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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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OHP

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Hotel Rosslyn Annex

other names/site number N/A

2. Location

street & number 112 West 5th Street

N/A not for publication
 vicinity

city or town Los Angeles

state California code CA county Los Angeles code 037 zip code 90013

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government _____

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper _____ Date of Action _____

Hotel Rosslyn Annex
Name of Property

Los Angeles County, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/hotel

Current Functions
(Enter categories from instructions.)

DOMESTIC/multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/
Beaux Arts

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK

roof: COMPOSTION
other: TERRA COTTA

Hotel Rosslyn Annex
Name of PropertyLos Angeles County, CA
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Beaux Arts Hotel Rosslyn Annex dominates the southwest corner of Fifth and Main Streets in downtown Los Angeles, with its partner building, the New Hotel Rosslyn, across the street. The building has a U-shaped plan with a light well cut into the south elevation beginning at the third story. The twelve-story building has a steel frame skeleton, brick facades, and terra cotta detailing on the first and second stories, around the windows, and at the roofline of the primary elevations. The majority of the interior and exterior remain unaltered since its construction in 1923, with some alterations to the first floor exterior, lobby, and second floor. It maintains all aspects of integrity.

Narrative Description

The Hotel Rosslyn Annex has a steel frame and concrete foundation, and reinforced concrete exterior walls with red brick facing on the north and east elevations and white enameled brick facing on the south and west elevations. It has terra cotta trimmings and window surrounds. The first floor contains the main lobby, storefronts, and a restaurant, while the second floor originally opened onto the lobby below but is now walled closed. The remaining stories contain 275 rooms, with 25 rooms on each floor. There is an elevator penthouse on the southwest corner of the roof. A blade sign reading "Hotel Rosslyn" is attached at the building's northeast corner.

The building's primary elevations (north and east) are symmetrical and follow the Beaux Arts tradition of organizing a building into three component parts. The three components were based on the three horizontal sections of an Italian Renaissance palazzo, which was in turn based on the structure of the Classical column: the base, the shaft, and the cornice. In relation to the Hotel Rosslyn Annex, the base equates to the first and second stories, while the remainder of the building makes up the shaft save for the upper two stories, which make up the cornice.

The base component of the three part scheme is made up of the first and second stories of the building. The north elevation's first story originally had six arches, three on either side of the main entrance, which is also arched. The main entrance is topped with an elaborate black and gold marquee with garlands and shields that echo the decoration of the first story frieze. A horizontal decoration resembling Roman *fasces*, or a bundle of rods, wraps around the top of the marquee. The entrance has a wide marble surround with an arch above the doorway. The arch is decorated with acanthus leaves bound in a similar fashion to the *fasces* above; at the center of the arch is a keystone decorated with an acanthus leaf. The entrance bears an "R" in script on both the shield topping the marquee and the center of the marble entryway. The entryway floor features a circular marble inlay design that may have also had an inlaid "R," but it no longer remains. The entrance seems to originally have had glass doors with sidelights and a glass window filling in the archway. The bottom of the marquee originally had a scalloped pattern but has been covered with a rectangular sign that reads "Rosslyn Hotel." It is not known when the alterations occurred.

The east elevation's first story had three arches, two of which remain uncovered, that were identical to those of the north elevation. Below the arches were storefronts and a restaurant. The building contains storefronts today but the volumes of the spaces have changed. The storefronts originally had recessed entryways of varying configuration and depth. They contained display windows and a door at the center. They appear to have been altered at least three times during the history of the building, beginning in 1927. Although one alteration related to the windows in 1927 and another to the doors in 1938, any further specifics of these changes are not known. Alterations at an unknown date between 1940 and 1960 covered the arches on the north elevation and the north end of the east elevation. Two arches remain uncovered at the south side of the east elevation.

(See continuation sheet.)

Hotel Rosslyn Annex
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

COMMERCE
ARCHITECTURE

Period of Significance

1923 – 1954

Significant Dates

1923, date constructed

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Parkinson, John
Parkinson, Donald

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The period of significance was ended at 1954 because it was in that year that a portion of the hotel was converted into an adult school. It is the first change of use that occurred in the building.

Criteria Considerations (explanation, if necessary)

N/A

Hotel Rosslyn Annex
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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Hotel Rosslyn Annex is eligible for listing in the National Register under Criteria A and C. It is eligible under Criterion A for its association with the development of downtown Los Angeles in the first decades of the 20th century. The building is significant in local history in the context of commerce/tourism. The building remains as an excellent example of the hotels built near the railroad depots during the heyday of the downtown's development in the 1910s and 1920s. The building is also significant in local history in the context of architecture and is therefore eligible under Criterion C. Constructed of high quality materials and exhibiting the tenants of Beaux Arts design, the hotel is an excellent intact example of the style.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

In the beginning of the 20th century, the dominant railroads in Southern California, the Santa Fe, Union Pacific, and Southern Pacific, established depots east of Main Street. Hotels were built on Main and adjacent streets to be accessible to the new depots. The railroads served as the primary connection points between Los Angeles and the rest of the country. The promoted image of California as a tropical oasis brought visitors from the Midwest and East, making the construction of larger hotels all the more necessary. Downtown was developing rapidly for other reasons as well. Broadway and Spring Street became the city's commercial and financial centers; Spring Street was referred to as "the Wall Street of the West." In addition, the numbers of people moving and traveling to the city were increasing every year as word spread of its mild climate. Between 1890 and 1920, the population of Los Angeles increased from 50,395 to 576,673.

George and Senator Dwight Hart entered the world of hotel real estate in the 1890s when their father passed away and left them his hotel, the Natick House at First and Main Streets, to manage. The Hart brothers were considered to be pioneer hotel developers in the city. They became very successful with the construction of the New Hotel Rosslyn and the Hotel Rosslyn Annex. They purchased the original 140-room Hotel Rosslyn on Main Street between Fourth and Fifth Streets. In 1914, they replaced it with the New Hotel Rosslyn at the corner of Fifth and Main Streets. When the Hotel Rosslyn Annex, which mirrored the New Hotel Rosslyn in style and appearance save for small details in design, was constructed, it made the Hotel Rosslyn into one of the largest luxury hotels on the West Coast. It had 1100 rooms and 300 bathrooms between the two buildings. The two buildings were connected by a tunnel beneath Main Street. The tunnel was divided into two portions, one lined with grey Tennessee marble and fitted with rugs and custom furniture for guests, and a second service tunnel for the transport of luggage, heat, cold water, and mail from the New Hotel Rosslyn to the Annex.

(See continuation sheet.)

Developmental history/additional historic context information (if appropriate)

(See continuation sheet.)

Hotel Rosslyn Annex
Name of Property

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

(See continuation sheet.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	_____	_____	_____	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Assessor Parcel Number 5149-037-010, which corresponds to the attached map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the land area historically associated with the structure.

11. Form Prepared By

name/title Elysha Dory, Architectural Historian I
organization Galvin Preservation Associates date 04/05/2011
street & number 1611 South Pacific Coast Highway, Suite 104 telephone (310) 792 - 2690
city or town Redondo Beach state CA zip code 90277

Hotel Rosslyn Annex
Name of Property

Los Angeles County, CA
County and State

e-mail elysha@galvinpreservation.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Hotel Rosslyn Annex

City or Vicinity: Los Angeles

County: Los Angeles County State: CA

Photographer: Elysha Dory

Date Photographed: 3/10/2011

Description of Photograph(s) and number: (See continuation sheet.)

1 of 8.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Rosslyn Hotel Apartments, LP
street & number 354 South Spring Street, Suite 400 telephone (213) 229 - 9640
city or town Los Angeles state CA zip code 90013

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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DESCRIPTION

(Continued)

The north and east elevations are identical in their decoration and layout save for the entrance. There were cast iron register faces near the foundation, which no longer remain. Around the main entrance the original dark grey granite base that once ran the length of the north and east elevations is visible; the majority of it no longer remains due to storefront alterations. A construction dedication reading "Erected by George A. Hart and Dwight H. Hart, 1923" is located to the west of the main entrance.

Above each first story arch is terra cotta classical detailing, including a keystone at the center of each arch, shields surrounded by foliage on either side, and a set of three repeating wreath and laurel patterns. This originally repeated across the length of the two primary elevations but only remains on the south side of the east elevation because of storefront alterations. A string course wraps around the north and east elevations, separating this decoration from that of the second story. The second story of the two primary facades is broken by pairs of deeply recessed multi-paned windows with a transom above. The window pairs are surrounded by rectangular shields and acanthus foliage. The second story decoration is topped with dentils and a molded stringcourse.

The remaining stories of the primary facades have repeating one-over-one double-hung sash windows with terra cotta surrounds. These windows continue until the eleventh story. The eleventh and twelfth stories are separated by a terra cotta lower cornice topped with lights and reflectors designed to look like classical urns. The windows of these top two stories have wider terra cotta surrounds. Large acanthus leaf brackets support an elaborate upper cornice decorated with flowers and dentils on the underside and scrolling detail and decorative shields at the roofline. A fire escape spans the length of the east elevation beginning at the second story. The east elevation is topped with a tall neon sign on the roof bearing the name "Rosslyn."

The south elevation, faced with white enameled brick, has a light well that begins at the third story and continues to the roof. The first five stories contain evidence of a neighboring building that was once constructed against it; they lack windows on the east side. The remainder of the elevation has three one-over-one sash windows on each floor on the east side of the light well and four windows on the west side of the light well. The words "Rosslyn Hotel: All Baths TV, Rates—Day, Week, Month" are painted on the upper three stories of the south elevation's east end.

The majority of the west elevation is faced with white enameled brick, with some red brick on the north side, carried over from the north elevation. The northwest corner of the building up to the third story is faced with terra cotta. Seven double hung sash windows of slightly varying sizes span the elevation at each floor. A pair of multi-paned windows is located on the north side of the elevation at the second story. A fire escape spans the height of the elevation's midpoint above the second story. The north side of the elevation at the first and second stories has a ghost mark where a building with a side-gabled roof once butted up against the hotel. Plans indicated that there may have originally been a pair of transom windows in this location.

Located midway along the building's length, the main lobby is decorated with marble floors, coffered ceilings accented with gilt, a marble counter, and Corinthian pilasters, some of which may have been removed or covered. An opening which once provided access between the second floor and lobby features gilded metal balustrades, an elaborately decorated gold frieze, and decorative metal grill. The metal grill is located below a skylight that is now roofed over. The opening to the second floor is supported by square Corinthian columns on the north side and Corinthian pilasters on the south side. The south wall features a framed tapestry. This second floor opening is now walled closed. The south wall of the lobby has a long, marble counter with a curved western edge and marble wall behind it with elaborate marble frieze. A wall now cuts off the counter's eastern edge, which is

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presumably still there but obscured. The date of the lobby alterations is unknown. Directly to the west of the counter is an office space that maintains the same volume as the original. The once open lobby is now divided by a wall between the counter and office next to it; the southern half of it is constructed of glass, while the northern portion is constructed of plaster. Two elevators stand to the west of the office space. A third service elevator accompanies them but is no longer in service. Its opening is filled in on most floors. The main staircase is built of marble and ascends to the second floor. It is original and intact with a large cylindrical marble newel post. It is now surrounded by a non-original, partial-height partition wall with door.

The second floor of the hotel is now largely open with offices running along the north side of the building. The space was originally more open with support rooms such as offices, a linen room, and a reception room located at the east and west ends. The open floor plan originally continued to the north wall but was later enclosed. The date of this alteration is not known. A square portion against the south wall was originally open to the lobby below. It has been enclosed by plaster walls. The square Corinthian columns with smooth sides that support it at the corners remain partially exposed and now resemble pilasters. The perimeter of the second floor is topped by crown molding modeled on the Corinthian order. The columns are repeated as support members at the center of the space. The floors of the hotel were originally finished with tile.

The remaining floors of the hotel are uniform in layout and design. The original corridor and room configuration remains intact. Each floor had 25 hotel rooms for a total of 275 rooms. The main corridor runs east-west. The original baseboards and window moldings remain except on the ninth floor, where a fire broke out in February 1966. Some of the original crown molding remains throughout the building, but much of it appears to have been replaced by lower, later molding with a different profile. There are two sets of stairs on each floor, one on the western end and another near the southeastern corner. Both stairwells have wooden handrails and balusters as well as marble treads. The southeastern stairwell has a curved wall on each floor save for the eighth floor, whose straight wall is original. The original floors do not remain. They appear to have been removed and the subflooring is now exposed. The date at which the floors were removed is unknown. The floors may have been tiled, as indicated by ghost marks of adhesive. Some doors, such as those on the second floor, retain their original surrounds and transom windows. The individual rooms retain their integrity. The original layout, baseboards, crown molding, radiators, and door and window moldings remain. The original doors that connect rooms remain as well, though they have been sealed since the building no longer functions as a hotel. The volume of space of the bathrooms is original, and the hardware appears to date from the period of significance.

TYPE?

The Hotel Rosslyn Annex retains all aspects of its integrity. The integrity of design has been diminished by the alterations to the exterior first floor storefronts on the north elevation and the north side of the east elevation. However, the Beaux Arts composition remains evident, and some of the alterations may be reversible. The lobby has seen some alterations, including the construction of new walls, one of which is a freestanding partial-height wall. The character-defining features of the lobby, such as the main staircase, the marble counter, and the gilded balustrade at the level of the second floor, remain. The upper floors retain their original configuration; the crown moldings have been subject to change but remain in some locations. The individual rooms retain their original features and configuration. The building is in good condition and retains a majority of its original features. It is an excellent example of a Beaux Arts Classical hotel from the first decades of the 20th century.

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Statement of Significance

(Continued)

The Hotel Rosslyn Annex was built in the midst of downtown's heyday when numerous other hotels were being constructed. It was built in just eleven months by the Scofield Engineering Construction Company. The *Los Angeles Times* heralded the opening of the Annex in December 1923, saying that "the completion of the Rosslyn Hotel [...] definitely establishes Fifth Street, and the streets immediately adjacent, as the downtown hotel center of the city."ⁱ

Before the construction of the Annex, Dwight Hart went to the East Coast to ensure that he was aware of the latest developments in hotel construction so the Hotel Rosslyn Annex could be outfitted with them. The new hotel was built with luxurious and up-to-date accommodations such as high-speed elevators; spacious hotel rooms; interior finishes of birch, mahogany, and marble; cold running water in each room; telephone service; and its own electric generators. The *Los Angeles Times* noted that its richly appointed Italian Renaissance style lobby had marble wainscoting, a gilded frieze, and an elaborate iron and hammered brass grill beneath the skylight. The second floor had custom designed walnut furniture, and there were damask draperies throughout the building.ⁱⁱ The Hotel Rosslyn became one of the most popular hotels downtown and was well known for the quality of its decoration, luxury accommodations, and homelike, comfortable atmosphere.ⁱⁱⁱ This was especially important because the hotel was not only utilized by tourists but also by people moving into Los Angeles prior to obtaining more permanent housing.

The rapid rise of the automobile in the years after World War II decreased the importance of rail travel to Los Angeles. Hotels in the Main Street area continued to operate, but the character of the area changed. Adult theaters and bookstores as well as bars sprang up. By the second half of the 20th century, the area was on the fringes of Skid Row, an area associated at the time with issues like homelessness and drug and alcohol dependency among its residents. The Annex continued to operate as a hotel until 1954 when its use began to change. That year, part of the second floor was converted from recreational spaces for hotel guests into an adult school. The building would later be converted into single occupancy housing. Yet, the interior of the building remained largely unaltered.

As demand for accommodations increased, existing hotels were expanded and new ones constructed. Hotels built during this time include the Alexandria Hotel (1906) by Parkinson and Bergstrom; the Embassy Hotel (1913) by Thornton Fitzhugh, Frank Krucker, and Harry Deckbar; the New Hotel Rosslyn (1914) by Parkinson and Bergstrom; the Hotel Cecil (1925) by Loy L. Smith; the Biltmore Hotel (1923) by Schultze and Weaver; and the Hotel Figueroa (1925) by Lester Hibbard.

One of the first high-rise, modern hotels that would come to characterize downtown Los Angeles was the Van Nuys Hotel at the corner of Fourth and Main Streets. It is a six-story Classical Revival building with Corinthian pilasters to span much of the height of the building. It was designed by the noted Los Angeles architecture firm of Morgan and Walls. Issac Van Nuys, a wealthy businessman and financier, built the hotel as a commercial venture. Upon its completion in 1896, it was one of the city's first steel reinforced concrete buildings and was viewed as the finest hotel in Los Angeles at the time.

ⁱ "New Unit of Great Hostelry," *Los Angeles Times*, December 29, 1923, 17, accessed March 8, 2011, <http://proquest.umi.com.ezproxy.lapl.org>.

ⁱⁱ "New Unit of Great Hostelry," 17.

ⁱⁱⁱ "Rosslyn Among Leading Hotels," *Los Angeles Times*, December 6, 1932, A12, accessed March 8, 2011, <http://proquest.umi.com.ezproxy.lapl.org>.

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The Alexandria Hotel, the closest to the Hotel Rosslyn one block west on Fifth Street, was designed by Parkinson and Bergstrom in 1906. A much larger annex next door was designed by them four years later. The eight-story hotel is a simplified Beaux Arts style building with storefronts on the first floor. The elaborate lobby with marble walls was described as being comparable to the Waldorf-Astoria in New York, the Library of Congress in Washington, or the lobby of the Paris Opera House.ⁱ The Alexandria soon became a center for social events and receptions.

The Embassy Hotel and Auditorium, known historically as the Trinity Hotel and Auditorium, is a Neoclassical style building constructed in 1913. It is located five blocks west of the Hotel Rosslyn on Grand Avenue between Eighth and Ninth Streets. It is unique of Los Angeles' downtown hotels in that it was originally constructed to function as a church, hotel, and auditorium. The Hotel Cecil, built twelve years later, is an E-shaped hotel on Main Street between Sixth and Seventh Streets. The fourteen-story, 700-room hotel was designed by architect Loy L. Smith. The building is faced with brick and has terra cotta quoins, an elaborate terra cotta entryway, and balconies above the entryway on the third and fourth stories.

The Biltmore Hotel was constructed in 1923 by the Scofield Engineering and Construction Company, the same company that built the Hotel Rosslyn Annex. The E-shaped building is located on at Fifth and Olive Streets, adjacent to downtown's Pershing Square. It had more than 1000 rooms, and was designed to be as luxurious and comfortable as possible in order to invoke a feeling of being a home for guests. The hotel was incredibly popular even before it opened. The *Los Angeles Times* reported that thousands of people showed up to tour the hotel as a preview to its grand opening.^{iv} Reservations, including those for guests and for residence suites, were being taken months before its opening in October 1923. The twelve-story hotel immediately became popular for conventions, banquets, and balls. It replaced the Alexandria Hotel as the center of upper- and upper-middle class social life in the city.

The Hotel Figueroa on South Figueroa Street was completed in 1926 at the height of downtown's development. It was designed by Lester H. Hibbard. It is thirteen stories tall and designed in the Italian Renaissance style. It follows the same pattern of organization that the Hotel Rosslyn Annex does; it is divided into the tripartite scheme of the Classical column. It is significant in that it was commissioned and financed by women of the YWCA.

The Hotel Rosslyn Annex is an excellent, intact example of the large hotels that were being constructed to cater to the influx of new visitors and residents coming to Southern California by way of the railroads. The surge in population, both of new residents and tourists, created a need for larger hotels as the established ones were filled to capacity and beyond. Thus, the Rosslyn Annex, which enlarged the New Hotel Rosslyn, reflects the patterns of development in downtown Los Angeles in the first decades of the 20th century.

The Hotel Rosslyn Annex is also eligible for listing in the National Register under Criterion C as an excellent example of Beaux Arts Classicism. The term Beaux Arts refers to architectural design principles and teaching methods developed and perpetuated by the École des Beaux Arts, the French school of fine arts located in Paris. Established after the French Revolution, the École des Beaux Arts taught its architectural doctrines from 1819 to 1968. The school's design principles were based on orderliness, symmetry, and the use of significant architectural styles. Their sources of inspiration ranged from Classical Greece and Rome, to the Renaissance (Italian, French, and Spanish), and even the Baroque.

The École was the most prestigious training ground for American architects between the Civil War and World War I. Richard Morris Hunt became the first American to attend the École in 1846. Thereafter, many Americans studied there, and in turn trained other architects upon their return. The World's Columbian Exposition in Chicago

^{iv} *Los Angeles Times*, "Thousands Seeks New Hostelry," September 30, 1923, page I4, accessed March 28, 2011, <http://proquest.umi.com.ezproxy.lapl.org>.

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in 1893, with its magnificent collection of Beaux Arts buildings, further exposed Americans and American architects to Beaux Arts architecture inspired by historic precedents. It is widely credited with popularizing the style. A number of École-trained architects, including Louis Sullivan and Charles McKim of the firm McKim, Mead, and White, designed buildings for the Exposition. The American architects trained at the École were incredibly influential in the architecture of the next decades.

The Beaux Arts style was enthusiastically embraced in California for both design and professional reasons. The design principles of the École offered a legitimate alternative to the exuberant but chaotic English-derived architecture of the 1870s and 1880s. In absence of any schools of architecture in California, an École education became a standard for professional accreditation. Albert Pissis, was the first Californian to be admitted to the École in 1872. John Galen Howard patterned the curriculum at the school of architecture at the University of California on the one he learned as a student at the École. Other California architects who studied at the École include Carleton Winslow, Julia Morgan, Bernard Maybeck, G. Albert Lansburgh, and Stiles O. Clements.

The Beaux Arts style was viewed as most appropriate for civic and commercial architecture, and eventually became the style of choice for high-rise office buildings across the United States. From 1900 to 1930, Beaux Arts buildings dominated downtown areas in nearly every American city. Downtown Los Angeles has one of the largest and finest concentrations of Beaux Arts buildings in the country outside of New York and Chicago.

The typical Beaux-Arts facade was organized into a composition based on the three-part division of an Italian palazzo, which in turn is very reminiscent of a classical column: the articulated ground level represented the base of a column; the middle stories, which could be stretched out to form a skyscraper, represented the shaft; and the upper section, usually elaborate and capped by an overhanging cornice, represented the capital. This form could be adapted to multiple stories, thus proving useful for high-rise buildings. The model of the Italian palazzo and classical column was adapted for multi-story buildings such as commercial and financial buildings as well as hotels. The Beaux Arts high-rise thus became a unique American contribution to the style.

The Beaux Arts style became popular for buildings in downtown Los Angeles in the first decades of the 20th century. Most of the Beaux-Arts buildings in downtown Los Angeles are located in either the Spring Street or Broadway National Register Districts. Some excellent examples of Beaux Arts buildings downtown are the Hellman Building (1903), designed by Alfred F. Rosenheim; the Braly Building (1904), designed by John Parkinson and G. Edwin Bergstrom; the A. Hamburger and Sons store (1907), also by Rosenheim; and the Hellman Bank by Schultze and Weaver (1924). The Alexandria Hotel (1906) and the New Hotel Rosslyn (1914), both by Parkinson and Bergstrom, also embody the qualities of the style.

The Hotel Rosslyn Annex is a quintessential example of the Beaux Arts style with its symmetrical elevations, three-part organization based on the model of the Classical column, glazed terra cotta ornamentation, and use of Classical detailing. It fits within the framework of the construction of Beaux Arts high-rise buildings downtown and in other cities in the first decades of the 20th century. A majority of its distinguishing features and materials remain, including the exterior terra cotta detailing, marble lobby counter and staircase, and original hotel room and corridor layout. The building is an excellent, intact example of Beaux Arts architecture.

Context

The Rosslyn Hotel Annex was designed by the architectural partnership of Parkinson & Parkinson, which included John and Donald Parkinson. John Parkinson is without a doubt one the most distinguished architects in the history of Los Angeles. Individually, or in association with G. Edwin Bergstrom or later in partnership with his son Donald, Parkinson took part in the design of some of the city's most enduring landmarks.

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Born in England, Parkinson's prolific career began when he opened a Los Angeles office in 1894. By 1896 he had designed the city's first fireproof steel-frame building, the Homer Laughlin Building at Third Street and Broadway. His design of the Braly Block (also known as the Continental Building) at Fourth and Spring Streets was the tallest building in the Los Angeles until the construction of City Hall in 1928. At 175 feet, it is considered the first "skyscraper" built in Los Angeles and was hailed as an engineering achievement at the time of its construction.

In 1905, Parkinson formed a partnership with G. Edwin Bergstrom, which lasted for ten years. During this period the firm was commissioned to design several more buildings in the area including the Security Trust and Savings Bank (1907), Union Oil Building (1911), Los Angeles Athletic Club (1911-12), and the New Hotel Rosslyn (1914). Five years after Bergstrom left to establish his own successful practice. His son, Donald, joined Parkinson in 1920. Parkinson & Parkinson were responsible for the original campus at the University of Southern California (1919-39), Los Angeles Memorial Coliseum (1923 and 1930-31), Los Angeles City Hall (1928 with A.C. Martin and John C. Austin), Bullocks-Wilshire (1929), and Union Station (1939, supervising architect). The work of John Parkinson, in collaboration with Edwin Bergstrom and later Donald, helped define the architectural aesthetic of the city in the first four decades of the 20th century. He remains one of the most pivotal architects in the development of Los Angeles's built environment. While the Hotel Rosslyn Annex is a noteworthy example of Parkinson's work, it does not appear to have played a pivotal role in his career.

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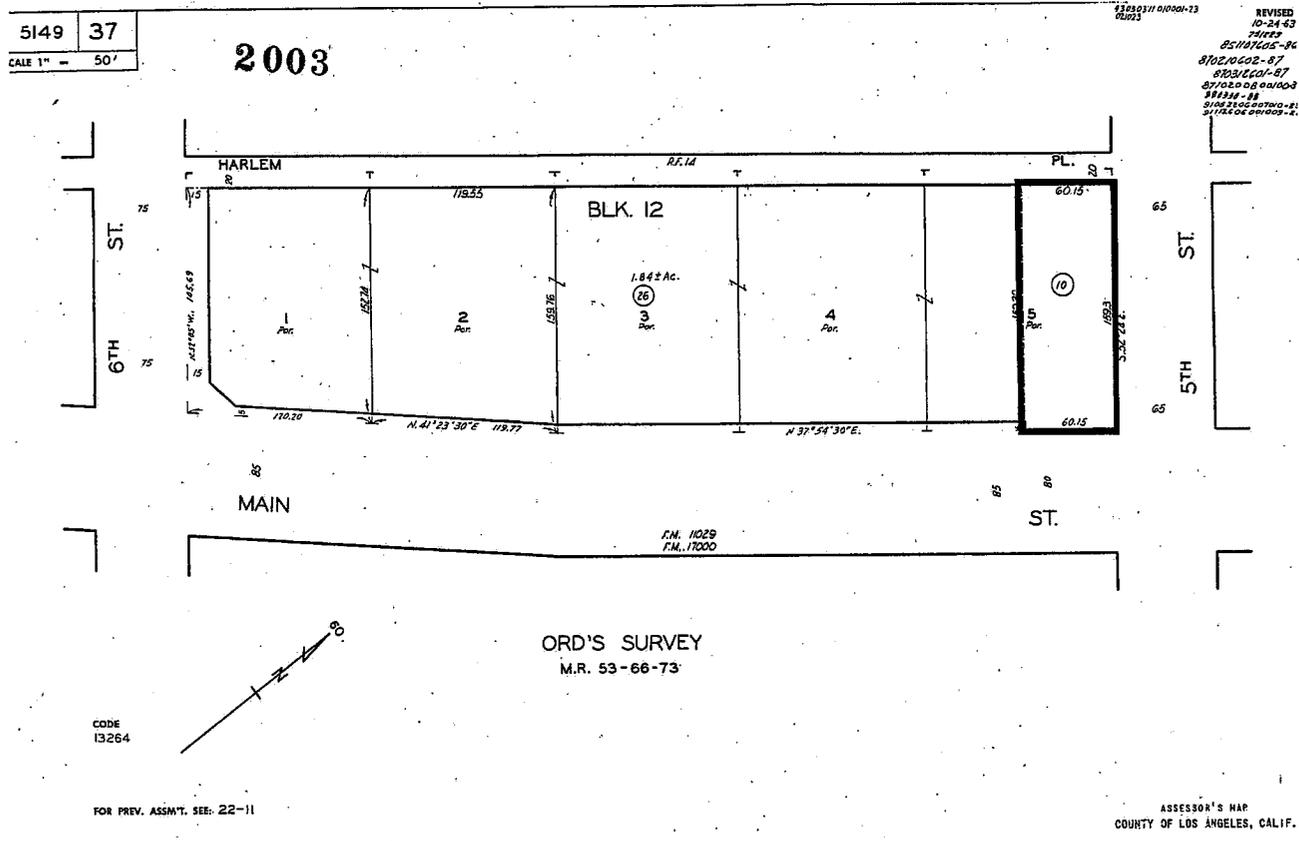
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SKETCH MAP



Property boundary outlined in bold.
Source: Los Angeles County Tax Assessor

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PHOTOGRAPH LOG

Name of Property: Hotel Rosslyn Annex
 City or Vicinity: Los Angeles
 County: Los Angeles County
 State: CA
 Name of Photographer: Elysha Dory (applies to all photographs)
 Date of Photographs: 3/10/2011 (applies to all photographs)
 Location of Original Digital Files: 1611 South Pacific Coast Highway, Suite 104, Redondo Beach, CA
 90277 (applies to all photographs)
 Number of Photographs: 8

Photo #1

North elevation (right) and east elevation (left), camera facing southwest.

Photo #2

Neon sign, east elevation, camera facing southwest.

Photo #3

South elevation (left) and east elevation (right), camera facing northwest.

Photo #4

North elevation first story detail, camera facing south.

Photo #5

East elevation storefronts detail, camera facing west.

Photo #6

North elevation main entrance detail, camera facing southwest.

Photo #7

First floor lobby detail, camera facing south.

Photo #8

Representative hotel room, camera facing northeast.