollywood

Areas of Significance: Entertainment Industry; Ethnic Heritage

Criteria: B/2/2

Period of Significance: 1900-1980

Eligibility Standards:

- Residence designed specifically for a significant person in the entertainment industry, or the long-term residence of a significant person in the entertainment industry
- Individual must be proven to have made an important contribution to the entertainment industry
- Is directly associated with the productive life of the person within the entertainment industry

Character-Defining/Associative Features:

²⁰² Robert G. Lee, *Orientalists: Asian Americans in Popular Culture* (Philadelphia: Temple University Press, 2002).

- May also be a good example of an architectural style from its period and/or the work of a significant architect or builder
- Retains essential character-defining features from the period of significance
- Individual must have resided in the property during the period in which he or she achieved significance
- For the National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional importance

Integrity Considerations:

- Integrity is based on the period during which the significant person occupied the residence
- Should retain integrity of Location, Feeling, Design, and Association from the period of significance

Aviation

Cheung, Katherine (1904-2003) – Katherine Cheung was the first Chinese-American woman in the United States to become a licensed pilot. Born in Canton China, she came to the Los Angeles area at the age of 27 to live with her father. She studied music at the University of Southern California and the Los Angeles Conservatory of Music. Cheung was introduced to flying in 1932 by her cousin who was also a pilot. After he let her test drive his plane one day, she signed up for lessons with the Chinese Aeronautical Association. That same year she earned her license, during an era when only 1% of American pilots were women. Cheung joined a number of prominent organizations including Amelia Earhart's Ninety Nines club for women pilots.

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