



# Los Angeles City HISTORICAL SOCIETY NEWSLETTER

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## “No Justice, No Peace: LA 1992”

By Marc Haefele

The evening of the Rodney King verdict of April 29 seemed baleful, overcast with clouds of ambient anger. There was a powerful sense of something gone very wrong. I left work around 5:30 when angry people were already gathering in front of Parker Center.

Yet, the official LAPD word was that all was well, everything under control. Chief Daryl Gates himself showed his lack of concern when he headed off to a Westside fundraiser against a police reform measure — opening himself for the rest of his life to the accusation

that he had deserted his post in his city’s worst hour of peril.

I got home safely to my peaceful, Eastside home for an early dinner and bedtime. I did not even bother to turn on the TV. And so I woke up unawares to a Los Angeles completely at war. It seemed like half the city was on fire and the rest was divided by combat zones. I got to work to find our downtown office desolated. Showing incredible leadership, my editor handed me a broom.

Now the California African American Museum has a powerful new exhibit, “No Justice, No Peace: LA 1992,” that perfectly recalls that time for those who were there ...

*continued on page 3*



Fire Rages, 1992, ©Ted Soqui



## President's Message

### Greetings Everyone!

Spring is upon us and I believe we are off to a good start for 2017. Former Mayor of Los Angeles Tom Bradley would be 100 years old this year and we launched our inaugural Marie Northrop Lecture this season on March 12<sup>th</sup> with a film and panel discussion on the Tom Bradley Mayoral Administration. Our second installment was a panel discussion of the 1992 civil unrest in Los Angeles and I am excited to announce that our final installment of the Marie Northrop Lecture series for 2017 will be a retrospective of the 1984 Olympics in Los Angeles on June 4<sup>th</sup>. I am also looking forward to that lecture because we are partnering with the LA84 Foundation who will be hosting the event at their location on West Adams. Please stay tuned for more information on that event and remember we will not be at LAPL on June 4<sup>th</sup>!

Earlier this spring we coordinated tours of the Los Angeles City Archives for many of our members and we hope to bring you more programs in the near future, we are attempting to coordinate a tour of the Los Angeles Fire Department Museum in Hollywood for May. Again please stay tuned, our Facebook page is often the best place to get the latest information.

I hope you are continuing to enjoy your affiliation with the Historical Society. Remember that your dues enable us to continue these programs and this newsletter. Thank you all for your ongoing support and let's continue to make 2017 a great year for LACHS!

Sincerely,

**Todd Gaydowski**  
President

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*Founded 1976*

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Fire Rages, Young Boy on Adams Ave, LAPD Frisks Youth, Daryl Gates and Tom Bradley, California African American Museum;  
Harvesting at Van Nuys Ranch LAPL, Title Insurance and Trust Company Collection, Site of Future Van Nuys Boulevard, 1910;  
Opening of First Tract Office in Van Nuys, 1911,  
LAPL, Security Pacific National Bank Collection;  
First Street Car in Van Nuys, 1911, LAPL, Valley Times Collection  
Moses H. Sherman and Harry Chandler, Huntington Library  
L A Suburban Homes Brochure, Hollywoodland Sign, Arnold Haskell, Sherman Library  
Display Ad, November 4, 2010, Display Ad May 26, 1910, Los Angeles Times  
Members Tour San Antonio Winery, Sandi Hammerlein

NO JUSTICE, NO PEACE, *continued from page 1*

and introduces it those who were not. It will be on view until August 27.

As Martin Luther King Jr. said of an earlier Los Angeles outburst: “Rioting is the outcry of the Unheard.” What went unheard was the uproar of the minority community for over a year regarding two tragic events and their aftermaths — the 1991 Latasha Harlins killing and the near-acquittal of the storekeeper who shot her, plus the video-taped group beating of Rodney King and the acquittal of all the police involved. It was the acquittal that took hours to trigger the 1992 rising.

With its long-serving African-American mayor and six minority members in the 15-member City Council, Los Angeles of 1992 thought it had a jump on the future. But now, just like in 1965, it was hearing from the unheard in the most violent terms. What had gone wrong? What had this proud city not learned in 27 years? The ‘65 Watts

outbreaks saw 34 deaths and \$40 million in damages. In 1992, the toll was 54 lives and a billion dollars worth of destruction.

“No Justice, No Peace” gives as deep-rooted an explanation of the event as you could hope to see. With expanded photographs and well-chosen historic texts, it notes that there is far more to the 1992 clash’s history than the 1965 Watts Rebellion. It depicts the intentional establishment of the LAPD as a force whose principal method against minorities was violence — as in the Zoot Suit Riots of 1943 and the Bloody Christmas of 1951.

In the mass immigrations of black people that began in the 1930s, the LAPD stood as a bastion of White Los Angeles against the inflow of people of color, along with racial zoning and restrictive housing covenants. Even the legislative Civil Rights victories of the 1960s were overshadowed for many by the ebb of good manufacturing

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Los Angeles Police Department Frisks Youth



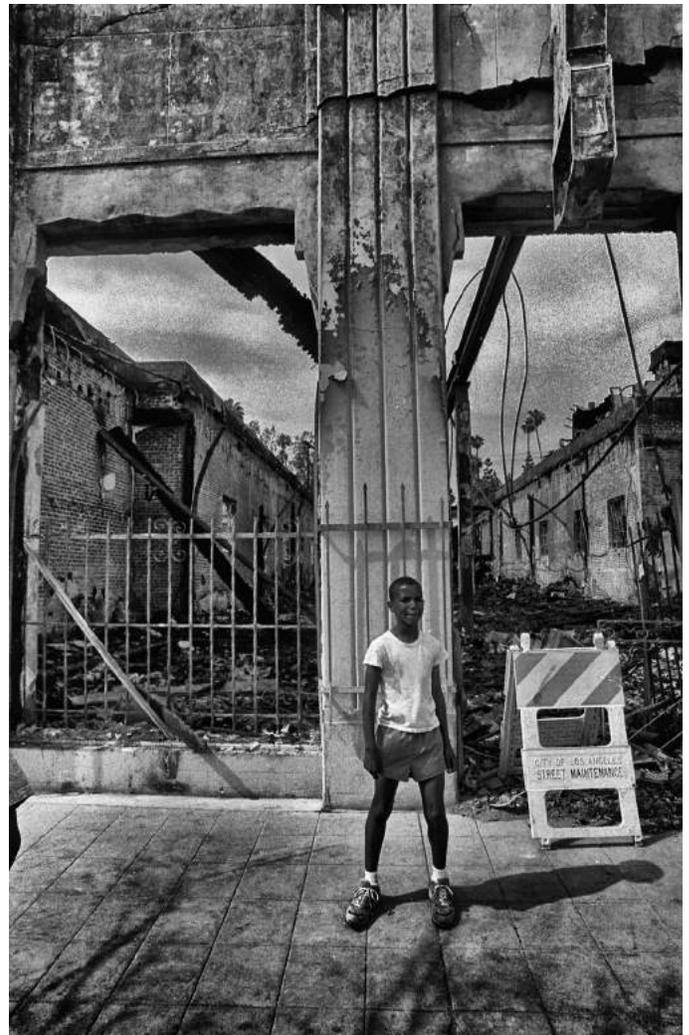
**Police Chief Daryl Gates and Mayor Tom Bradley.**

*NO JUSTICE, NO PEACE, continued from page 3*

jobs and the shortage of adequate housing that exists to this day in this city. In the face of increased drug use in the 1980s, LAPD's South Central tactics, under Gates, grew increasingly confrontational and violent. In 1992 came that spark that set off the explosion that has scarred the city to this day.

The California African American Museum's exhibit (along with an accompanying audio display of pertinent black pop music of that time and since) runs until August 27 and is curated by Tyree Boyd-Pates. The exhibition offers a mirror to the present in which we can see modern LA and wonder — what has changed since 1992. The LAPD, certainly, has visibly altered its culture; the last time I looked, it was no longer a majority white-male institution. What else? Poverty is still endemic in parts of LA where the violence originated. Many of the thousands of ravaged ghetto stores and businesses — particularly those of Korean-Americans — have never reopened. Downtown's latest skyscrapers have produced a limited economic trickle-down to the rest of us. The homeless still crowd our streets. Manufacturing has continued to ebb. Decent-paying jobs remain scarce for many. ✪

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**Young Boy on Adams Avenue ©Ted Soqui**

## April 29, 1992: An Eyewitness from City Hall

By Anna Sklar

I heard the Rodney King police beating verdict in a hotel room in Long Beach, where my daughter was staying for a work meeting. I was horrified by it. But at first, we didn't believe the television reports of violence, which seemed exaggerated. I drove home on the freeways, and saw nothing untoward. As a Westside liberal, I was convinced that the violence that evening was minor and would not continue the next day.

Early the next day, things seemed calm as I drove to work at City Hall East at 8:00 AM. Everyone was talking about the violence the night before, huddled in small groups, discussing the current situation outside our building. Some employees weren't able to come to work because bus service had been cancelled. Our offices were on the 14th Floor. We heard reports from fellow employees who ventured downstairs. City Hall was barricaded with heavy metal. City Hall East had many windows broken at street level on Main St. Parker Center was a fortress with a police van stationed outside on Los Angeles Street. Both Main and Los Angeles streets at 9:00 A.M. were still blocked off — even pedestrian traffic was not allowed. Only city employees with employee badges (and some reporters with media ID) were allowed in. The parking kiosk adjacent to Parker Center had burned to the ground. Windows of the immigration offices in Federal Building were smashed. All the stores in the City Hall Mall remained closed. A burnt-out hulk of a Jaguar sat smoldering and smoking curbside on Main St. It was several hours before someone finally came by with a fire extinguisher and put out the remaining embers.

From the 14th floor facing south, I and a co-worker could see fires continuing to be set. I watched with amazement as a pillar of black smoke erupted every few minutes to the south — for a while there were four pillars, each about a mile apart, ranging in a line across the southern horizon going from apparently Central Avenue on the east to Vermont on the West. Even more southerly, we could see white pillars of smoke as fire crews put out the blazes. I thought it odd that no more helicopters than usual were flying overhead.

At 2:15 PM we were told all employees should go home to avoid any possible conflict with the citywide curfew the Mayor had just ordered.

Driving the Santa Monica Freeway towards my apartment on the westside, I could see plumes of black smoke on both sides of the freeway. They did not appear close, but I drove in the lane to the right of the center

divider. Traffic began to slow and as I passed Crenshaw, I watched a large plume rise in what appeared to be in the distance ahead. I didn't want to leave the freeway as fires began to show up closer. Slowly I approached a raging fire just several yards off the freeway. The black smoke was reminiscent of what I have seen on television of wartime Beirut and Operation Desert Shield. Coming closer I felt the flames as hot, acrid smoke filled my nostrils. For some reason, I felt no fear: I was just fascinated by what was happening.

The curfew was in full effect by 4:00. I didn't want to go home, so I drove around for a bit — traffic was gridlocked on all surface streets everywhere — even San Vicente going eastbound from Brentwood. I went for a walk at 5:30 PM — everything was closed. I returned to my apartment and watched the growing disaster play out on the television. ☼

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**A Full Day of Entertainment Free**

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See "Los Angeles Suburban Homes Company" story,  
starting on page 8

# Hollywood Movies and the Destruction of California: A Short History of Earthquake Films or Will the Big One Be as Bad as the Movies About It?

By Abe Hoffman

Despite the best efforts of seismologists, earthquake prediction has yet to be developed to the point where ample warning is given to people in a region where an earthquake may (or may not) strike. Seeing your dog or cat act strangely may give you a few seconds' warning that a calamitous event is about to occur, but all you get is a few seconds, barely enough time to get under a table or brace yourself for the shaking of the earth under your feet. Tornados and hurricanes can be tracked, as also with major storms, but technology giving an hour's notice on earthquakes remains elusive. There's also an economic issue involved. A meteorologist on the local television news may predict rain, sun, snow, hurricane, or tornado, and viewers will know what to do — take out umbrellas, sunscreen, heavy coats, or head for shelters until the hurricane or tornado has passed. A prediction of an imminent earthquake, with some degree of accuracy, such as within two days or 24 hours, would likely induce mass panic as people storm grocery stores and jam freeways trying to escape from the coming catastrophe.

One has only to see an earthquake disaster movie and watch as hundreds or thousands of people run around like headless chickens while buildings fall on top of them to suspect that film hysteria could translate into unacceptable reality.

The motion picture industry has found that earthquakes have box office value. In 1927 Warner Bros. released the silent *Old San Francisco*, in which a nasty Chinese villain (portrayed by white actor Warner Oland who later made a career out of playing Chinese characters, especially Charlie Chan) attempts to seduce a young girl who prays for his destruction. The prayer worked perhaps too well, as San Francisco is destroyed in the 1906 earthquake and fire, the stereotypical villain and the evil city paying for the sins with the powerful earthquake. What worked for Sodom and Gomorrah, apparently worked for San Francisco.

There's some disagreement about a short clip, less than thirty seconds long, in which W.C. Fields urges other actors during a scene being filmed to get out of the building when an earthquake starts shaking everything — it's the Long Beach earthquake of March 10, 1933.

Skeptics have argued that the film clip shown on YouTube of the Long Beach earthquake interrupting a movie shoot is a fake. The clip shows W.C. Fields and Franklin Pangborn along with other actors performing in a scene when the shaking starts. Decades later, Dick Cavett evidently believed the clip was real when he ran it on one of his television programs. The clip doesn't identify the movie. However, a search on the Internet Movie Data Base reveals that the film was *International House*.

The earthquake occurred on March 10, 1933. Paramount Studios released the picture on May 27. The film clip runs only 26 seconds. Arguing for the clip's reality is the fact that it abruptly ends — the cameraman must have stopped filming and left the set, as did the actors in the scene. Forty years later A. Edward Sutherland, the film's director, is said to have claimed that he and Fields cooked up the brief scene as a joke. Such a claim ignores the fact that the actors — at least four of them in the scene — plus the film crew would not likely want to be involved in a recreation of a tragedy that killed 120 people. In the clip an actress's scream of fright sounds too real to have been staged. YouTube does have a number of newsreel films that show the actual damaged caused by the quake.

In 1936 MGM produced *San Francisco*, starring Clark Gable as an amoral gambler and Jeannette MacDonald as a singer. The film did a credible presentation of the earthquake and subsequent fire, though exaggerating things a bit as when a huge chasm opens up and victims fall into the abyss. Unlike the villainous Oland in the earlier silent film, Gable reforms, getting religion and the girl. The film ends with an incredibly improbable scene where someone comes to the refugees and yells, "The fire's out!" as if the flames stopped all at once. Everyone picks up picks and shovels and hoes and other tools, and the crowd marches down the hill singing "The Battle Hymn of the Republic" and finally the hit tune "San Francisco" with Jeannette as the lead singer.

Fast forward to 1974 and Universal Pictures' *Earthquake*, starring Charlton Heston and Ava Gardner. This movie would be the first of a long series of pictures in which Los Angeles gets destroyed. Of note is the scene where the Lake Hollywood Dam, across the 101 Freeway near the Hollywood Bowl, crumbles under a temblor, and

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HOLLYWOOD MOVIES, *continued from page 6*

a huge flood comes down and wipes out Hollywood. A fascinating example of the movie industry consuming itself. Audiences watching this film laughed inappropriately at some scenes such as the one where a man lights a cigarette despite warnings of gas leaks and goes inside his house. BOOM!

[The film was televised the night before the 1987 5.9 Richter Whittier quake, causing many L A residents to call the DWP asking if the Hollywood Dam might actually burst and wash them away. It did not].

Also in 1974, ABC presented a television movie, *The Day the Earth Moved*, starring Jackie Cooper and Cleavon Little as aerial photographers who discover that their camera has malfunctioned and somehow can predict an imminent earthquake, this time in the Mojave Desert. As often occurs in “disaster” movies, no one believes them until it happens. Despite its low budget, the film earned some positive reviews for the quality of the acting and the feasibility of the science (assuming that broken cameras will somehow be able to make earthquake predictions).

In 1990 NBC offered a four-hour miniseries, *The Big One: The Great Los Angeles Earthquake*, a film considerably better than most in this genre. The character of seismologist Clare Winslow was apparently modeled after real seismologists Lucy Jones and Kate Hutton. 20th-Century Fox produced *Volcano* in 1997 and, while not actually an earthquake movie — erupting volcanos can cause some earthquakes — and one erupts in the center of Hollywood Boulevard. The city is improbably saved from flowing lava.

Another TV miniseries in 2004, the four-hour *10.5*, deals with the destruction of California in a film panned by reviewers as one of the worst earthquake genre films ever made, with improbable plot, terrible photography, and bad acting. That same year ABC aired *Earthquake*, another California disaster of interest because of its mainly African American cast.

As if audiences still had the patience (or stomach) to see a sequel to *10.5*, in 2006, *10.5: The Apocalypse* picked up where the first one left off, only this time almost destroying the entire North American continent. Again, the plot was as improbable as its predecessor. In *Earthquake LA*, a low-budget disaster film released in 2009, the action takes place mainly in an apartment while Los Angeles is destroyed.

A Spanish-language telenovela, *10.0: Terremoto en los Angeles* (Earthquake in Los Angeles) came out in 2014. The most recent disaster film in 2015, one that destroys both Los Angeles and San Francisco, is *San Andreas*, starring

Dwayne Johnson as a superhero/firefighter who steals (sequentially) a helicopter, pickup truck, airplane, and motorboat to take his daughter with him from Los Angeles to San Francisco to rescue his ex-wife while buildings crumble all around the state. Despite the odds against his finding her, he does — after all, this is a movie.

A common thread runs through most of these disaster films. One of the characters is a seismologist who has figured out through computer movie-jumbo that a massive earthquake is imminent. No one, not even other seismologists, and certainly not the news media or greedy businessmen, believe him (or her). It turns out the seismologist, of course, is correct. In *San Andreas*, Paul Giamatti plays the lone, rather introverted seismologist, apparently ignored by everyone except a few interns working with him, even though he has written a book (published in hardcover!) predicting a quake very, very soon. Special effects in this film are great if the viewer enjoys seeing thousands of people killed or injured as skyscraper buildings fall on them.

At the end, asked what will happen next, Johnson says, “Now we rebuild.” After seeing all this horrible death and destruction, viewers might well ask, “What for? Who’s going to pay to clean up this mess?”

Type “earthquake” into the Internet Movie Data Base and in addition to movies you also get numerous television programs in which some sort of earthquake takes place. The IMDB doesn’t usually give plot summaries for TV programs, so it’s hard to tell what these shows were about. It should also be noted that Japan and China have made earthquake disaster films, which is understandable, since those nations have experienced catastrophic earthquakes. And while we’re at it, don’t forget the Godzilla films and its ancillary appearances as a metaphor for nuclear bomb tests and as the destructive power of megaquakes. Meanwhile, the proliferation of smart phones and security cameras have made it possible for seismologists, news reporters, and just about everyone else to make a visual record of earthquakes as they occur throughout the world. When (not if) the “Big One” finally hits, Hollywood’s special effects experts may find their work, for all the incredible scenes, can’t substitute for the real thing. ★

*Abe Hoffman is a teacher at Los Angeles City College*

## Los Angeles Suburban Homes Company

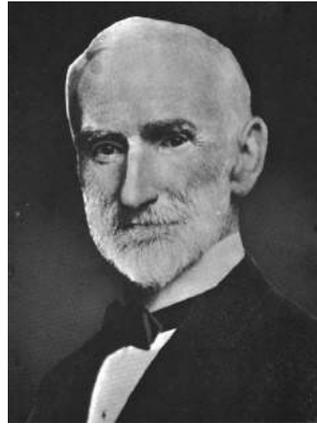
By Anna Sklar

In 1909, *Los Angeles Times*' Harry Chandler formed a syndicate, The Los Angeles Suburban Homes Company, and submitted an option on L.A. Farming and Milling Company land — 47,500 acres of rich farm land in the San Fernando Valley, owned by long-time friend, Isaac Van Nuys. The farm stretched from Roscoe Boulevard on the north to the crest of the Santa Monica Mountains south of Ventura Boulevard. Six immense wheat ranches filled the land, bounded on the east by North Hollywood (then called Lankershim) and Simi Valley to the west. At the time, Van Nuys was in failing health and was willing to fulfill a promise he had made to Chandler decades earlier.

Chandler first came to Los Angeles as a teenager in 1883 to restore his health. While a freshman at Dartmouth, on a dare from his cousin, he dove into an “ice-covered vat of starch,” and quickly developed a “lung hemorrhage,” accompanied by a hacking cough. So, like many lung sufferers, he went to the city by the river. After arriving in L.A. he was rebuffed by several boarding houses because of his irritating cough, but eventually was taken in by a doctor who had earlier come to the city to relieve his own lung problems and owned a fruit farm in the Cahuenga Valley.

Working on the farm in the hills overlooking the San Fernando Valley soon restored Chandler's health. Decades later, his married daughter May Goodan recalled, “Within a year he was hauling fruit to the Van Nuys ranch. He ingratiated himself with the Van Nuys family and eventually Van Nuys promised to sell the land to him, if they ever sold it.”

Within a few years, Chandler left the peddling of fruit for peddling newspapers. He established himself with *Los Angeles Times* publisher Harrison Gray Otis by increasing the



Isaac Van Nuys

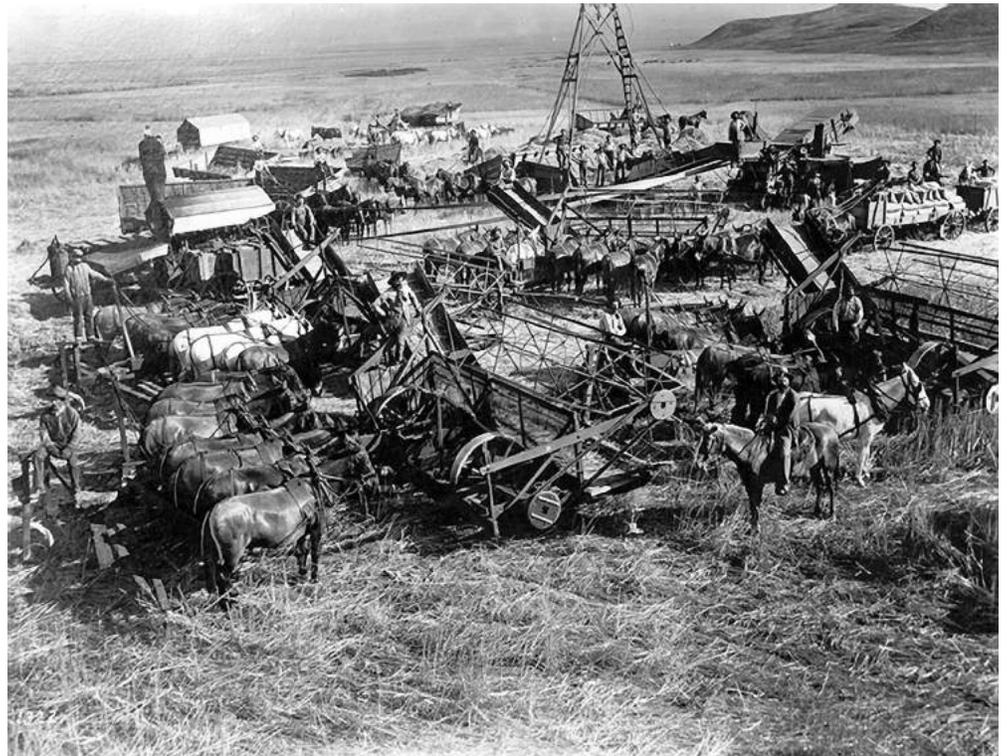
paper's circulation after buying up circulation routes of competing newspapers and then failing to deliver those papers. He moved quickly up the chain of responsibility, married the boss's daughter Marian in 1894 and became the financial manager for the *Times*.

Chandler's partners in the syndicate were four men with whom he had a long investment history as well as personal friendships. Like Chandler, they were all non-native Angelenos, migrants who sought and found their fortune in the unsettled West. The first was his father-in-law Harrison Gray Otis, born in Ohio, who moved to

Kentucky, then served in the Civil War before moving to Washington, D.C., and eventually coming to Los Angeles in 1882 and purchasing *The Los Angeles Times*.

Chandler's close friend and frequent co-investor in land throughout Southern California was railway mogul Moses H. Sherman, who was the second to join the syndicate. Born in West Rupert, Vermont, the peripatetic entrepreneur moved to New York where he received a teaching certificate, before settling in Prescott,

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Harvesting at Van Nuys Ranch ca 1900

**SURBURBAN HOMES COMPANY,**  
*continued from page 8*

Arizona, where he was appointed State Superintendent of Instruction by Governor Fremont and later Adjutant General for the territory of Arizona. Sherman came to L.A. in 1890. He and his son-in-law E. P. Clark soon created the Los Angeles Pacific Railway, first of the extensive interurban railway lines in the Los Angeles area. The interurban trolley criss-crossed the city from Downtown to Hollywood to L.A.'s westside, and included the famous 101 mile "Balloon Route" that visited every tourist destination in the area, including the "Old Soldiers Home," a stop at artist Paul de Longpre's home in Hollywood, a visit to the town of Sherman (now West Hollywood), as well at stops at several beach cities, before returning to the city.

The third investor was Otto F. Brant, originally from Ohio, vice-president and general manager of Title Insurance & Trust Company, who created the system of escrow. H. J. Whitley, a Toronto native, often referred to as "the father of Hollywood," was the fourth man to join Chandler. These five men created a Board of Control for the company. Each of the Board of Control partners put



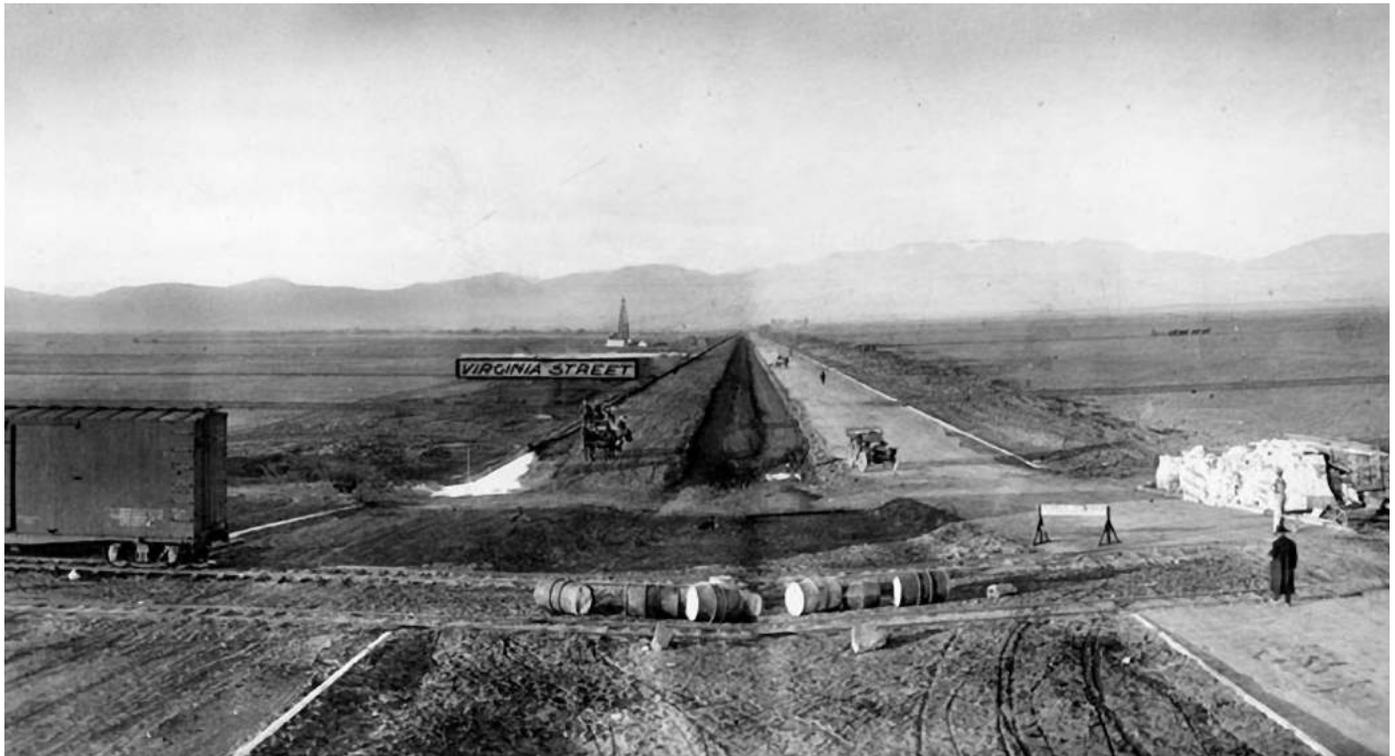
**Moses H. Sherman and Harry Chandler**

up \$100,000, and to raise additional cash they took in approximately 30 leading members of the Los Angeles financial establishment willing to put up \$25,000 each as "participants." These investors got to select a small parcel of the land to keep or sell, while the main partners kept prime parcels for themselves.

The syndicate paid \$2,500,000 for the land in 1910 when Chandler exercised the syndicate's option on the property. A map of the farmland called Tract 1000 was recorded on March 14, 1910, with the deed almost immediately conveyed to Title Insurance & Trust as trustee for all participating investors. The acreage would be divided into lots of various sizes, mostly suitable for small farms.

Whitley became the general manager in charge of sales. Sherman took 1,000 acres at Ventura and Sepulveda; Brant took 850 acres at Ventura and Topanga Canyon Boulevards, later to be known as the Brant Rancho, where his son created a model ranch for the world's largest pure-bred Guernsey dairy herd of dairy cattle. Chandler and Whitley selected smaller places at what is currently Sherman Way and Van Nuys Boulevard; while Otis took 550 acres at Ventura and Reseda Boulevards and built

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**Harvesting at Van Nuys Ranch ca 1900**

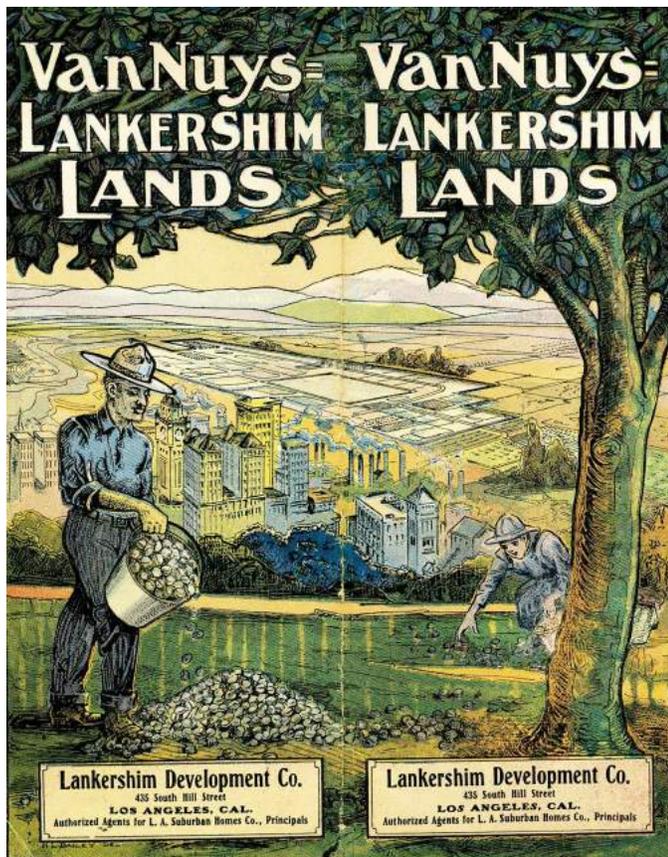
SURBURBAN HOMES COMPANY, *continued from page 9*

a hacienda and ranch, Mil Flores, on a site that later was sold to writer Edgar Rice Burroughs and became the community of Tarzana. The rest of Tract 1000 was made available for sale and development. Three townsites were laid out: Van Nuys, Marian (now Reseda), and Owensmouth (now Canoga Park).

The men decided to focus on the new townsite of Van Nuys. For several weeks in 1910, the *Times* heralded stories about the upcoming June 1 initial sale. The sale was soon halted however, because terms of the original sale provided that the previous owners retained the right to harvest their wheat. The ranchers were also worried that a summer fire would rush through the wheat fields — fires that might have been started by the huge crowds visiting the farm.

The syndicate had planned to restart sales in September, but the Board of Control decided to postpone the new “Initial Opening” to February 22, 1911. This allowed the investors to make hasty improvements to the land to make it appear that Van Nuys was a thriving town instead of the wheat farm it actually was. It also gave them time to sell all the remaining livestock and non-land assets of the Farming and Milling Company in November, in what the *Times* called “The Sale of the Century.”

By January 1911, the *Times* was not alone in



L A Suburban Homes Brochure

# THE SALE OF THE CENTURY

## 2000 HEAD HORSES and MULES

### Mammoth Credit Auction Sale

# FOUR DAYS FOUR DAYS

**At the Lankershim and Van Nuys Ranches  
SAN FERNANDO VALLEY**

**Friday and Saturday, November 4th and 5th**  
At 10:00 A. M. at the Kester Ranch, San Fernando Valley, Los Angeles County

**Friday and Saturday, Nov. 11th and 12th**  
At 10:00 A. M. at the Patton Ranch, San Fernando Valley, Los Angeles County

**Grand Barbecue and Free Lunch at Noon of Each Day**

I am instructed by the Los Angeles Suburban Homes Company, who are the general owners of the former Lankershim and Van Nuys ranches, San Fernando, to sell all stock and equipment enumerated below, without reserve. These ranches comprise nearly the entire San Fernando Valley. All the stock of all these ranches, among which are the Sleep Ranch, the Kester Ranch, the Home Ranch, the West Ranch, the Patton Ranch and the Workman Ranch will be sold at the Kester and Patton ranches for the sale. The new ranches are being set boundaries and landmarks and the stock and ranch equipment must be sold the ranch by Nov. 15th.

<small>Five good milch cows, well bred, with calves, and three years old up, having which will be a number of good milked cows. These cows will make cash from \$100 to \$150 per cow.</small>	<small>Five good milch cows of these ranches, all good head calves. These cows will make cash from \$100 to \$150 per cow.</small>	<small>Four hundred head of selected bred steers, ranging from 1000 to 1500 lbs. and head of good pure bred cows, ranging from 1000 to 1500 lbs.</small>	<small>4 Blacksmith Shops complete.</small>
<small>300 head of yearling calves, all good head calves, ranging from 1000 to 1500 lbs. These calves will make cash from \$100 to \$150 per calf.</small>	<small>Eight hundred and fifty, all of the best, ranging from 1000 to 1500 lbs. These calves will make cash from \$100 to \$150 per calf.</small>	<small>Five hundred head of yearling calves, all good head calves, ranging from 1000 to 1500 lbs. These calves will make cash from \$100 to \$150 per calf.</small>	<small>100 head of yearling calves, all good head calves, ranging from 1000 to 1500 lbs. These calves will make cash from \$100 to \$150 per calf.</small>

**TERMS OF SALE**

Six months time will be allowed on business property of \$1 per cent interest, or 2 per cent discount for cash. Any purchases of less than \$100 will be cash. A deposit of 20 per cent of the purchase will be demanded of all purchasers unless well known to the management.

**Fare, Round Trip, 60c**

For further information call on or address

**SAM WATKINS FASHION STABLES, 219 E. First St.**  
AUCTIONEER Los Angeles, California

Display Ad, November 4, 2010

celebrating its great new enterprise. The *Los Angeles Herald* headlined a story about the town of Van Nuys and “The Vast Empire Ranch,” of the L. A. Suburban Homes Company, recounting the sales of \$2,830,000 in property, and construction of a 13-mile, \$500,000 boulevard, soon named Sherman Way, that would connect the three new towns.

In 1911, William Paul Whitsett joined the “big five” of the syndicate. Like the original investors, he was a newcomer to Los Angeles. And like Chandler, Whitsett came from the East — Pennsylvania — for his health, to cure his tuberculosis. Whitsett purchased a half interest in the Van Nuys Townsite and took over its sales and promotion. He created excitement about Van Nuys by calling every person with a telephone in the Los Angeles region, inviting them to the opening day barbecue on February 22, 1911. He also advertised heavily in all the local newspapers. As Kevin Roderick wrote, “Whitsett’s ads invited the businessman, the mechanic, the gardener, the farmer, the retired professional man or woman, or

*continued on page 11*

SURBURBAN HOMES COMPANY, *continued from page 10*

**Only 5 More Days for Preliminary  
EXCURSIONS**

Preparatory to

**GREAT LAND OPENING**

Of the 47,000-Acre Lankershim and Van Nuys Ranch, San Fernando Valley. Richest Soil in California, Right at the Door of Los Angeles.

Two excursions daily (9 a.m. and 2 p.m.) by Southern Pacific's powerful new gasoline motor coach. Register in advance, if possible. Lands will be thrown open for sale next Wednesday, June 1. Go today or tomorrow and inspect property.

Booklets and full particulars at office. Commissions to real estate agents.

**LOS ANGELES SUBURBAN HOME CO.**  
OF THE HISTORIC SAN FERNANDO VALLEY  
219-220 Central Bldg. (Sixth and Main.) H. J. WHITLEY, General Manager.

Display Ad, May 26, 1910

the astute investor” to buy in Van Nuys, “the largest opportunity on the entire Pacific Coast today.”

The day following the barbeque, the *Los Angeles Herald* reported that “10,000 enthusiasts turned out for the opening land auction for Van Nuys — billed as “the town

that was started right.” Visitors to the Van Nuys site found sidewalks being paved, wells being dug and several homes being built. Fifty business lots and 100 residence lots were sold for a total \$175,000 that day.

Meanwhile, Janss Investment Company, a major Southern California land developer since 1899, was hired by Suburban Homes to handle all sales for the towns of Marian and Owensmouth. Sales of lots in Owensmouth began in 1912, but the Board of Control was unhappy with lackluster sales and soon changed sales agents several times, none of whom could bring the same success that Whitsett had brought to Van Nuys.

The Pacific Electric Company completed a new railway from Hill Street in Los Angeles to Van Nuys by early December 1911. The railway was built on a parallel line close to Sherman Way. A new schoolhouse was being built as well; an electric sub-station and telephone building had been built and a hotel was doubling in size.

Owensmouth sales began on March 30, 1912, while the first land auction for Marion was held on July 20, 1912. Meanwhile Van Nuys grew into a fairly large town. A hotel, a school, and several businesses were built that first year.

In 1912 oil tycoon Edward L. Doheny attempted

*continued on page 12*



Opening of First Tract Office in Van Nuys 1912

SURBURBAN HOMES COMPANY, *continued from page 11*

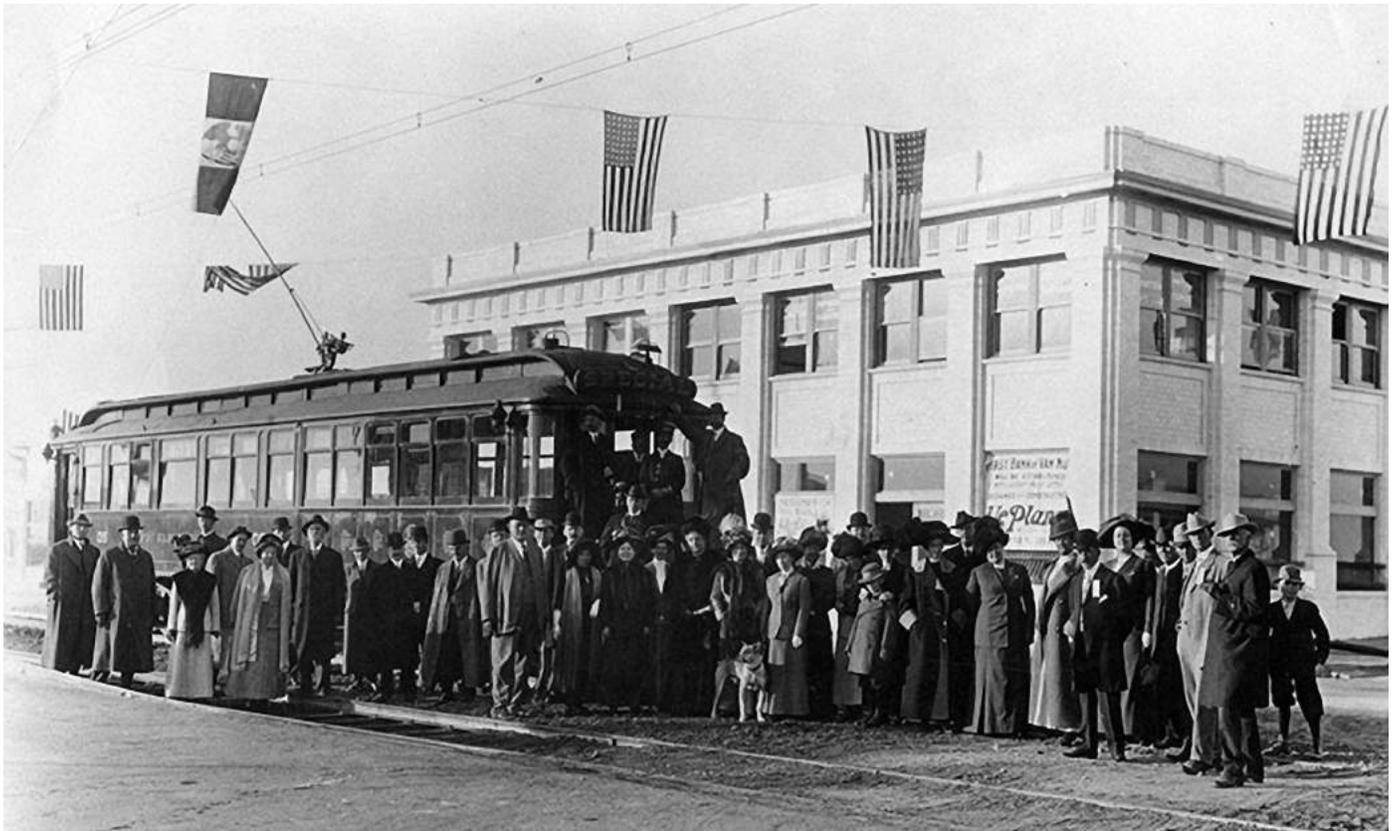
to purchase land south of Ventura Boulevard. Brant was skeptical of Doheny's plans. In a handwritten note to Sherman and Chandler, in December 2012, Brant wrote, "It was a mistake to include in Tract 1000 the land south of Ventura County Road [Ventura Blvd]. It would be bad faith to make such a deal and allow him to the right to bore for oil in hills half a mile from the road. He assures us he does not want to do so, but wants the land for a game park. I doubt it. It was my idea that all owners near the property in question must sign a statement of facts and give consent for Syndicate to inspect land." In the end, Doheny was unable to purchase any lots from the syndicate.

By November 1913, when water from the Los Angeles Aqueduct flowed into the valley, the Suburban Homes Company had sold at least \$5 million of the land they acquired from Van Nuys. The Board of Control wanted to purchase water from the city, but the legislation that provided for construction of the aqueduct from the Owens River, prohibited Los Angeles from selling the water outside of the city limits. So, for the new communities, it was consent to annexation or do without. On March 29, 1915, by a vote of 681 to 25, residents of Marian and Van Nuys voted to be annexed by the City of Los Angeles. Voters in

Owensmouth voted for annexation in 1917.

Many of the lots were sold to Sherman and Chandler, using aliases for their purchases. A great many lots were held by Suburban Homes and were then leased to tenants, who became, in essence, "sharecroppers." L. A. Suburban Homes wrote leases that established which crops could be planted — sugar beets or beans — and "retained the right to come on land whenever and wherever they want." Moreover all sugar beet crops had to be sold to American Beet Sugar Company in Oxnard (later the name of a major thoroughfare in Van Nuys). American Beet production was rivaled only by the Salinas-based Spreckles Sugar Company, then the largest beet sugar firm in the world.

By 1917, The L.A. Suburban Homes Company's income was \$8,486,494.00, almost four times what they had initially invested. Today the San Fernando Valley is larger and more urbanized than most big cities in the United States, fulfilling Chandler's vision when he had viewed the coveted territory shortly before his syndicate acquired it: he told his young daughters during a picnic drive: "Before you girls die, this valley will be filled with people working in the city, and living in the country." His daughter, Mary, later told an editor with the *Times*, "the girls went behind the car and laughed, 'Papa's really crazy this time.'" Not so crazy after all. 🍀



First Street Car in Van Nuys, 1911

## M. H. Sherman, Arnold Haskell, and the Hollywood Sign

By Paul Wormser, Director, Sherman Library

What does the Hollywood sign have to do with Sherman Library & Gardens? Quite a lot, as it turns out. The Hollywood sign started out as the Hollywoodland sign, an advertising gimmick designed to attract buyers to a new luxury housing subdivision: Hollywoodland.

Dubbed “the supreme achievement in community building,” the subdivision land was owned by Moses H. Sherman, namesake of Sherman Library & Gardens. In 1922, Sherman put together the Hollywoodland syndicate (as business partnerships were often called then), which included his business partner and brother-in-law Eli P. Clark, *Los Angeles Times* publisher Harry Chandler, and developers Tracy Shoults and Sydney H. Woodruff. The Hollywoodland sign cost the syndicate \$23,501.32.

While the sign proved popular, sales of lots in Hollywoodland were lackluster. The cost of building in the Hollywood hills was too high for many and the Great Depression ended any hope of making money from the deal. In 1933, the syndicate dissolved and the unsold land, including the Hollywoodland sign, became property of the M. H. Sherman Company.

Increasingly in disrepair, maintenance of the sign became a problem for Arnold Haskell, future founder of Sherman Library & Gardens — and after Sherman’s death in 1932 — president of M. H. Sherman Company. The sign was expensive to maintain, but it was not generating any revenues. On September 19, 1936 the left-most “O” in the sign fell down. Two days later Haskell had a report detailing the structural problems of the sign — letter by letter. But the cost was too high considering how lots were selling.

By 1938 the condition had worsened

to the extent that the *Hollywood Citizen-News* published a letter from a reader who wrote, “I wish that during the Easter vacation some of the public-spirited Hollywood High School students would get [the] necessary equipment and go up to the ‘HOLLYWOODLAND’ sign on Hollywood Mountain and replace two or three of the letters that have blown down.”

In early 1939, the company bowed to public pressure and repaired the sign at a cost of \$2,177.43. But the company continued to look for ways to rid itself of the sign — even negotiating, but never signing — a deal with the producers of the film *Wilson* to use the sign’s superstructure to mount advertising for the movie’s opening, in return for removing the entire sign afterward.

The solution finally came in the form of a gift. In 1945, the M. H. Sherman Company donated 455 acres, including the sign, as an addition to Griffith Park, part of the city’s Department of Recreation and Parks. Later the Hollywood Chamber of Commerce paid to repair the sign and remove the “LAND” portion.

*Originally published in Sherman Library & Gardens Member Magazine, Spring 2017*



## The Sherman Library

By Anna Sklar

The Sherman Library and Gardens was created in 1967 by Arnold D. Haskell, who named it as a tribute to his influential former employer Moses H. Sherman. Sherman was the pre-eminent electric railway line developer for Los Angeles and vicinity and a major land developer in Southern California in the late 19th and early 20th century. His Los Angeles Pacific Railway was the first trolley that went from downtown Los Angeles to the Pacific Ocean, and included the then famous 101 mile “Balloon Route” that travelled from the city’s center to Hollywood, the Old Soldiers Home (currently the VA Hospital in West Los Angeles), several beach cities, and eventually reached Playa del Rey before returning to downtown Los Angeles.

When Haskell was 18 years old, he went to work for Sherman in 1914, as his personal secretary. At the time, Sherman was close friends with Harry Chandler and Harrison Gray Otis of the *Los Angeles Times*, and soon Haskell was working for all three men. Following Sherman’s death in 1932, Haskell (who was also one of Sherman’s heirs) became executor and administrator of the estate, as well as the head of the M.H. Sherman Company. Haskell, along with Harry Chandler, in 1935 formed and headed the Chandler-Sherman Corporation, and during those years he served as a member of the board of directors of Title Insurance & Trust Company, Yosemite Park & Curry Co., Rowland Land Company, Ardell Investment Co., and many others.

In 1951, Haskell established the M.H. Sherman Foundation. In 1955 he moved his business operations



Arnold D. Haskell

to Corona del Mar, purchasing a small adobe house and adjacent nursery. Over the next two decades he expanded the site and named it the Sherman Library and Gardens, celebrating his mentor’s memory.

The Sherman Library has an extensive collection of materials that document the development of Southern California, including archival collections, photographs, maps, aerial photographs and newspapers. The library’s book collections encompass more than 15,000 volumes, including a large collection of city directories for California cities.

Highlights of the archival collections include the papers of Moses H. Sherman, Colorado River Land Company records, Tejon Ranch records, Title Insurance & Trust Company records, and the Dana and Ginger Lamb Papers. The Library also holds the papers of the Southern Pacific Historical and Technical Society, relating to the Southern Pacific Railroad. Photograph collections include the Wilbur Sawyer Photograph Collection, the C. B. Waite Collection, and the Neal Beckner Collection and Newport Beach Historical Society collection.

The library is also home to a collection of California impressionist art, including works by William Wendt, Edgar Payne, Clarence Hinkle, and Anita Hills.

The library is located in the Corona del Mar Village at 2647 East Pacific Coast Highway Corona del Mar, and is open 10:30 A.M.–4:00 P.M. Monday-Friday. Access to the collections is limited, so it’s a good idea to review the *Access Policy*, which one can read on the Sherman Library and Gardens website, and a telephone call is suggested before making plans to visit. (949) 673-1880. 📞

### Welcome New Members

*from Pasadena, Los Angeles, Cerritos, Sunland, Glendora, Mission Hills, and Bonn, Germany*

Amy Essington • Marilyn Lee Schneider • Lylian Morcos • J.C. Confer  
Hispanic American Genealogical Society • Cathy Romero • Murray Cohen • Allen Alvarez  
Ruth Bricker • Thomas R. O’Connor • Liliana Urrutia • Casey Graber • Ludwig Degmann

## A Tour of the San Antonio Winery

By Michael Holland, LACHS Board Member

LACHS members gathered at the tasting room at the historic San Antonio Winery last November 30th for a winery tour followed by a tasting. I have taken the tour several times and making wine is something I do at home myself. But there is always something new to learn at San Antonio, which continues to find new markets and create new customers for its products. That may help explain why they've survived for an entire century.

The story of the winery begins in 1917, with the arrival of Santo Cambianca to Los Angeles from the Lombardia region of Italy.

The land along the Los Angeles River near the winery property on Lamar Street had once been owned by Jean Luis Vignes who had brought the earliest French grape cuttings to the area from Bordeaux. By the turn of the twentieth century, the area had developed into railroad yards that moved goods and people to and from downtown Los Angeles.

Our tour guide from the tasting room staff was named, appropriately enough, Anthony, after the patron saint of the winery. The tour began where the driveway used to lead into the winery building. That entrance is now the official start of the tour and a shrine to the early history of the winery. It includes several vintage photos of the Cambianca family, a couple of farm implements and even a sample of soil to introduce the tourist to the idea of wine as an agricultural product.

Two of the photos portrayed Stefano Riboli — Cambianca's nephew — and Stefano's future wife Maddalena Satragni. Both Stefano and Maddalena, now in their '90s, are still actively involved with the winery and were actually sitting at a corner table in the tasting room when we walked in. Sadly, they had gone home by the time our tour was finished. I once had the pleasure of visiting the tasting room one when Stefano was in charge as he instructed his staff to pour this or fetch that bottle not on the tasting menu. This is exactly the generous spirit you want to see in a tasting room host.

Anthony walked us through the tank room where both redwood and stainless steel tanks represent the history of

the winery. The redwood tanks were used in the beginning, when everyone used wood or concrete tanks to ferment the grapes into wine before moving them to smaller barrels or leaving them to age in the tanks after pressing. New technology starting in the 1950s kept wines at controlled temperatures for better fermenting and storage. The steel tanks today are filled with white wines and are kept very cold — cold enough for ice to form on the outside of the tanks.

The next stop was the barrel room. 60-gallon oak barrels are stacked four and five high on their sides on racks to keep them stable in earthquake-prone Southern

California. The barrels are slightly porous, meaning that minute amounts of water and alcohol wick through the wood grain over time. So the barrels are topped up to prevent an airspace from forming inside the barrel. This keeps the wine fresh while the evaporation from the barrel concentrate flavors and adds texture. Some of the wines will spend up to two years in the barrel and may get only a little oak flavor from the wood.



Because we were in a working winery, people are going about their business. We were moved aside in the barrel room as a forklift came in to move a pair of barrels. One of their supervising winemakers — Arnaud Debons — came through to check on the progress of the job. The bottling line is where a line of empty bottles on a conveyor belt get filled, corked and labeled with whatever product is being finished that day. We were fortunate enough to watch the bottling line being prepped for a dessert wine. But not fortunate enough to taste the Port itself.

The establishment was very cool. Wineries are always kept cool to cold to protect the wine from temperature changes. So bring a sweater or light jacket with you when you come to visit San Antonio.

The rest of the tour demonstrated why the Ribolis' is one of the rare family-owned businesses that has survived a century. The last stop on the tour was a private tasting room paneled with redwood from some of the original aging tanks. The décor of the room was simple but it allowed the history to speak for itself. It's too bad we weren't having our

*continued on page 16*

SAN ANTONIO WINERY, *continued from page 15*

tasting in that room. Maybe the next time.

The public tasting room is rarely quiet. I have never seen it devoid of people chatting with staff or deciding what to taste from the menu. The floor has many kinds of San Antonio wines plus shelves of both California and imported wines from Italy and elsewhere. San Antonio is trying to be as appealing as possible to the wine drinking public and that shows in the sheer number of bottlings they do.

While it's true that San Antonio has great sources of grapes in their various properties in the Paso Robles and Napa areas as well as from other parts of California, it may be surprising to learn where grapes for the winery used to be grown. Until the 1950s housing boom wiped out much of the agriculture, grapes were grown in Glendale, Burbank, La Crescenta and particularly Rancho Cucamonga, where a couple of historic wineries — Galleano and Fillipi — still exist.

San Antonio's most popular wine right now is the Stella Rosa line of sweeter wines they import from Italy. Stella Rosa is advertised everywhere and is bringing a lot of people to wine for the first time in the same way that Charles Shaw's "Two Buck Chuck" from Trader Joe's has done since 2002. San Antonio also still makes altar wine for the Los Angeles Catholic Archdiocese and has done so since Prohibition — a very tough time for the young business formed three years before. But it survived.

While the official tour was over, it was time for the tasting. The winery has a limited complimentary tasting menu but we had paid for the premium tasting. Truth be told, the tasting included anything that had happened to be open — including the angelica or the altar wine if you were so inclined.

There have been changes to the winery itself. The tasting room was relocated several years ago and some outdoor seating was removed. The store was enlarged. The greatest changes, however, happened in the winery's Maddalena restaurant. In the past, the restaurant was a holdover from an earlier period when food was an afterthought. Not anymore. The restaurant now serves fresh entrees and salads, pasta and fish dishes that go very nicely with the wines available by the glass. The service is very good and the overall feel is of a place you might go for a bite after work any weekday.

California winemaking used to be a more casual profession, albeit one with a lot of manual labor and the risks inherent to farming anywhere on earth. The modern industry uses more science, technology and marketing to survive in a world that has changed. San Antonio Winery continues to make modern wine, yet still finds ways to connect with their customers in a nostalgic way that many of us want to believe evokes how Los Angeles once was. Stop by while it still remains with us. And say hello to Stefano. ✪

**YES!** I would like to become a member of the Los Angeles City Historical Society.

**MEMBERSHIP APPLICATION** (Membership may also be submitted at [www.lacityhistory.org](http://www.lacityhistory.org))

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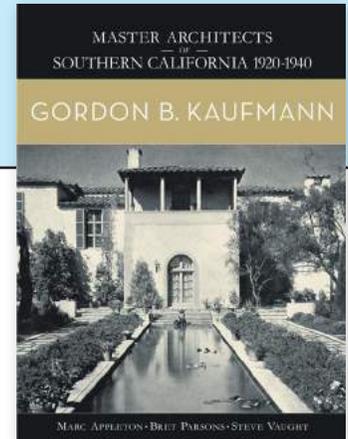
- Lectures by historians and authors at the Richard J. Riordan Central Library's Mark Taper Auditorium
- Field trips to historic sites
- Membership on committees
- Advance notification of special member programs
- Tour of the Los Angeles City Archives
- Quarterly LACHS Newsletter

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BOOK  
REVIEW

*Gordon B. Kaufmann*, by Marc Appleton, Bret Parsons, and Steve Vaught. Los Angeles: MTailwater Press / Angel City Press, 2017, 208 pp. Illustrations, Index. Hardbound, \$60.00



## By Marc Haefele

If the fundamental purpose of high-end domestic architecture is ostentation, Gordon B. Kaufman flaunted with discretion. Even his largest and most flamboyant house, the sprawling E.L. Doheny monument known as Greystone, which used to loom over Beverly Hills the way Louis XIV's palace loomed over Versailles, is designed with relatively livable spaces, like the great hall, which is broken up into three discrete segments. There are 55 rooms, but they are said to be relatively moderate in size. (The mansion's remaining 16 acres of grounds are open to the public, but the place is shuttered for all but the most special social events — and myriad film and TV shootings.) Greystone is about as homey-looking as a pretentious 46,000-square-foot Jacobean-revival stone-faced dwelling can possibly be.

Yet, generally speaking Kaufman did not do cozy. Comfortable on a grand scale was more his thing.

During his 20-year flourishing from roughly 1920 to 1940, Kaufman rose from being an ambitious immigrant arriviste on LA's architectural scene to a past master of the city's fast evolving style. In the roaring 1920s, he offered his clients a variety of "period" dwellings ranging from early English to the singular "Spanish" revival style that exploded out of the 1915 San Diego Pan Pacific Exhibition. These buildings are alluringly presented here, many of them in photographs from rare old issues of *Architectural Digest*. You would want to move into any one of them.

Authors Marc Appleton, Bret Parsons and Steve Vaught show in their meticulously researched book-length essay *Gordon B. Kaufman* how Kaufman kept up with client demands for "tradition" while occasionally taking surprising vaults onto the far shores of mid-century Deco. His most visible building of all, the 1935 *Los Angeles Times* headquarters on the corner of Spring and First streets, put a Moderne stamp on the entire LA Civic Center that echoed, but also exceeded, the proto-deco of the 1920s LA City Hall across the street. Even more, it cast vast stylistic shade on news competitor William Randolph Hearst's older, Julia Morgan-designed Spanish-revival *LA Examiner* building 10 blocks across town. With its rocketing 5-story pilasters, the *Times* Building, exudes even today — when the paper has sunk to renting space from the building's upstart new owners--the Power of the New.

The only Kaufman dwelling shown in this style here is the (also) 1935 maritime-Deco beach home of Buffy and Norman Chandler, of the family that owned the *LA Times*.

It doesn't succeed as well as the *Times* building, possibly because Kaufman was less confident doing Deco in a less-than-monumental style — the exterior reminds me of some beachfront 1940s Miami night club. Yet the simple interiors look supremely comfortable, relaxing, even. (The photos also attest that the Chandlers were into high-end 1935 audio equipment.) Maybe the clients actually wanted a home that looked kind of divey, compared to Kaufman's more pretentious accomplishments.

Kaufman's institutional buildings of his later period continued to bow toward tradition, however. Scripps College (his longest running project, from 1926-1952) was solidly Hispanic revival, or perhaps evocation would be a better word. It is among the most attractive academic environments in California. His Hispanic-themed buildings on the campus of Cal Tech include the Athenaeum, whose elevated pretensions are mitigated by Kaufman's funny little details in the sculptural decoration.

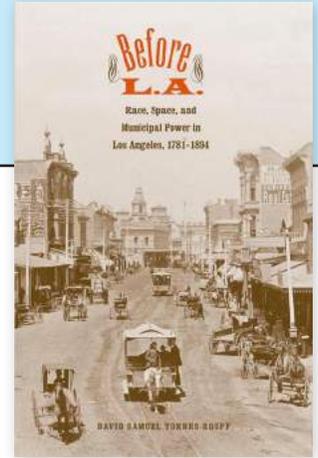
To me, Kaufman's Deco masterpiece is the 1934-1937 Santa Anita race track complex, including its lofty-pillared Turf Club. Here, the Deco style becomes almost cinematic, recalling the sets designed by RKO art director Carroll Clark for such classic '30s musicals as the Rogers-Astaire *Gay Divorcee*. Traditional details there are, but these are flattened and distorted. As with those movie sets, the sense is of huge, thronging spaces. There is a joyousness to Santa Anita that belies its sad role in WW II history, when it became a gathering area for displaced Japanese Americans on their way to the various interment camps in faraway, desolate areas.

The authors fail to mention this important point, but otherwise their work is both exhaustive and deeply satisfying. ♡

*Marc Haefele is LACHS' copy editor as well as a popular writer contributing to a variety of publications and NPR programs.*

BOOK  
REVIEW

***BEFORE L.A.: Race, Space, and Municipal Power in Los Angeles, 1781-1894***, by David Samuel Torres-Rouff. New Haven: Yale University Press, 2013. 361 pp. Maps, Illustrations, Notes, Index. Hardbound, \$85.



## By Abe Hoffman

In recent years a number of excellent studies on Los Angeles history have been published. William Deverell, Stephanie Lewthwaite, Tom Sitton, Mark Wild, Natalia Molina, Paul Gray, and other scholars have added immeasurably to our understanding of the development of Los Angeles from pueblo to metropolis. David Torres-Rouff's subtitle is strikingly similar to Lewthwaite's *Race, Space, and Reform in Mexican Los Angeles*, but the books are complementary rather than competitive as Lewthwaite covers the period 1890-1940 and Torres-Rouff examines Los Angeles 1781-1894.

And examine it he does. You can also say he analyzes, dissects, and slices and dices the city's past. Torres-Rouff offers a major revisionist view of Los Angeles history that is solidly based on research in the Los Angeles City Archives, newspapers, the Huntington Library, and other primary sources. There are 69 pages of end notes, many of them explanatory. Alas, the editorial decision not to include a bibliography will compel scholars to plow through the end notes, doing a lot of page-flipping. General readers may be satisfied with just reading the text.

Torres-Rouff tells the history of early Los Angeles from the bottom up, and in doing so he challenges the standard accounts written by an older generation. He accuses city leaders, including entrepreneurs and politicians, of erasing much of the city's history, specifically the multiethnic and intercultural relationships of people of color who played major roles in the founding and development of Los Angeles.

Some of his discussion is familiar by now. It's generally known that the founders of Los Angeles were Mestizo, Mulatto, Indio, Negro, and various combinations thereof, a rainbow of ethnicity and race denied by a later generation that tried to bleach those pioneers white. Torres-Rouff traces a sequence of conquerors and conquered: Spanish-speaking colonizers exploited the local Indians, Euro-Americans displaced the Californios. However, he goes well beyond such simplistic analysis. During the pastoral era there were the wealthy Californio rancheros, owners of vast amounts of land and cattle; below them were *vecinos*, middle-class artisans and skilled workmen; and below them were *cholos*, considered a criminal class fit at best for manual labor. And, in a class below all those, were the Indians, reduced

by disease and ruined by alcohol. Interestingly, caste rather than race determined one's status, a complication that Euro-Americans would find difficult to understand when they showed up during the Gold Rush era.

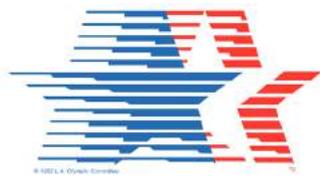
As long as everyone understood their place in society, everyone more or less could get along. The first Anglos to arrive in Mexican California had no problem in marrying into Californio families and converting to the Catholic faith. Their children grew up bilingual and bicultural. Even after Euro-Americans arrived in increasing numbers during and after the Gold Rush, Californios continued to be elected to state and local offices. Much of the book explores this intercultural relationship during the 1850s-1870s. Torres-Rouff pays close attention to the economic, political, and social activities of this period, finding that Los Angeles residents shared geographic space, the Plaza a center of social and cultural activity.

The sharing of space ended as Euro-Americans came to dominate local politics and business. It's hard to dispute Torres-Rouff's evidence that as the city grew, Mexican Californians were left out of that growth as the downtown area expanded south and west of the Plaza. Civic improvements bypassed Sonoratown, Chinese residents were segregated, and ultimately Euro-Americans came to believe the stereotypes they had created when they became dominant in shaping the city's growth.

Torres-Rouff bookends his work with the 1894 Fiesta de Los Angeles celebration, an event that effectively erased an era of intercultural and minority relationships that initially defined the pueblo-ciudad/town/city of Los Angeles. The Fiesta was produced and directed by Euro-Americans who treated Mexican and Chinese residents as exotic figures, interesting to observe but neglected when it came to paved streets, sewer lines, and their own history. This is a powerful and influential book that dramatically presents a view of Los Angeles that readers will find eye-opening. 🌟

*Abraham Hoffman teaches history at Los Angeles Valley College.*

# The Bradley Effect: A Tom Bradley Centennial



## LOS ANGELES AND THE OLYMPICS

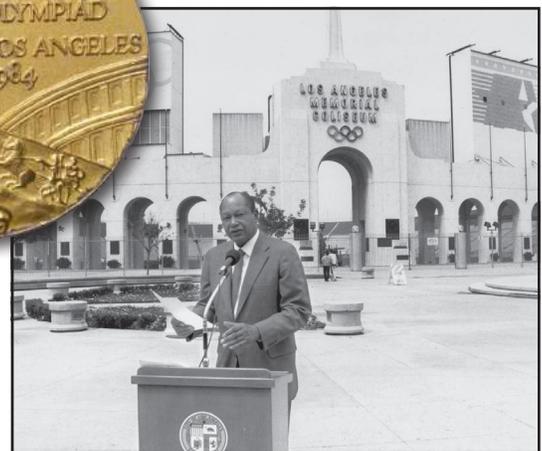


**Sunday, June 4th, 2017 2-4pm**

The Los Angeles City Historical Society leaves its cozy confines of the Central Library for the final presentation of the 2017 season.

We are being hosted by the **LA84 Foundation** at their facility, located at 2141 W. Adams Blvd., Los Angeles 90018

Our guest speaker will be Wayne Wilson, Vice President, Education Services, LA84 Foundation. Tours of the facilities will be available prior to the 2pm start time. The library and archives will also be open during our visit. Join us as we discuss the highlight of Tom Bradley's career as Mayor and get the latest on LA's bid for the 2024 Summer Games.



This lecture series is co-sponsored by Los Angeles City Historical Society and the History Department of the Richard J. Riordan Central Library.

**ADMITTANCE IS FREE AND OPEN TO THE PUBLIC**

**Parking:** There are 75 spaces on two lots on the grounds. Street parking is available and public transit is encouraged.

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A TOUR OF THE SAN ANTONIO WINERY

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