



DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION

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October 8, 2021

Los Angeles County Board of Supervisors
Kenneth Hahn Hall of Administration
500 West Temple Street, Room B-50
Los Angeles, California 90012

RE: Malaga Cove Plaza Listing in the
National Register of Historic Places

Dear Property Owner:

I write to notify you that on October 1, 2021, the above-named property was placed in the National Register of Historic Places (National Register). As a result of being placed in the National Register, this property has also been listed in the California Register of Historical Resources, pursuant to Section 4851(a)(2) of the Public Resources Code.

Placement on the National Register affords a property the honor of inclusion in the nation's official list of cultural resources worthy of preservation and provides a degree of protection from adverse effects resulting from federally funded or licensed projects. Registration provides a number of incentives for preservation of historic properties, including special building codes to facilitate the restoration of historic structures, and certain tax advantages.

There are no restrictions placed upon a private property owner with regard to normal use, maintenance, or sale of a property listed in the National Register. However, a project that may cause substantial adverse changes in the significance of a registered property may require compliance with local ordinances or the California Environmental Quality Act. In addition, registered properties damaged due to a natural disaster may be subject to the provisions of Section 5028 of the Public Resources Code regarding demolition or significant alterations, if imminent threat to life safety does not exist.

If you have any questions or require further information, please contact the Registration Unit at (916) 445-7009.

Sincerely,

Julianne Polanco
State Historic Preservation Officer

Enclosure: National Register Notification of Listing

October 8, 2021

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 10/1/2021 THROUGH
10/7/2021

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference
Number, NHL, Action, Date, Multiple Name

CALIFORNIA, LOS ANGELES COUNTY,
Malaga Cove Plaza,
Roughly bounded by Palos Verdes Drive West, Vía Tejon, Vía Corta, and Malaga Ln.,
Palos Verdes Estates, SG100007016,
LISTED, 10/1/2021

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

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.

1. Name of Property

DRAFT

Historic name: Malaga Cove Plaza

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: Roughly bounded by Palos Verdes Drive West and Via Tejon at the north, Via Corta at the west, and Malaga Lane (alley) at the south and east

City or town: Palos Verdes State: California County: Los Angeles

Not For Publication: Vicinity:

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

Applicable National Register Criteria:

___A ___B ___C ___D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p> <p>_____ Title :</p>	<p>_____ Date</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>

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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

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>11</u>	<u>1</u>	buildings
<u>2</u>	<u>1</u>	sites
<u> </u>	<u> </u>	structures
<u>1</u>	<u> </u>	objects
<u>14</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

COMMERCE/TRADE: specialty store

COMMERCE/TRADE: restaurant

EDUCATION: school

EDUCATION: library

GOVERNMENT: post office

GOVERNMENT: correctional facility

SOCIAL: civic

LANDSCAPE: park

LANDSCAPE: plaza

RECREATION AND CULTURE: work of art

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

COMMERCE/TRADE: specialty store

COMMERCE/TRADE: restaurant

GOVERNMENT: post office

LANDSCAPE: park

LANDSCAPE: plaza

RECREATION AND CULTURE: work of art

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS:

Mediterranean Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: concrete

Walls: concrete, brick, stucco

Roof: terra cotta tile

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Located in Palos Verdes Estates on the south¹ side of Palos Verdes Drive West, Malaga Cove Plaza is a shopping, office, and community center building complex with associated landscape and hardscape features constructed over a period of nearly forty years between 1925 and 1964 in the Mediterranean Revival style. Oriented to the north and east, the district—evoking a Mediterranean village in appearance—forms a large, irregular rectangle, with a second, smaller rectangle extending to the east. Contributing resources include eleven buildings, two sites, and one object. Either brick or stucco-clad, the buildings are capped by tiled hipped and gabled roofs. The architectural design emphasizes the ground levels of the buildings, which are taller than the upper stories and are mostly linked by recessed, arcaded loggias that shelter building entries and glazed storefronts. The loggias feature exposed wood beamed ceilings and brick-paved walkways. Upper story openings consist primarily of rows of flat-headed fixed and casement

¹ Although the complex is offset from the ordinal compass points by approximately forty-five degrees, for ease of description, it is assumed that this section of Palos Verdes Drive West runs east/west.

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windows, either wood- or metal-framed. Remarkably cohesive in appearance given the extended time frame for construction, the building complex reflects a master plan and remains highly intact. Modest alterations have included changes to storefronts along the arcades, business signage, paint, and paint removal, as well as added hardscape and landscape features. Noncontributing resources include an unoccupied lot and a post-period of significance parking garage. The district retains all aspects of integrity.

Narrative Description

The district is bound by Palos Verdes Drive West and Vía Tejon on the north, Malaga Lane at its furthest eastern border and on the south, and Vía Corta on the west. Vía Chico runs perpendicular to Palos Verdes Drive West and marks the intersection of the larger and smaller rectangles of the district footprint. Although the district is mostly flat, Malaga Lane and Vía Corta sit on higher elevations. The surrounding neighborhood is mostly residential, unified by curving, forested roadways that follow the topography of the Palos Verdes Peninsula; the low-rise scale of the multi-family buildings to the north and to the south; and the nearly ubiquitous tile roofs.

Most of the district's one- to three-story buildings extend to each lot line with an isolation joint between separate buildings. As such, the buildings are counted as separate resources. The three sites include Olmsted Place, a rectangular mini park marking the northwest corner of the district; Malaga Cove Green, a broad greenbelt running along the south side of Palos Verdes Drive West parallel to the Neptune Fountain island; and a noncontributing undeveloped lot in the southwest portion of the district. The Neptune Fountain is situated on a brick-paved island within a surface parking lot that parallels Palos Verdes Drive West. An archway spanning Vía Chico, built as part of and physically connected to the Syndicate Building, terminates before connecting to the Starr Building, creating a narrow walkway in between. The noncontributing building is a post-period of significance parking garage.

The buildings are described in sequence from northwest to southwest to east. The natural, open space Malaga Cove Dunes to the northeast are excluded from the district boundary except for a sidewalk connection from the Vía Tejon to Palos Verdes Drive West, visible in historic photographs. While designed as part of the larger landscape plan for the peninsula, the Malaga Cove Dunes were not included as part of the Malaga Cove Plaza master plan.

1. Gardner Building (1925) One Contributing Building
68 Malaga Cove Plaza
Architect: Webber, Staunton and Spaulding

Located at the northwest corner of the building complex, the two-story Gardner Building was the first building constructed in the district. The building is rectangular in plan, 51 by 141 feet, four equally sized bays wide by eleven bays long. Because of its position, the building has three public elevations (east, north, and west), with the east, plaza-facing façade being primary. Stucco sheathes the exterior walls, finished at the roofline by shallow corbeling ornamented with bands

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of semi-circular tile fragments facing both up and down. The ridgelines of the tiled, hipped roof are terminated at the corners by stacks of booster tiles set atop corbeled capitals. Circular attic windows, covered by painted wrought iron grilles, three on the primary elevation and one at the east end of the north elevation, accent a plain frieze delineated by a flat stringcourse. The upper story bays on the east and north are identical, and contain equally spaced, paired, full-height casement windows that open onto shallow wrought iron balconies supported on scrolled wrought iron brackets. Flanking wood shutters and a longer balcony distinguish the easternmost bay on the north elevation.

The ground level of the east elevation consists of the four-bay arcade, behind which tall, arched apertures contain lunette transoms set over display windows or glass doors. The piers supporting the arcade are chamfered and detailed with impost moldings. Transverse arches mark the north end of the arcade and the transition to the Towle Building at the south. An over-scaled wrought iron and glass pendent fixture illuminates the loggia. West of the arcade archway in the east bay of the north elevation, the remaining ten ground-level bays contain large, arched, window and door openings shaded by arched awnings. A building entry occupies the sixth bay from the west. The rear (west) elevation features four upper story casements, the northern two adorned with wrought iron balconies, and four ground level arched openings. The two western arches, responding to the slope up to the south and west, are blind.

Alterations

In 1999, new signs and awnings were installed on the building. In 2017, the building and windows were repainted. In 2018, new tenant logos were added to the awnings.

2. Towle Building (1960)

One Contributing Building

51 Malaga Cove Plaza

Architect: Leroy Young (Young and Remington)

Attached to the south side of the Gardner Building and designed to integrate with it, the Towle Building presents a two-story façade to the east (primary elevation). Constructed of whitewashed brick, the building reveals itself to be three stories on the south elevation, which faces a brick paved walkway and the stairway up to Via Corta. A tiled, cross-gabled roof, brackets visible in its overhanging eaves, tops the building. The façade features a three-bay wide continuation of the recessed arcade, supported by columns set on square bases and detailed with impost moldings. The spandrels of the arcade are composed of cast screens made of tubes, suggesting the appearance of Spanish, bottle glass windows or a more modern *brise soleil*. Above a molded stringcourse, the second story consists of a band of seven paired, eight-light, casement windows.

Within the arcade, piers divide glazed bays on the ground level and another row of multi-light windows on a mezzanine level. The ceiling of the arcade is wood, planked and beamed, of a simpler design than that of the adjacent Gardner Building. An archway terminates the arcade on the south. The south elevation consists of three sections, a long central block characterized by bands of multi-light windows and doorways on each level which is recessed between walls that mostly lack fenestration, accented with corbels, below the ends of the side gables. Wrought iron

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balconies with integral flowerpots span the second and third stories. The two-story west elevation is clearly secondary and contains a row of paired, multi-light casement windows on the upper level and an-L-shaped breezeway, partially enclosed by large, multi-light, fixed windows on the lower story, that provides entry to the offices in the building.

Alterations

Between 1987 and 1989, tenant improvements occurred on the interior. In 1989, the building was reroofed. In 1996, HVAC units on the roof were replaced. Windows were replaced in-kind on the south elevation and new awnings were installed on the east elevation. Tenant improvements were also completed. In 1998, the building received new tenant signs.

3. The Courtyard Building (1954) One Contributing Building
430 Vía Corta
Architect: Davis and Quigley

Occupying the southwest corner of the district, this one- and two-story building is the only building visually detached and set apart from the rest of the buildings in the district. It is separated from the Towle Building to the north by the brick walkway and stairs up to Vía Corta and from the Davis Building to the east by a hardscaped patio. Capped by a tiled, gabled roof with bracketed, shallow eaves, the building is sheathed in partially whitewashed red brick. A hexagonal, two-story tower at the northeast corner of the building features a turret-like roof treatment, surmounted by a square cupola. This bay contains a retail space entry illuminated by iron and glass sconces on the plaza level and a six-over-six window ornamented by a band of dentils below the slightly raised sill. A one-story wing extends to the west while an irregular arrangement of multi-paned windows and doors and an exterior staircase characterize the two-story east elevation.

Alterations

Between 1985 and 1987, repairs were made to the exterior stairs of the east elevation. In 2001, the building received new signage and new black awnings. In 2010, the building received tenant improvements on the interior.

4. Unoccupied Lot One Noncontributing Site
No Address

This unoccupied lot adjacent to 43 Malaga Cove Plaza is paved in herringbone/basketweave brick with concrete borders. It appears to have first been paved sometime between 1952 and 1963 based on historic aerial photographs. Based on historic drawings and renderings, the site was originally envisioned to be developed as part of the original plan for Malaga Cove Plaza.

5. Davis Building/Malaga Cove Ranch Market (1952) One Contributing Building
43 Malaga Cove Plaza
Architect: Walter S. Davis

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The Davis Building sits at the western end of the attached row of five buildings that form the east-west spine of the district. Two stories in height, the building is oriented to the north. This primary elevation features a four-bay arcade at the ground level and five bays on the upper story. The westernmost corner bay projects slightly and is capped by a tiled hipped roof crowned by a pyramidal cupola. This tower-like treatment complements the tower crowning the nearby Courtyard Building at 430 Via Corta. Red brick with traces of whitewash forms the exterior walls of the corner bay of the Davis Building, in contrast to the three-quarters of the building to east, which is sheathed in fully whitewashed brick and capped by a tiled, gable roof. The west bay of the arcade is detailed only with the header bricks that define the archway, while the remaining three arches are separated by cast stone columns topped with Ionic capitals. In the upper story of the west bay, a pair of three-light, full height casement windows open onto a small, wrought iron balcony. A band of nine-light windows, separated by single and paired engaged colonnettes with Ionic capitals, occupies the remainder of the upper story façade.

Additional detailing includes a denticulate stringcourse that wraps the corner bay to define a plain frieze, echoed by a denticulate stringcourse between stories on the east section of the building. Brackets punctuate the eaves of the gabled portion of the roof. Arcade treatment includes a wood beamed ceiling, wrought iron and glass pendant lights, and a brick paved walkway. Fenestration on the lower story façade includes two plate glass display windows; a modern, aluminum-framed entry set beneath an original transom window; and a building entry atop a low, lateral, brick staircase. When it was constructed, the Ionic column capitals were described as being clad in pure gold leaf. Second floor interiors were painted bright colors with gold accents. The private office Davis designed for himself was a round room paneled in Douglas fir with opulent moldings, fifteen feet high, with a gold-painted ceiling.²

Alterations

The interior of the building was remodeled in 1964 and 1994. Between 1993 and 1994, the building received new HVAC exhaust vents on the roof, which were painted to match the color of the roof tiles. In 1994, the building received new tenant signs.

6. Medical Plaza/Barnett Building (1963)

One Contributing Building

36 Malaga Cove Plaza

Architect: J. V. Ouzounian

The Medical Plaza building is two stories in height and topped by a tiled, side gabled roof set above bracketed eaves. Attached to the buildings on the east and west, the primary (north) elevation is sheathed with whitewashed brick and consists of a five-bay arcade on the lower story and seven, equidistant, tripartite windows on the upper story. Architraves and Tuscan columns characterize the arcade treatment. The upper story above a molded stringcourse features plain surrounds. Behind the arcade façade, the building is revealed to be more modern in appearance than most of its neighbors, with smooth stucco covering walls and the arcade ceiling; an

² "Completion of Davis Building Heralds Expansion of P.V. Commercial Family," *Palos Verdes Peninsula News*, December 6, 1951.

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aluminum-framed glass-walled storefront; and a small, landscaped courtyard containing an open metal and concrete staircase and a breezeway leading to the rear of the building.

Alterations

In 1981 and 1998, the building received new tenant signs. In 2016, the building received interior tenant improvements, which included structural work, including construction of shear walls. The building received new condensing units on existing platforms on the roof in 2016.

7. Woodcock Building (1959)

One Contributing Building

24 Malaga Cove Plaza

Architect: Quigley and Clark

Located at the center of the attached row of five buildings, the Woodcock Building is two stories, capped by a tiled, side gable roof set above bracketed eaves, and sheathed in a combination of partially and completely whitewashed brick. The ground level contains a four-bay arcade and on the upper level, a row of four, widely spaced, tripartite windows. Triple rows of header bricks, springing from a combination of cast stone columns with Ionic capitals and brick piers, define the arcade. The simply framed second floor windows feature molded sills. A dentil band ornaments the eave line. Behind the arcade, the ground level façade includes four bays of mostly multi-light windows and a central entry distinguished by classical surround culminating in an arched pediment. The arcade ceiling is smooth stucco and brick paves the arcade floor.

Alterations

In 1972, the building received interior tenant improvements. In 1985, additional tenant improvements were completed along with exterior alterations including replacement of single pane storefront windows at the first floor with divided light windows. The building received new tenant signs the same year. In 2001, a classical door surround was added at the central entry.

8. Security First National Bank Building/Bank of America (1957)

One Contributing Building

22 Malaga Cove Plaza

Architect: Carrington H. Lewis

Italianate design characterizes this two-story building. Topped by a tiled, side gable roof with brackets in the overhanging eaves, the building is sheathed in a combination of brick and stucco and constructed of reinforced concrete. The façade, framed by brick piers at either end, consists of three bays in an A-B-A configuration, with the central bay being larger than the side bays. At the ground level, the central bay opening to the arcade is flat-headed and broader than the standard archways and is flanked by slender columns with Ionic capitals *in antis*. The round-headed arches in the side bays are set into brick panels, framed by plain stucco architraves, and detailed with impost moldings. In the upper story central bay, a recessed loggia is divided into three bays by columns. Multi-light windows flanked by shutters are centered in upper story side bays. Arcade finishes include a smooth stucco ceiling and brick paving. The central bay is occupied by an aluminum and glass entry to the ground level bank. When it was constructed, the

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building was described as having air conditioning, acoustical ceilings, and terrazzo floors in the lobby.³

Alterations

Since its construction, the building has received new tenant signs. At some point after 1975, paint was removed from the brick through sandblasting or some other means as evidenced by historic photographs.

9. Starr Building (1950) One Contributing Building
419 Vía Chico
Architect: George Smith Morlan

Anchoring the east end of the row of five attached buildings, the Starr Building is two stories, with partially whitewashed brick exterior walls capped by a tiled side gable roof detailed with bracketed eaves. The primary (north) elevation contains five bays both levels. The arcade design includes brick piers, impost moldings, and arches defined by a single row of header bricks. The sixteen-light upper story windows are equally sized and spaced and set into the brick walls with no surrounds. Arcade finishes include a smooth stucco ceiling punctuated by wrought iron and glass pendant lights and brick paving. Multi-light windows and doors open to the ground level spaces. A transverse arch terminates each end of arcade in front of this building. The east elevation of this building is somewhat obscured by the archway spanning Vía Chico and is clearly secondary. It contains an irregular assortment of mostly multi-light windows, a partially enclosed archway, and a one-story wing at the rear (south).

Alterations

Based on historic photographs, paint was removed from the brick through sandblasting or some other means after 1988.

10. Syndicate Building/Casa del Portal (1931) One Contributing Building
1 Malaga Cove Plaza
Architect: Webber, Staunton and Spaulding

The Syndicate Building was the second to be constructed in the Malaga Cove Plaza and continues to be a focal point of the district. In large part this is due to the archway that spans Vía Chico that visually connects this building to the rest of the district. Two stories in height, the archway is brick and surmounted by a hipped, tile roof. It is attached to the Syndicate Building on the east but stops at the sidewalk next to the Starr Building on the west. Due to the width of the two-lane street it bridges, the archway is segmental, in contrast to the round-headed arches that form the ground level east and west wall of the building and which echo the proportions of the plaza arcade arches. The spandrels feature ornamental brickwork laid in corbeled diamond patterns. Six rows of header bricks define the arch over the roadway. Exposed wood beams support the archway's ceiling.

³ "Local Branch of Security First National Opening Tomorrow," *Palos Verdes Peninsula News*, May 16, 1957.

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One and two stories in height and of brick construction, the Syndicate Building is nine bays wide by eight bays deep. It has two primary elevations, north and west. The two-story section, which is capped by a tiled hip roof, includes the west bay of the north elevation and the length of west elevation. An arcade runs the length of west elevation, the arches supported on cast stone columns with stylized capitals of rosettes and volutes. Arches are defined by four rows of header bricks. The upper story bays contain paired three-light casement windows flanked by wooden shutters, except in the northernmost bay where French doors, topped by a transom with a wooden grille, open onto a small, wrought iron balcony set on scrolled brackets. Above a row of angled bricks, the frieze is accented by a series of round attic windows embellished with tracery. Within the arcade, each bay contains a round-headed window or door opening. Finishes in the arcade include an exposed wood beam ceiling and brick paving. Wrought iron pendants are suspended from the ceiling. The westernmost bay of the north elevation is the north end of the two-west wing and repeats the design of the north bay of the west elevation.

Extending to the east, the one-story west wing of the building is U-shaped and encloses a courtyard that opens to the south. A tiled, gabled roof caps this wing. Along the one-story façade, which is fronted by a brick pathway, the arcade is replaced by eight bays of arched window and door openings. Most are filled tripartite windows, with entries in the fourth and seventh bays from the west.

Alterations

Since its construction, the building has received new tenant signs.

11. Parking Garage (circa 1968)
No Address

One Noncontributing Building

Located to the south of the Syndicate Building at 1 Malaga Cove Plaza is a partially subterranean parking garage clad in brick to match adjacent buildings. The top level of the garage is at grade with Malaga Lane. Access to the garage is provided by a driveway from *Vía Chico*.

12. Peninsula Investment Company Building (1961)
2516 *Vía Tejon*
Architect: Clark, Hendrickson and Knox

One Contributing Building

Attached to the buildings to the east and west, this three-story, whitewashed brick building is capped by a tiled, side gable roof set over bracketed eaves. The rectangular building encloses a central courtyard. The primary (north) elevation is five bays wide. Each bay on the upper two stories is identical and contains a tripartite window. Continuous brick sills and headers link the window openings at each level. Slightly recessed, the ground level bays contain four storefront openings with a breezeway connecting to the courtyard in the central bay. Each storefront is also tripartite, with central doorways and sidelights topped by transom windows. Engaged columns with marbled finishes and Ionic capitals appear to have been an afterthought and separate the bays at this level. The courtyard contains a central staircase with terracotta treads and risers

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accented with polychromatic tile. Tiles also accent a fountain located on the staircase landing. Balconies with iron railings provide access to upper story offices.

Alterations

Since its construction, the building has received new tenant signs.

13. Malaga Cove Tower/Bank of America Building (1964) One Contributing Building
2550 Via Tejon
Architect: Clark, Hendrickson and Knox

Marking the easternmost edge of the district, this building has a wedge-shaped footprint that reflects its irregularly shaped parcel. It is three stories in height, with a five-story tower located near the north end of its west elevation. Whitewashed brick sheathes the exterior walls, and the hipped and gabled roof is tiled. Brackets support the overhanging eaves. The primary (north) elevation is divided into seven equally sized bays. Two-story high archways, containing recessed, flat-headed, ground level storefronts and round-headed second story windows, define the side bays. The central bay is occupied by an open breezeway with a staircase leading to upper story offices. A blind arch accented with a rosette forms a semicircular pediment over the breezeway. Engaged columns with Ionic capitals frame the second and sixth bays.

The seven upper story bays contain tripartite windows linked by a continuous corbeled brick sill. In contrast to the symmetry of the north elevation, the east elevation is irregular in massing and composition. It is dominated by the octagonal tower, which is capped by a turret-like roof. Five-story blind arches define the single bay on each face of the tower. Street-facing bays contain paired casement windows on the second through fifth floors and either windows or entries on the ground level. Unusual, truncated piers project from the top floor of the tower at the corners of the octagon. The remainder of the east elevation is characterized by a more modern appearance than the north façade and includes brick paved ramps and staircases leading to upper story offices and bands of single-light windows. Due to the gradual slope up to the south, the south end of the building is two stories in height.

Alterations

In 1994, an ATM was removed from the north elevation and this portion of the elevation was restored based on the original drawings. In 1994, antennas were installed as well as an anodized aluminum spire at the top of the tower. In 1998, cross polar antennas were installed at the tower by Nextel Communications.

14. Olmsted Place (1926) One Contributing Site
Lot M and Lot L
Architect: Olmsted Brothers

Located at the northwest corner of the district, Olmsted Place is a pocket park bound by Palos Verdes Drive West on the north, the west driveway into Malaga Cove Plaza on the east, Via Tejon on the south, and Via Corta on the west. It has an irregular footprint, rectangular with a

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curved northern edge. The space is flat, landscaped with grass, and bisected east-west by a meandering paved pathway. Young trees are scattered throughout the park. A stone drinking fountain is located at the southeast corner and a flagpole, circled by a hedge, rises near the northeast corner. It was originally planted with native, drought-resistant plants and the landscape was more natural than the existing grass.

15. Malaga Cove Green (1926) One Contributing Site
Lot K
Architect: Olmsted Brothers

Malaga Cove Green is a broad landscaped island, rectangular in plan, which separates the central open space of Malaga Cove Plaza from Palos Verdes Drive West. It is flat and covered with grass. Mature California Pepper trees mark the edges and the center of the island. The central tree is encircled by hedges and a narrow pathway. Like Olmsted Place, it was originally planted with native, drought-resistant plants and the landscape was more natural than the existing grass.

16. Neptune Fountain (1930) One Contributing Object
No Address
Artist: Unknown, based on original sculpture by Gian Bologna and Palermita Lauretti

In the manner of a Mediterranean city square, the buildings and their ground level arcades partially enclose a central open space, or plaza, with Neptune Fountain as the focal point. The fountain is located in the middle of a long, narrow, brick-paved island that stretches between Vía Chico on the east and the west driveway to Malaga Cove Plaza on the west. The fountain is a two-thirds size replica of the 1563 *La Fontana del Nettuno* by Gian Bologna and Palermita Lauretti in Bologna, Italy. It was constructed entirely of white Carrara marble, while its model in Bologna is made of bronze and marble. Elevated three shallow steps above the island, the fountain consists of a lozenge-shaped marble basin and a three-tiered central sculptural grouping. The pedestal is adorned with cherubs, seahorses, and genii that spout water.⁴ Ronald Campbell, who worked for Charles Cheney, wrote the inscription,⁵

*THIS REPLICA OF AN ANCIENT FOUNTAIN IN BOLOGNA ITALY WAS
DONATED TO THIS COMMUNITY BY PALOS VERDES PROJECT*

*DEDICATED TO INTERNATIONAL GOOD WILL THIS SIXTEENTH DAY OF
FEBRUARY NINETEEN HUNDRED AND THIRTY*

The lower tier of the sculpture pedestal incorporates mermaids at the corners with small basins projecting between them. In the middle, cherub-like boys on dolphins ornament the corners with shield-like embellishments on each face of the fountain basin. A statue of Neptune, holding a

⁴ “The Neptune Fountain of the Malaga Cove Plaza; interesting description, Di Segni speaks,” *Palos Verdes Peninsula News*, October 29, 1931.

⁵ Ann Hugh, *Almost Wonderful, The Malaga Cove Plaza Beautification Project*, Palos Verdes: Malaga Cove Plaza Beautification Project, Inc., 2012.

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metal trident, crowns the sculpture. The basin and lower tier are original to the 1930 dedication of the fountain. In August 1968, the Neptune statue portion of the fountain, which had frequently been the object of vandalism and had rusted steel rods in its legs, had to be taken down. The pieces of the original statue were salvaged, but beyond repair. A new statue was carved by Italian sculptor Andrea Raggi, who used white Carrara marble to match the original. The fountain was rededicated on May 25, 1969.⁶

Malaga Cove Plaza Beautification Project

Between 1996 and 1998, the Plaza underwent an extensive beautification project undertaken by the Malaga Cove Plaza Beautification Project, Inc. with the assistance and cooperation of the City Council, Palos Verdes Homes Association, Art Jury, and the support of the community. As a result of this beautification project, new columnar trees were added between each building facing the plaza, a new median with brick pavers and an allée of trees were installed around the fountain, missing and broken concrete urn planters were restored, and the fountain underwent minor restoration. Fountain restoration work was completed in-kind and included replacement of water pipes and repair to two of the cherubs.

Integrity

Location

Malaga Cove Plaza is located in its historic location and has never been moved. Therefore, it retains integrity of location.

Design

Malaga Cove Plaza consists of a collection of Mediterranean Revival buildings, most with arcades fronting on a plaza. The Malaga Cove Plaza resources are in their original configuration and were constructed according to a master plan. Contributing sites Malaga Cove Green and Olmsted Place both retain their original shape and design. The buildings were all designed to have brick or stucco exterior walls and divided-light upper floor windows. All buildings on the Plaza retain arcades at the ground floor. The district has received minimal alterations over time that have not detracted from its historic appearance. Therefore, it retains integrity of design.

Setting

Malaga Cove Plaza is a commercial center elevated above street level that serves as a visual representation of the transition from neighboring cities into Palos Verdes Estates. It is located adjacent to the Malaga Cove Dunes, a natural open space, and separated by streets and alleys from neighboring, principally multi-family residential and commercial buildings, all of which are of similar height to the Plaza buildings. The Plaza setting includes the relationship of the buildings to an open, paved parking area and central fountain that has not changed significantly since it was constructed, and retains its location elevated above street level, adjacent landscape,

⁶ Sam Gnerre, "South Bay History: Fig leaf or not, the Neptune Fountain has been a Malaga Cove icon since 1930." Daily Breeze, May 10, 2018 and updated August 20, 2019 <https://www.dailybreeze.com/2018/05/10/south-bay-history-fig-leaf-or-not-the-neptune-fountain-has-been-a-malaga-cove-icon-since-1930/> (accessed August 13, 2020).

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streetscapes, and relationships between the district and neighboring buildings. Therefore, it retains integrity of setting.

Materials

Malaga Cove Plaza retains the majority of its original materials, particularly on buildings including concrete foundations, brick and stucco cladding on exterior walls, terra cotta tile roofs, and both wood and metal windows. Original concrete sidewalks with brick borders are present throughout the district. The Neptune Fountain retains its original basin and pedestal. While plantings have changed over time, Malaga Cove Green and Olmsted Place retain their original shape and continue to exist as open landscaped green spaces. Therefore, it retains integrity of materials.

Workmanship

Evidence of workmanship is present throughout Malaga Cove Plaza, which retains the majority of its original materials and design. Original design features including pedestals and urn planters, brick and stucco cladding on exterior walls, exposed beam ceilings of arcades, ornate columns, and ironwork all remain. Therefore, it retains integrity of workmanship.

Feeling

Malaga Cove Plaza, whose design was inspired by Italian piazzas, continues to convey the feeling of a Mediterranean city square with its two-to-three story arcaded brick buildings fronting on an open plaza, focal point of the Neptune Fountain, and continued use as a commercial center. Therefore, it retains integrity of feeling.

Association

As one of three commercial centers envisioned for the peninsula, and as one of the two that were ultimately constructed, Malaga Cove Plaza is associated with the founding of Palos Verdes Estates. It contains some of the earliest buildings constructed in Palos Verdes Estates, and continues to function as a city square as commercial core for the community. Having received few alterations on the whole, Malaga Cove Plaza is sufficiently intact from its period of significance to convey its association with the founding of the city and implementation of its important master plan. Therefore, it retains integrity of association.

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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.

Criteria Considerations

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

- 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

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Areas of Significance

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1925-1964

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Spaulding, Sumner

Staunton, William

Webber, Walter

Morlan, George Smith

Lewis, Carrington H.

Clark, Conrad "Pete"

Young, Leroy E.

Ouzounian, Jack V.

Davis, Walter Swindell

Clark, Hendrickson and Knox

Hendrickson and Knox

Olmstead, John Charles

Olmstead Jr., Frederick Law

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Malaga Cove Plaza is eligible for the National Register of Historic Places at the local level of significance under Criteria A and C. Under Criterion A in the area of Community Planning and Development, the property is eligible as a critical component of the master-planned City of Palos Verdes Estates, the work of notable city planner Charles Cheney and landscape architecture firm Olmsted Brothers. Under Criterion C in the areas of Architecture and Landscape Architecture. Malaga Cove Plaza is an excellent example of Mediterranean Revival architecture as applied to a continuous grouping of commercial buildings around a central plaza with fountain. The 1925 to 1964 period of significance encompasses construction of all the contributing resources—all originally depicted in the master plan, designed in general accordance therewith, and in fulfillment of the original concept.

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

Criterion A: Community Planning and Development

Palos Verdes Estates

Long before the Olmsted Brothers firm began planning in Palos Verdes, the peninsula was inhabited by the Tongva. The area would become “part of the Spanish land grant Rancho San Pedro and later the Mexican grant Rancho de los Palos Verdes,” before then being “passed to Jonathan Bixby of Rancho Los Cerritos.”⁷ Portuguese whalers, Japanese farmers, and Mexican ranchos also used the same land, and the area remained largely undeveloped.⁸

The development of Palos Verdes Estates and the larger Palos Verdes peninsula was initially envisioned by Frank A. Vanderlip, President of the National City Bank of New York and former Assistant Secretary of the Treasury under President William McKinley.⁹ Vanderlip sought to take advantage of the southern California climate and create a high-end residential colony reminiscent of the Amalfi Coast of Italy, inspired by its hillside towns.¹⁰ He was also inspired by the coastal cottages of Newport, Rhode Island and sought to develop the “Newport of the West.”¹¹ Though he had not even visited the area, “he was confident of the desirability of the site

⁷ Glen Creason, “An Old Brochure Reveals How the Palos Verdes Peninsula Became a Massive Planned Community,” *LA Magazine*, <https://www.lamag.com/citythinkblog/palos-verdes-estates-brochure/> (accessed August 27, 2019).

⁸ Christine Edstrom O’Hara, *Regionalism in California: Frederick Law Olmsted Jr.’s Planning and Design in Palos Verdes Estates*, Frederick Law Olmsted Jr.: A Vision for the American West, Li Ka Shing Center, *Stanford University*, Stanford, CA, March 2014.

⁹ Olmsted Online, “Project Details Page: Palos Verdes Estates / Miraleste, Palos Verdes Estates CA,” *National Association for Olmsted Parks*, <http://www.olmstedonline.org/Job/Details/05950> (accessed May 4, 2020).

¹⁰ O’Hara, *Regionalism in California*.

¹¹ Olmsted Online.

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and formed an investment syndicate of over fifty wealthy men to acquire the whole peninsula in 1913.”¹² The founding of this new town was known as the “Palos Verdes Project.”

Vanderlip was familiar with the Olmsted firm due to their work on his properties in New York and trusted their design expertise. As such, he hired them to take the lead in developing the project, as Directors of Design. The Olmsted firm—composed of landscape architects John Charles Olmsted, Frederick Law Olmsted, Jr., and Fred Dawson—were also joined by city planner Charles Cheney and architect Myron Hunt in master planning.¹³

In planning development of the 16,000-acre Palos Verdes peninsula, the Olmsted Brothers spent significant time studying the land to figure out how to best incorporate a new community into the existing landscape. They studied factors such as the amount of water received, soil conditions, native vegetation, and topography. The master plan they helped develop incorporated open space to showcase the natural landscape, and roads that followed the natural topography.

To bring Vanderlip’s vision to life, Cheney worked on developing residential villages that were based on Mediterranean typologies, integrating elements such as plazas and arcades, as well as materials like brick and terra cotta, into an American planning model. Hunt used his broad experience in period revival styles to create a new kind of California architecture with an “intention for eclecticism” by blending Moorish, Mexican, Italian, and Spanish styles together.¹⁴ As chief architect for the villages, he employed red roofs and white stucco or stone walls that emphasized the relationship to the Mediterranean model, though local flagstone was used in construction, helping to retain a sense of place.¹⁵ Even commercial areas were designed accordingly, with Malaga Cove Plaza representing an “American version of a Mediterranean plaza.”¹⁶

The Olmsted Brothers worked in Palos Verdes for more than two decades, starting first under Charles Olmsted and finishing under Frederick Olmsted.¹⁷ As required by the 1922 development contract, one of the principals of the Olmsted Brothers had to live on site during construction and Frederick built a home there in 1924.¹⁸ The home was designed by Hunt along a cliff facing the Pacific Ocean, and it was demolished in 1971 due to bluff erosion.¹⁹ Dawson, an associate partner at the firm, also moved to Palos Verdes, building his home on a double lot.²⁰

¹² Ibid.

¹³ O’Hara, *Regionalism in California*.

¹⁴ Ibid.

¹⁵ Olmsted Online.

¹⁶ O’Hara, *Regionalism in California*.

¹⁷ Olmsted Online.

¹⁸ Ibid.

¹⁹ Palos Verdes Library District, Local History Center Digital Archives, “Olmsted Residence, 2101 Rosita Place, Palos Verdes Estates,” *Palos Verdes History*, <https://www.palosverdeshistory.org/islandora/object/pvld:1884> (accessed May 5, 2020).

²⁰ Olmsted Online.

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To maintain the intended community aesthetic once properties were sold, the Olmsted firm created provisions and restrictions based on a two-fold principle that Frederick sought to emphasize:

First, that the success of a great whole depends on the harmony of *all* its parts, that there is *no* class of physical changes which can be made in disregard of the rest without danger of impairing the whole or which can safely be ignored in making other determinations; and second, that the inventiveness and imagination of many individuals must be given as great scope in dealing with parts, both large and small, as is consistent with a reasonably harmonious conception of the largest units which together they will compose, so as to avoid a monotonous and stereotyped quality in the latter.²¹

Provisions were also prescribed for designing commercial areas which exercised the “maximum degree of architectural control” and complete preliminary architectural designs were made for each commercial plaza, with lot purchasers “permitted to build only in accordance with this design, or such harmonious modification of the design as a whole as may be approved at the time when final plans of the successive buildings are prepared to meet the detailed requirements of individual owners.”²² At Malaga Cove Plaza, lot owners retained “the right to complete the Plaza façade, with its arcade, across the front of any lot that may be left vacant and to assess the cost of such construction on the lot owner.”²³

In order to have continued supervision of design changes over time, two agencies were created for enforcement—the Art Jury and the Homes Association, both of which remain in existence. The Art Jury was a paid committee with technical competence that used advice from the Olmsted firm and architectural zoning criteria to review and approve of plans and designs. The provisions delineated “definite architectural ‘types’ appropriate to different parts of the property” and in order to be approved, a design “must be both reasonably good of its kind and also of a kind harmonious with any of the buildings illustrated as belonging to that type.”²⁴ Dawson had served on the Art Jury during his time living in Palos Verdes Estates.²⁵ The Homes Association was made up of property owners, and each lot owner had one vote. It was “primarily responsible for enforcing the restrictions and for amending them (with proper safeguards against precipitate action) as well as does the custody and operation of parks and other joint undertakings.”²⁶

The provisions described architectural requirements, and also included racial restrictions. No properties could be “used or occupied or permitted to be used or occupied in whole or in part by any person of African or Asiatic descent or by any person not of the white or Caucasian race, except domestic servants, chauffeurs, or gardeners....”²⁷ Though the provisions were intended to

²¹ Frederick Law Olmsted, Jr., “Palos Verdes Estates,” *Landscape Architecture*, Vol. XVII, No. 4, American Society of Landscape Architects, July 1927, 255-279.

²² *Ibid.*

²³ *Ibid.*

²⁴ *Ibid.*

²⁵ Olmsted Online.

²⁶ Olmsted, Jr., “Palos Verdes Estates.”

²⁷ *Ibid.*

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continue until 1960, with automatic extension for successive twenty-year periods, such exclusionary racial restrictions were declared unconstitutional in 1948, and the eradication of these restrictions was written into law when the Fair Housing Act was passed in 1968.²⁸

At approximately 3,200 acres, Palos Verdes Estates was the first residential subdivision on the peninsula to be promoted for sale once it was established in 1923.²⁹ The Great Depression hindered development of the rest of the Palos Verdes peninsula and the remaining undeveloped land was sold to other developers, ultimately becoming the neighboring cities of Rancho Palos Verdes, Rolling Hills, Rolling Hills Estates, and a small area of unincorporated Los Angeles County. The City of Palos Verdes Estates incorporated in 1939. While all four municipalities progressed separately without the same development style, Palos Verdes Estates is still characterized by its Mediterranean-inspired character, extensive landscape planting, and overall planned design.

In 1925, an exhibit of the “work in progress” of building Palos Verdes Estates was presented at the Architectural and Allied Arts Exhibition by invitation of the hosts, the American Institute of Architects (AIA) and the Architectural League of New York in New York City.³⁰ The exhibit consisted of drawings, maps, photographs of completed buildings, plans for the plaza, and a description of the work prepared by the Olmsted Brothers. It was described as occupying a wall space 12 by 60 feet. It was one of the largest exhibits, and the only one from the west coast. The Exhibition was “the largest and most interesting architectural display ever gathered in the United States,” and included exhibits on works of architecture from around the world.³¹ At the time, Jay Lawyer, manager of the Palos Verdes Estates commented:

The character of the work that has been accomplished at Palos Verdes has won much more than local recognition. The invitation to display it at the forthcoming exposition in New York is evidence enough of that. More than three months have been spent in preparing the Palos Verdes exhibit, and we are confident that it will be a showing that will reflect credit on Southern California as well as Palos Verdes.³²

Malaga Cove Plaza

The planning and development of Malaga Cove Plaza was a key element in the master plan for the Palos Verdes Peninsula. The original concept for the area that would become Palos Verdes was to construct three commercial plazas to serve as neighborhood squares: Malaga Cove, Valmonte, and Lunada Bay. The Art Jury required that each of the three plazas planned be designed by a different firm and each were “to prepare a general scheme of façade treatment which could be required of all lot purchasers, provided that each façade might be varied when it

²⁸ Glen Creason, “An Old Brochure.”

²⁹ Olmsted Online.

³⁰ “Palos Verdes Plans Exhibit,” *Los Angeles Times*, March 15, 1925.

³¹ *Ibid.*

³² *Ibid.*

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came to actual building, to fit the needs of the owner, if kept in harmony with the actual scheme.”³³

Malaga Cove Plaza was designed to emulate Spanish and Italian plazas and was envisioned to function as a town square. Architects Webber, Staunton and Spaulding—Walter Webber, William Staunton, and Sumner Spaulding—were selected to design the layout of Malaga Cove. Concrete curbs for the Plaza began to be poured in December 1923, prior to finalization of plans. It was envisioned as a “business center” and described as “facing the northwest and open sea, 500 feet of bold hills rising to the rear, will be constructed similar to a Spanish arcade, three sides of the Plaza tied together in a continuous grouping of buildings by an arch over a short street leading from the southwest corner.”³⁴

In November 1924, the plaza design was approved by the Art Jury.³⁵ The approved scheme shows an open plaza with visually connected buildings on three sides all with arcades, and a street bisecting it at the east side with an archway over the street, completing the continuous ensemble. Future architects and builders on the Plaza would be required to follow the approved design consisting of two- to three-story buildings of masonry construction with arcades, with some façade variation allowed.

The Gardner Building was the first building constructed. It was designed by Webber, Staunton and Spaulding, built by Mr. W.W. Gardner for \$51,000, and completed in 1925. The Gardner Building originally had a primarily civic and institutional function, and housed the Peninsula’s first post office, school, library, drug store, and a grocery store. The second floor was dedicated to office space, including for the Art Jury, Palos Verdes Project Engineering and Design Departments, and the Homes Association.³⁶

The Plaza was formally dedicated in a ceremony organized by the Palos Verdes Community Association on September 13, 1925. The event included music by the American Legion Band of Hollywood, and numerous speakers, including the mayors of Los Angeles, Long Beach, and Redondo Beach. The ceremony was described as “the largest public event so far staged in the history of Palos Verdes.”³⁷

Two sites, since known as Malaga Cove Green and Olmsted Place, were developed as green spaces when the Plaza was laid out and are visible in the earliest photographs of the district following completion of the Gardener Building.

The next building constructed was the Syndicate Building, also known as the Casa del Portal, completed in 1929. This building, also designed by Webber, Staunton and Spaulding, was built

³³ “Palos Verdes Plans Exhibit,” *Los Angeles Times*, March 15, 1925.

³⁴ “Improvements Under Way,” *Los Angeles Times*, December 16, 1923.

³⁵ “Malaga Cove Plaza,” *Palos Verdes Bulletin*, December 1924, Volume I, No. 2.

³⁶ “Dedication of First Plaza Building,” *Palos Verdes Bulletin*, July 1925, Volume I, No.8.

³⁷ “Dedicate Malaga Plaza,” *Los Angeles Times*, September 13, 1925.

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by the Alpha Syndicate. Its first occupant was the police department, led by Chief William Woosley.³⁸

In 1930, the Neptune Fountain was completed, and dedicated in a ceremony on February 16, 1930. Several Italian dignitaries spoke at the ceremony and described the “bonds of friendship and good will” that had formed between the two disparate communities of Bologna and Palos Verdes Estates.³⁹

The Great Depression, followed by World War II, halted much of the development of the Plaza. For nearly twenty years, the Gardner Building and the Syndicate Building stood as bookends on either side of the Plaza, with the Neptune Fountain centered between them, and remaining lots vacant. Development on the Plaza resumed when the Starr Building was completed in 1950. Designed by architect George Smith Morlan, it was constructed between July 1949 and March 1950 for owner Dr. Berthold Starr for approximately \$40,000. The 7,000 square foot building was described as housing six businesses when it opened, with a few offices still vacant. It was constructed by local contractor Axtell. The first tenants included Palos Verdes Cleaners, Kessenick Realty Company, Armstrong Insurance Agency, Palos Verdes Publishing company, and a restaurant, Claire’s.⁴⁰

The next building on the Plaza, the Davis Building, was completed in 1952 and designed by owner/architect Walter S. Davis. Davis, a longtime resident of Palos Verdes, began construction in 1951 with Vaughn Whitting as foreman, Roland Harrison as carpenter, Arthur Gallinger designing the cabinets, and Frank Lockwood completing the painting. The first floor of the building was occupied by Moore’s Market. Upstairs, occupants included the South Bay Engineering Company and Davis, Hite and Quigley, architectural and engineering service.

In designing the building, Davis cited Italian buildings as his inspiration, including Monte de Pieta in Brescia, Loggia dei Lanza in Florence, and the loggia and tower of the west elevation of the cathedral at Palermo. The building housed Davis’ office on the second floor.⁴¹

The Palos Verdes Estates Branch of the Security First National Bank building followed at 22 Malaga Cove Plaza and opened in May 1957. The building was designed by Carrington H. Lewis and constructed by the Jackson Brothers firm.

Adjacent to the bank and constructed a year later was the Woodcock Building, 24 Malaga Cove Plaza, for owner J.M. Woodcock in 1959. The building was designed by architect Pete Clark of Quigley and Clark and built by Brusco Construction. The two-story building was designed to house four ground level stores and five offices, totaling 8,000 square feet. Original tenants

³⁸ “City Must Find New Home Soon,” *Palos Verdes Peninsula News*, November 21, 1941.

³⁹ “Art Fountain Dedicated,” *Los Angeles Times*, February 17, 1930.

⁴⁰ “New Plaza Building Portends P.V. Expansion,” *Palos Verdes Peninsula News*, March 23, 1950.

⁴¹ “Completion of Davis Building Heralds Expansion of P.V. Commercial Family,” *Palos Verdes Peninsula News*, December 6, 1951.

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included McClain Investments; Mark W. Spier, Women's Specialties; the California Western States Life Insurance Co.; and the owner.⁴²

In 1960, the Towle Building opened at 51 Malaga Cove Plaza next to the Gardner Building. Developed by Howard H. Towle, the three-story masonry building was designed by architect Roy Young of Young and Remington and constructed by Brusco Construction Co. Original tenants of the building included Irene's Plaza Bakery, the Countryman store, Shorebird bookstore, Emil Obserson, M.D., C. William Cornell and Robert Thatcher, attorneys at law, and the Computer Science Corporation.⁴³

In the early 1960s, the Plaza was completed with construction of 36 Malaga Cove Plaza, the last arcaded façade on the plaza, and 2516 Vía Tejon and 2550 Vía Tejon on the eastern portion of the Plaza. 36 Malaga Cove Plaza was completed in 1963 and was originally known as the Medical Plaza or Barnett Building.⁴⁴ The architect of the building was Jack V. Ouzounian with his brother H.V. Ouzounian served as general contractor. It featured ten medical suites on upper floors accessed by a free-standing exterior stair and an elevator, with retail spaces on the ground floor.⁴⁵ Described as the "tallest building" on the Plaza, 2550 Vía Tejon was constructed in 1963 with three stories and an additional two-story corner tower. The building was designed as a Bank of America branch.⁴⁶ In 1965, Taco Bell Enterprises, headquartered in Irvine, was leasing office space in the building. The three buildings on Vía Tejon are all three stories in height and do not have arcades like the buildings facing the Plaza.

Given the number of offices and businesses on the Plaza, parking was an ongoing issue. In 1965, the City Council approved a variance to add ninety-two subterranean parking spaces to support the Plaza, to be located under two new apartment buildings to be constructed at the corner of Vía Campesina and Vía Chico.⁴⁷ Circa 1968, a partially subterranean parking garage was constructed south of 1 Malaga Cove Plaza.

Charles Cheney

Charles Henry Cheney was born in Rome, Italy on February 11, 1884 to American parents. He studied architecture and engineering at the University of California, Berkeley and graduated in 1905. Between 1907 and 1910, Cheney studied at L'Ecole des Beaux-Arts in Paris, the premier architecture school at the time. He studied city planning in part by visiting major European cities in France, Spain, Italy, and England.

In 1912, he moved to the Bay Area and began advocating for formal city planning on the West coast. In 1914, he planned a statewide planning conference in Monterey and invited participants that included civic leaders, local chamber of commerce chapters, real estate associations,

⁴² "New Building on Plaza Is Going Up," *Palos Verdes Peninsula News*, April 16, 1959.

⁴³ "\$300,000 Building Opens in PVE Plaza," *Palos Verdes Peninsula News*, August 18, 1960.

⁴⁴ "Plaza Medical Completes Arcade in Malaga Cove," *Palos Verdes Peninsula News*, December 5, 1963.

⁴⁵ *Ibid.*

⁴⁶ "Tallest Building to Rise in Malaga Cove Plaza," *Palos Verdes Peninsula News*, May 30, 1963.

⁴⁷ "Add Parking Spaces to Malaga Cove," *Palos Verdes Peninsula News*, March 25, 1965.

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improvement clubs, and architects and engineers from across California. In 1915, the legislature passed his California State City Planning Enabling Act, which empowered cities to create planning commissions.⁴⁸ It soon after adopted the California State Zoning Act, in 1917, also drafted by Cheney, that prescribed the creation of zoning districts in California. He assisted in drafting the California Planning Act of 1927, “which authorized cities, counties, and regions to establish master plans and appoint planning commissions.”⁴⁹ Cheney was a founding member of the American City Planning Institute, later the American Planning Association, a national professional planning leadership organization with over 40,000 members around the world.⁵⁰

In 1918, Cheney moved to Portland, Oregon, as planning consultant at the request of Portland’s City Council. Cheney’s task in Portland was to help the city solve its housing shortage and identify where and what kind of housing was required across the city. In response to the national trend of cities across the country adopting zoning ordinances, the city’s ad-hoc housing committee requested more funds from the city to develop its own zoning code to support construction of more housing. Cheney drafted the ordinance, passed in December 1918, creating the City Planning Commission. The commission’s role as described in the ordinance was to “offer advice and suggestions to the city and to other units of government on street expansion and widening, the acceptance of plats and subdivisions, the location of public buildings, parking and traffic congestion, housing conditions, and “the establishment of zones or districts limiting the use, height, area and bulk of buildings and structures.”⁵¹ In 1919, the commission adopted Cheney’s *Report on City Planning and Housing Survey*, which proposed a zoning ordinance of eight zones. While voters rejected the ordinance as too stringent, they approved a less strict version in 1924. In 1921, the commission approved his boulevard and park system plan.⁵²

In 1921, Cheney moved to Palos Verdes as an executive member of the Palos Verdes Project, later incorporated as Palos Verdes Estates. In partnership with the Olmsted Brothers, Cheney laid out Palos Verdes, drafting plans for streets with landscaped medians, zoning for businesses, single-family residences, apartments, central business areas, churches, parks, and playgrounds. Cheney was a key figure in creating the Art Jury and the Palos Verdes Homes Association. He strongly believed that one of the key elements to creating harmony in cities was through controlling the architecture that was constructed. Cheney believed that aesthetics was critical to planning and that planners should be concerned with the buildings constructed since they are the

⁴⁸ John Edward Powell, “Charles Henry Cheney (1884-1943),” *Historic Fresno*, 1997, <http://historicfresno.org/bio/cheney.htm> (accessed July 20, 2020,).

⁴⁹ Monique Sugimoto and Dennis Piotrowski, “Charles H. Cheney, The first city planner of PVE,” *Palos Verdes Peninsula News*, July 31, 2014, https://www.pvld.org/sites/default/files/charles_cheney_first_city_planner_of_pve_pvnews072014.pdf (accessed July 20, 2020).

⁵⁰ National Planning Pioneers, “Charles H. Cheney,” *American Planning Association* <https://www.planning.org/awards/pioneers/> (accessed March 12, 2021).

⁵¹ Carl Abbott, “Greater Portland: Experiments with Professional Planning, 1905-1925,” *The Pacific Northwest Quarterly*, vol. 76. No. 1, January 1985, 18-19.

⁵² Laura Campos, “The Portland Planning Commission: An Historical Overview,” *Portland Regional Planning History*, 1979, 15.

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“the most intimate, continuously used and observed part of every city.”⁵³ He was quoted in the *Los Angeles Times* noting “To destroy the value and attractiveness of any residence neighborhood by the erection of ugly, badly designed buildings will soon be as definitely a punishable crime as a breach of zoning regulations.”⁵⁴

Throughout his career, Cheney served as a planning consultant to cities across the state of California, including Alameda, Berkeley, Fresno, Monterey, Long Beach, Palo Alto, Riverside, and Santa Barbara. He was the technical consultant for subdivision development in Cerritos Park, Atlantic Village, and Rancho Santa Fe.⁵⁵ “He drafted zoning ordinances in Berkeley in 1916 and 1920; Fresno in 1917, Palo Alto in 1918; Alameda in 1919; Spokane, Washington in 1920; Portland, Oregon in 1920; Long Beach in 1922; Santa Barbara in 1924; and Chandler, Arizona in 1926.”⁵⁶

Cheney’s vision for an ideal city was a combination of City Beautiful planning for city commercial centers and the garden suburbs connected by streetcar lines as ideal in residential districts.⁵⁷ Of particular importance to him was a City Beautiful center with an arcaded plaza. While he was planning Malaga Cove Plaza, he wrote to landscape architect John Nolen who in turn sent him a postcard of a 1917 Mediterranean Revival post office building in St. Petersburg, Florida.⁵⁸ Cheney sketched an arcaded plaza for West Sacramento (1913), Palo Alto (1917) and Fresno (1918). In Fresno, he proposed imposing architectural restrictions on buildings facing the plaza in exchange for giving property owners the option “to build out over the sidewalk.” Fresno never implemented Cheney’s civic center plan.⁵⁹

According to Cheney scholar Fukuo Akimoto, Palos Verdes Estates is where Cheney “eventually realized his vision of an ideal city.”⁶⁰ Here, Cheney was able to create his ideal commercial center with arcaded buildings fronting on an open plaza. Further, the architectural design of these buildings would be under the strict control of an Art Jury, as it remains. While Palos Verdes Estates was designed to have four principal communities and each was to have its own arcaded neighborhood center, Malaga Cove Plaza was the only one constructed according to the master plan. After years of proposing arcaded plazas for city centers across California, Malaga Cove Plaza was the first and only to be constructed according to Cheney’s vision.

⁵³ Sugimoto and Piotrowski.

⁵⁴ Sam Gnerre, “Legislating beauty: The Palos Verdes Art Jury,” South Bay History, *The Daily Breeze*, <http://blogs.dailybreeze.com/history/2017/04/29/legislating-beauty-the-palos-verdes-art-jury/> (accessed March 12, 2021).

⁵⁵ Ibid.

⁵⁶ Fukuo Akimoto, “Charles H. Cheney of California, Planning Perspectives, 18:3, 258, 2003, <http://dx.doi.org/10.1080/02665430307976> (accessed March 12, 2021).

⁵⁷ Ibid, 262.

⁵⁸ Fukuo Akimoto, “California Garden Suburbs: St. Francis Wood and Palos Verdes,” 9th International Conference of Planning History, 2000, 9.

⁵⁹ John Edward Powell, “The Fresno Civic Center: An Architectural History,” *Historic Fresno*, <http://historicfresno.org/civic.htm> (accessed March 12, 2021).

⁶⁰ Akimoto, “Charles H. Cheney of California,” 266.

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At the 1940 American Society of Planning Officials national conference, Cheney said “Good architecture and attractive neighborhoods, gardens, and landscaping are what make a city worthwhile... they give life satisfaction. Everything else is secondary.”⁶¹ He served as a member of the Art Jury until 1940, the year Palos Verdes Estates incorporated. He also served as the Secretary of the Homes Association from 1923 to 1929, editor of the *Palos Verdes Bulletin* between 1932 and 1933, and library trustee for the Palos Verdes Public Library from 1928 until his death in 1943.⁶²

Cheney was in favor of racial restrictions in planning and helped write into existence the racially restrictive covenants that existed in Palos Verdes Estates for decades. In a letter describing the deed restrictions he helped put in place he notes,

The type of protective restrictions and the high class scheme of layout which we have provided tends to guide and automatically regulate the class of citizens who are settling here. The restrictions prohibit occupation of land by Negroes or Asiatics. The minimum cost of house restrictions tends to group the people of more or less like income together as far as it is reasonable and advisable to do so.⁶³

These racist restrictions were declared unconstitutional in 1948, and the eradication of these restrictions was written into law the Fair Housing Act was passed in 1968.

Following his work in Palos Verdes Estates, Cheney was hired to consult for Rancho Santa Fe and developed a protective covenant based on the protective covenants he had established in Palos Verdes Estates. He also established an Art Jury to maintain architectural restrictions. Unlike Malaga Cove Plaza, the civic center of Rancho Santa Fe, known as the Village Commercial District, was developed prior to Cheney’s involvement. Cheney was not involved in the inception of the town and thus was not able to have such influence over separation of commercial and residential uses. Palos Verdes Estates is more representative of Cheney’s work and influence.

Cheney lived in Palos Verdes Estates from 1921 until his death on May 8, 1943. He was posthumously named a National Planning Pioneer by the American Planning Association in 1993, an honor bestowed upon “pioneers of the profession who have made personal and direct innovations in American planning that have significantly and positively redirected planning practice, education, or theory with long-term results.”⁶⁴

⁶¹ Sugimoto and Piotrowski.

⁶² Akimoto, “Charles H. Cheney of California,” 270.

⁶³ Marc A. Weiss, “Urban Land Developers and the Origins of Zoning Laws: The Case of Berkeley,” *Berkeley Planning Journal*, 1987, 21, quoted from Robert Fogelson, *The Fragmented Metropolis: Los Angeles, 1850-1930* (Cambridge: Harvard University Press, 1967), 324.

⁶⁴ National Planning Pioneers.

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Criterion C: Architecture and Landscape Architecture

Webber, Staunton and Spaulding

The architectural firm of Webber, Staunton and Spaulding—consisting of Walter Webber, William F. Staunton Jr., and Sumner Spaulding—existed from 1921 to 1926. Walter Webber was born in Massachusetts and is listed in the 1920 Census as an architectural draftsman, and in the 1930 Census as a mill draftsman for a sawmill. He served as supervising architect for the Main House of the Bernheimer Residence (Yamashiro, 1914), designed by Franklin M. Small.

William F. Staunton studied architecture at Cornell University, and moved to Los Angeles in 1917 where he worked as a draftsman for Arthur Kelly. In 1923, Staunton joined the firm of Webber and Spaulding. Along with Malaga Cove Plaza, the firm also completed numerous residences across the Los Angeles area, Lincoln High School in Los Angeles, Frary Hall at Pomona College in Claremont, and a YWCA in Los Angeles. Staunton was a part of the Allied Architects Association of Los Angeles that designed the Hall of Justice (1925), Bob Hope Patriotic Hall (1926), and Los Angeles County General Hospital (1933).⁶⁵

Sumner Spaulding studied architecture at the Massachusetts Institute for Technology and graduated in 1916. Sumner Spaulding and Walter Webber together designed the Catalina Casino in Avalon on Santa Catalina Island and the Harold Lloyd Estate in Beverly Hills. Staunton went on to design the American National Red Cross Building and Westchester High School, both in Los Angeles. Between 1937 and 1943, he was chairman of a committee of the American Institute of Architects (AIA) to design the Los Angeles Civic Center. He collaborated with architect John Rex to design Case Study House No. 2 in 1947.

Spaulding was active in his profession; he served as president of the Southern California Chapter of the AIA and was also named a Fellow. He lectured at universities across the Los Angeles region and wrote articles for professional publications. He died in 1952 and his obituary ran in the *New York Times*.⁶⁶

George Smith Morlan

George Smith Morlan (1892-1951), architect of the Starr Building at 419 Vía Chico, was born in Salt Lake City, Utah.⁶⁷ Not much is known of his early life, though in 1929, he was listed in a newspaper advertisement as secretary of the firm American Builders Incorporated.⁶⁸ Morlan also served as the firm's chief of home designing staff and was known for his Mexican Hacienda, Spanish, and Monterey-style homes that "attracted wide attention among architectural students

⁶⁵ Tim Gregory, "Webber, Staunton & Spaulding: An Architectural Partnership," 2001 http://www.buildingbiographer.com/Website%20basic%20history%20example%20%201_2.pdf (accessed March 12, 2021).

⁶⁶ Ibid.

⁶⁷ "Rites Held for George Morlan," *Palos Verdes Peninsula News*, August 30, 1951.

⁶⁸ "Advertisement: American Builders Incorporated," *Los Angeles Times*, February 24, 1929.

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because they combine historical authenticity with the comforts and conveniences demanded by modern life.”⁶⁹

By 1937, it appears that Morlan had already left American Builders Incorporated and started practicing as an independent architect, collaborating with builders L.H. Pickens Company on several apartments and single-family residences.⁷⁰ In 1941, Morlan presented six different plans to the Art Jury in Palos Verdes Estates, being celebrated as a “one-man show.”⁷¹ Based in Redondo Beach, Morlan had “15 years experience with Palos Verdes building standards and restrictions” and had already designed twenty homes in the community that year.⁷² His houses were described as modern and convenient and his alteration designs were recognized as a specialty.⁷³ Morlan had also served on the Art Jury, retiring as a member in 1948.⁷⁴ In 1949, Morlan designed the Starr Building in Malaga Cove Plaza for owner Mrs. Berthold Starr. It was “the first building to be erected in the Plaza in 20 years” and was designed to conform to the plaza architecture.⁷⁵

Morlan died on August 25, 1951 in Manhattan Beach. His obituary noted he was “an active charter member of the Pasadena Chapter of the American Institute of Architects of Washington D.C., a member of the Redondo Elks Lodge 1378, and a member of Rotary.”⁷⁶

Carrington H. Lewis

Carrington H. Lewis (1912-1972), architect of the Security First National Bank at 22 Malaga Cove Plaza, was born in Wilkes-Barre, Pennsylvania on August 4, 1912.⁷⁷ In 1922, he moved to Los Angeles, California from Salt Lake City, Utah and later attended the University of Southern California.⁷⁸

In 1953, Lewis opened an office at 405 Via Chico in Malaga Cove Plaza after already spending nine years practicing architecture. Lewis wanted to work in Palos Verdes as, according to him, “I live here and I want to enjoy life away from the metropolitan areas.”⁷⁹ Lewis was residing in Palos Verdes with his wife, Georgana, and their sons, Kent and Randy. When asked about his specialty, Lewis noted that “the major portion of his designs have been in the commercial field, but closely second... is the design of large residences.”⁸⁰ His commercial buildings included the Reynold Metals Building and the Connecticut General Life Insurance Building in Los Angeles

⁶⁹ “Company Opens Dana Point Unit,” *Pasadena Post*, July 2, 1929.

⁷⁰ “IT Represents Investment of \$210,000,” *Los Angeles Times*, April 18, 1937.

⁷¹ “1-Man Show Before Jury,” *Palos Verdes Peninsula News*, September 26, 1941.

⁷² “Advertisement: We’ve Designed 20 Homes in Palos Verdes Estates This Year!” *Palos Verdes Peninsula News*, October 24, 1961.

⁷³ “George Morlan, Architect Designs Scores of Homes,” *Palos Verdes Peninsula News*, October 24, 1941.

⁷⁴ “New Members for Art Jury,” *Palos Verdes Peninsula News*, June 24, 1948.

⁷⁵ “Construction Begins on New Building,” *Palos Verdes Peninsula News*, September 8, 1949.

⁷⁶ “Rites Held for George Morlan,” *Palos Verdes Peninsula News*, August 30, 1951.

⁷⁷ “Carrington Lewis,” *Pomona Progress Bulletin*, June 30, 1972.

⁷⁸ Ibid; Pacific Coast Architecture Database, “Carrington H. Lewis (Architect),”

<http://pcad.lib.washington.edu/person/3226/> (accessed May 18, 2020).

⁷⁹ “Architect Chooses PV For New Office,” *Palos Verdes Peninsula News*, February 2, 1953.

⁸⁰ “New Art Jurist,” *Palos Verdes Peninsula News*, December 24, 1953.

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and the United Credit Corporation Building in Beverly Hills. He had also designed housing developments in Torrance, San Bernardino, Fontana, and Riverside.

In 1956, Lewis was selected to design two important buildings for Palos Verdes Estates, a branch of the Security First National Bank in Malaga Cove Plaza and City Hall.⁸¹ The Security First National Bank was described as “a one story and mezzanine structure of Village type architecture of Italian derivation in conformity with existing concepts as approved by the Palos Verdes Art Jury.”⁸² Lewis was later credited with designing the “first two-story commercial structure in Lunada Bay Center of Palos Verdes Estates,” a \$100,000 professional building in Miraleste Plaza, and a classical fountain for “the triangular parkway in Lunada Bay Plaza where Yarmouth Road intersects Palos Verdes Drive West.”⁸³

One of his most recognized works is the Palos Verdes High School at 600 Cloyden Road, completed in 1961. The school was designed by Lewis in collaboration with architects Richard Neutra and Robert Alexander and was described as “unlike other high schools being constructed by the Los Angeles [Unified School District] system.”⁸⁴ Estimated to cost \$5 million, “the architects were constrained somewhat by the requirement to use clay tiles on the rooftops and the need to provide protection from the ocean winds.”⁸⁵ The Los Angeles Conservancy notes that “of the hundreds of high schools built in the postwar population boom, [it is] the only one built within a block of the ocean—leading to its own design challenges.”⁸⁶

During his time as an architect, Lewis was involved in several different organizations and groups. By the end of 1953, Lewis had become the newest member of the Art Jury and “[brought] to his new post a sympathetic understanding of the traditional nature of Palos Verdes architectural requirements” while also having “an eager interest in supporting the Art Jury in its expanding concepts to interpret the spirit and intent of the restrictions which have made Palos Verdes a unique residential community.”⁸⁷ Lewis had become president of the Art Jury by 1959 and spearheaded a program “to clean up and keep clean, Malaga Cove Plaza and the shopping center in Lunada Bay.”⁸⁸ Lewis was still serving as President of the five-member Art Jury in 1965.⁸⁹

⁸¹ “Plaza Gains Branch Bank,” *Palos Verdes Peninsula News*, June 14, 1956; “Land for City Hall Bought,” *Palos Verdes Peninsula News*, November 8, 1956.

⁸² “New Bank Building Italian Type Design,” *Palos Verdes Peninsula News*, November 21, 1956.

⁸³ “First Two Story,” *Palos Verdes Peninsula News*, February 18, 1960; “Professional Building Opens in Miraleste,” *Palos Verdes Peninsula News*, February 14, 1963; “Memorial Fountain,” *Palos Verdes Peninsula News*, March 21, 1963.

⁸⁴ “High School to Be Built,” *Palos Verdes Peninsula News*, March 10, 1960.

⁸⁵ Los Angeles Conservancy, “Palos Verdes High School | Los Angeles Conservancy,” <https://www.laconservancy.org/locations/palos-verdes-high-school> (accessed May 19, 2020).

⁸⁶ *Ibid.*

⁸⁷ “New Art Jurist,” *Palos Verdes Peninsula News*, December 24, 1953.

⁸⁸ “Clean-Up Program Spurred,” *Palos Verdes Peninsula News*, October 8, 1959.

⁸⁹ “Art Jury,” *Palos Verdes Peninsula News*, May 27, 1965.

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In addition to the Art Jury, Lewis served on the board of directors for the Palos Verdes Arts Association, as chairman of the labor legislation committee for the Palos Verdes Peninsula Chamber of Commerce, and member of the G. Brooks Snelgrove Memorial Association. He also belonged to both the Southern California and Cabrillo Chapters of the American Institute of Architects.⁹⁰ Lewis moved to Pomona in 1972 and died a week later on June 28 after a long illness.

Conrad "Pete" Clark of Quigley & Clark

Conrad "Pete" Clark (1923-1967), architect of the Woodcock Building at 24 Malaga Cove Plaza, was born in Hermosa Beach and spent his entire life as a resident of the South Bay.⁹¹ Not much is known of Clark's early life. With Raymond Quigley he was part of the firm Quigley & Clark, which had its office at 43 Malaga Cove Plaza in Palos Verdes Estates. Quigley & Clark had previously been known as Wood, Hite, and Quigley; Davis, Hite, and Quigley; and Davis & Quigley before Clark had joined as partner.⁹²

In 1959, Clark was selected to design the Woodcock Building at Malaga Cove Plaza for owner J.M. Woodcock. The building would "continue the Mediterranean style of architecture of other Plaza buildings with arches and a continuing arcade."⁹³ On March 6, 1961, Quigley and Clark mutually consented to dissolve their partnership and terminate their relationship as partners.⁹⁴

Clark was found dead in his office on March 2, 1967 at the age of 44. As a long-time member of the Kiwanis Club of Palos Verdes, the Conrad C. "Pete" Clark Memorial Fund was created in his name to "[provide] assistance to the Palos Verdes High School Key Club in their scholarship program."⁹⁵

Jack V. Ouzounian

Jack V. Ouzounian (1926-2017), architect of the Medical Plaza/Barnett Building at 36 Malaga Cove Plaza, was born on October 30, 1926 and was the son of survivors of the Armenian genocide. Ouzounian grew up in Los Angeles and graduated from the University of Southern California School of Architecture in 1955, soon beginning a career as a sole practitioner architect.⁹⁶

⁹⁰ "New Officers for PV Arts Association," *Palos Verdes Peninsula News*, June 20, 1957; "Chamber to Hear New Progress of Gardens," *Palos Verdes Peninsula News*, July 20, 1961; "Memorial Meeting," *San Pedro News-Pilot*, April 4, 1963; Pacific Coast Architecture Database, "Carrington H. Lewis (Architect)," <http://pcad.lib.washington.edu/person/3226/> (accessed May 18, 2020).

⁹¹ "Services Held for Pete Clark of South Bay," *Palos Verdes Peninsula News*, March 8, 1967.

⁹² "Advertisement: Quigley & Clark," *Redondo Reflex*, December 21, 1956; "Two More Firms to Lease Space in Plaza Building," *Palos Verdes Peninsula News*, April 6, 1950; "Advertisement: South Bay Engineering Co. and Davis Hite & Quigley," *Palos Verdes Peninsula News*, December 6, 1951; "Advertisement: Davis & Quigley," *Palos Verdes Peninsula News*, November 4, 1954.

⁹³ "New Building on Plaza is Going Up," *Palos Verdes Peninsula News*, April 16, 1959.

⁹⁴ "Notice of Dissolution of Partnership," *Palos Verdes Peninsula News*, April 27, 1961.

⁹⁵ "Services Held for Pete Clark of South Bay," *Palos Verdes Peninsula News*, March 8, 1967; "Aid Given to Key Club by Kiwanis," *Palos Verdes Peninsula News*, July 23, 1967.

⁹⁶ "Obituary: Jack V. Ouzounian," *Los Angeles Times*, March 26, 2017.

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Some of his projects include the headquarters building of Systems Laboratories Corp. (1957) in Sherman Oaks and the Kent Inn Motel (1963) in Los Angeles.⁹⁷ Ouzounian was contracted to design the Medical Plaza building in 1963, and his brother, Haig V. Ouzounian, served as general contractor.⁹⁸ Ouzounian married to Irene Levonian in 1953 and had a son, Tye, and a daughter, Sheri. He died on March 25, 2017.⁹⁹

Olmsted Brothers

Olmsted Brothers is a landscape architecture firm active between 1898 and 1961 and was known for largescale designs of parks, World's Fairs, and communities, including Palos Verdes Estates. The firm was largely comprised of John Charles Olmsted and Frederick Law Olmsted, Jr., half-brothers who were the sons of notable landscape architect Frederick Law Olmsted, Sr.

John Charles was born in Switzerland in 1852 to Dr. John Hull Olmsted and Mary Cleveland Perkins Olmsted. His father died of tuberculosis when John Charles was still young, and his uncle, Frederick Law Olmsted, Sr, became his stepfather in 1859 when Olmsted Sr. married his brother's widow Mary Cleveland Perkins. In his adolescence, John Charles had already formed an interest in understanding the environmental landscape, having lived in the foothills of the Sierra Nevada, and later "developed his visual memory to record with speed the topographical, geological, and botanical clues of the land" as part of a survey party along the 40th parallel of Nevada and Utah. John Charles graduated from the Sheffield Scientific School at Yale and initially worked as an apprentice at the New York office of Olmsted, Sr. as early as 1874, where some of his early projects "included work on the U.S. Capitol grounds and several park and institutional projects."¹⁰⁰

Frederick was born as Henry Perkins in New York in 1870 to Olmsted, Sr. and Mary Cleveland Perkins Olmsted. He was younger than John Charles by eighteen years and was renamed Frederick Law Olmsted, Jr. by his father, who wanted "to have him carry on both the family name and profession." Frederick attended Harvard and graduated in 1894 after spending a summer working in architect Daniel Burnham's office. Olmsted Sr. "enjoyed including his son in the culminating projects of his own career" and Frederick began work at the Olmsted firm, known then as Olmsted, Olmsted & Eliot, in 1897.¹⁰¹

By the time Frederick joined his stepbrother in the family profession, the firm was undergoing some drastic changes. Olmsted, Sr., who was a renowned landscape architect himself and had been awarded the contract to design Central Park in New York City alongside Calvert Vaux,

⁹⁷ "New Headquarters," *Van Nuys Valley News*, March 24, 1957; "Completion Nearing on Figueroa Motel," *Los Angeles Times*, April 21, 1963.

⁹⁸ "Plaza Medical Completes Arcade in Malaga Cove," *Palos Verdes Peninsula News*, December 5, 1963.

⁹⁹ "Obituary: Jack V. Ouzounian," *Los Angeles Times*, March 26, 2017.

¹⁰⁰ Arleyn Levee, "John Charles Olmsted," National Association for Olmsted Parks, olmsted.org/the-olmsted-legacy/the-olmsted-firm/john-charles-olmsted (accessed March 12, 2021).

¹⁰¹ Susan L. Klaus, "Frederick Law Olmsted Jr.," National Association for Olmsted Parks, olmsted.org/the-olmsted-legacy/the-olmsted-firm/frederick-law-olmsted-jr (accessed March 12, 2021).

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stopped actively practicing as an architect, “a victim of failing memory and vitality.”¹⁰² Olmsted, Sr. had built the Olmsted brand since his work with Vaux that began in 1857 and officially retired in 1897. Charles Eliot, the other co-partner of the firm, died that same year from meningitis at the age of 37. Thus, John Charles and Frederick, originally working under the name F.L. & J.C. Olmsted retained from when Olmsted, Sr. led the firm, formed a new partnership between themselves in 1898 called Olmsted Brothers.

Olmsted Brothers saw initial success with “the first three decades of the twentieth century [witnessing] a great increase in the work of the firm and the size of the staff, which reached forty-seven by 1917 and up to sixty at its height in the 1920s.”¹⁰³ As described by the National Association for Olmsted Parks:

The years prior to the First World War were the firm’s most active period, involving the planning of extensive park systems for a dozen metropolitan areas. The 1920s produced little new park work other than expansion of these metropolitan park systems, but the period marked a significant increase in residential subdivisions and suburban communities, including those of Lake Wales in Florida, Palos Verdes in California, and Forest Hills in New York. The decade also accounted for fully one quarter of the 2,000 commissions the firm received for the grounds of private residences and estates.¹⁰⁴

Though Olmsted Brothers was headquartered in Brookline, Massachusetts, the firm also “operated a busy West Coast Office in Palos Verdes Estates, CA during the 1920s.”¹⁰⁵ As Directors of Design for the planning of Palos Verdes Estates, the Olmsted firm was committed to studying the site to understand how best to integrate a new community into the landscape and conducted climate studies to understand the natural environment better. The firm worked in Palos Verdes for more than two decades, starting first under John Charles and finishing under Frederick.¹⁰⁶

The Palos Verdes peninsula is approximately 16,000 acres and, as Directors of Design, the Olmsted Brothers was in charge of overseeing plans for the development in the 1910s. Rather than rush construction and transformation of the land, they committed to studying the peninsula to understand how best to integrate a new community into the landscape. Frederick noted that the first step in making the master plan involved “selecting the areas naturally adapted for certain special types of use” and “selecting routes for main thoroughfares for access to and between the business centers and other use-areas.”¹⁰⁷

¹⁰² Charles E. Beveridge, “The Olmsted Firm – An Introduction,” National Association for Olmsted Parks, olmsted.org/the-olmsted-legacy/the-olmsted-firm/an-introduction (accessed March 12, 2021).

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Pacific Coast Architecture Database (PCAD), “Olmsted Brothers, Landscape Architects,” University of Washington, pcad.lib.washington.edu/firm/1836/ (accessed March 12, 2021).

¹⁰⁶ Olmsted Online.

¹⁰⁷ Olmsted, Jr., Frederick Law, “Palos Verdes Estates.”

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In 1914, the firm conducted climate studies to assess how much water the area received and the average range in temperature. Development was meant to emphasize working with the arid climate and the firm knew it was important to choose appropriate vegetation. As such, they sought the advice of Theodore Payne, a California native plant specialist. A nursery opened on site the following year with plants that were used to start landscaping the community before lots were offered for sale. The master plan incorporated open space to promote the natural landscape and the roadways and open spaces were designed to follow the topography allowing for natural drainage. At the time, Palos Verdes Estates was the largest unirrigated development in the country.¹⁰⁸

Understanding the topography was important in delineating roadways, which would come to influence the overall layout of lots. The landscape architects knew that popularity of the automobile was growing and saw the topographic limitations of the hills as a challenge that needed to be addressed. Rather than create more direct thoroughfares that cut into the landscape, roads wove in a serpentine manner, following the natural curves and requiring minimal grading. Major thoroughfares were 200 feet wide to allow for other modes of circulation including horses and a proposed railway. This attention to cars is also evident in Malaga Cove Plaza which has a parking lot in place of a pedestrian plaza.¹⁰⁹

As the street layout began to develop, a zoning plan was drawn to delineate specific commercial areas amidst the residential community. Like the streets, residential lots followed the topography and thus varied in shape and size as opposed traditional uniform lots found in other cities. Assistant Professor of Landscape Architecture and Olmsted Brothers specialist Christine Edstrom O'Hara notes that it was "not very democratic but forced everyone to look at how they could use their lot differently." Houses could not be larger than thirty percent of the lot, leaving large amounts of open space between buildings. Walkability was important in the design and commercial centers were selected to be close enough for surrounding residents to access on foot. Altogether, these features would comprise a series of walkable villages that were spaced two miles apart from one another.¹¹⁰

Malaga Cove Plaza originally adhered to the Olmsted Brothers principle of minimizing lawn use in commercial areas. Both Malaga Cove Green and Olmsted Place were planted with native, drought-resistant plants. The landscape of the area has changed over time to feature significant amounts of lawn. The Malaga Cove neighborhood is the area of the Palos Verdes peninsula that was most closely developed according to the Olmsted Brothers plan. Lunada Bay and the remaining portions of the peninsula represent different approaches to landscape design, many in opposition to the Olmsted Brothers plan.¹¹¹

Besides the work in Palos Verdes Estates, Olmsted Brothers was recognized across the nation for completing other largescale projects including the 1906 Lewis & Clarke Exposition in Portland,

¹⁰⁸ O'Hara, *Regionalism in California*, 115, 124, 349.

¹⁰⁹ Ibid, 155.

¹¹⁰ Ibid.

¹¹¹ Ibid, 156.

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Oregon and the 1909 Alaska-Yukon-Pacific Exposition in Seattle. John Charles and Frederick were also founding members of the American Society of Landscape Architects.¹¹²

John Charles died on February 24, 1920 at his home in Brookline, Massachusetts and was recognized in obituaries for his accomplishments, including making preliminary plans for the 1893 Chicago World's Fair and "[planning] the park systems of Boston, Buffalo, Rochester, New York, Milwaukee, and other cities." Olmsted Brothers continued after his death, though Frederick retired from the firm in 1950. Frederick died on December 25, 1957 at his beach cottage in Malibu and was remembered for being "commissioned by President Theodore Roosevelt to draft expansion plans for the city of Washington, D.C." and other major projects including "landscaping of the Panama Canal and restoration of the scenery at Niagara Falls."¹¹³

Olmsted Brothers received few large commissions after World War II and "the only major project of the firm following the retirement of Frederick Law Olmsted Jr... was the extension of Rock Creek Park from the District of Columbia into Montgomery County in Maryland." In 1962, the Olmsted Brothers name was replaced by Olmsted Associates and the Olmsted firm closed in 2000. While the Olmsted Brothers "designed a significant number of residential developments throughout the United States [...] Frederick Law Olmsted Jr. believed that Palos Verdes Estates was their best project."¹¹⁴

Mediterranean Revival

The following context is from *SurveyLA Los Angeles Historic Resources Survey Citywide Historic Context Statement, Context: Architecture and Engineering, 1850-1980, Theme: Mediterranean & Indigenous Revival Architecture, 1893-1948*.¹¹⁵ While the buildings on the Plaza have been described as Italian Renaissance Revival and Mediterranean Revival, Mediterranean Revival best characterizes and is the most appropriate context for the buildings of the Plaza because it most broadly encompasses the blending of Italian and Spanish revival motifs.

Related to the Spanish Colonial Revival is the Mediterranean Revival, also popular between the two World Wars. Its origin is Italy, and while it shares many features with the Spanish Colonial, there are identifiable differences. The composition of the Mediterranean Revival is less picturesque, with uniformly horizontal roof lines and little emphasis on separate massing. Along with this comes increasing formality, approaching

¹¹² The Cultural Landscape Foundation, "Olmsted Brothers," tclf.org/pioneer/olmsted-bros (accessed March 12, 2021); UC Berkeley Environmental Design Archives, "Olmsted Brothers," archives.ced.berkeley.edu/collections/olmsted-brothers (accessed March 12, 2021).

¹¹³ "Architect of World Fair Dies," *Chicago Tribune*, February 26, 1920, 11; "Rites Conducted for Frederick L. Olmsted," *Los Angeles Times*, December 28, 1957, 38.

¹¹⁴ Beveridge, "The Olmsted Firm."; Lucy Lawlis, et al, *The Master List of Design Projects of the Olmsted Firm 1857-1979* (District of Columbia: National Association for Olmsted Parks and National Park Service, 2008); O'Hara, *Regionalism in California*, 153.

¹¹⁵ City of Los Angeles, "SurveyLA Los Angeles Historic Resources Survey Citywide Historic Context Statement, Context: Architecture and Engineering, 1859-1980, Theme: Mediterranean & Indigenous Revival Architecture, 1893-1948," November 2018, 44.

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axial symmetry in many cases. Perhaps the most apparent difference is the roof. Both employ low pitches and clay tiles, but that of the Mediterranean Revival is typically hipped, while that of the Spanish Colonial Revival is gabled.

Also different is the approach to landscaping, reflecting the difference between Spanish and Italian traditions. The Spanish Colonial Revival often turns inward, with the characteristic outdoor space being an enclosed courtyard or patio. The Mediterranean Revival, in contrast, makes use when possible of the formal garden that extends outward from the building.

Most resources mixed elements, as was admitted by architect Rexford Newcomb in his 1928 book *Mediterranean Domestic Architecture in the United States*. He noted that “Called upon to do ‘Spanish’ work, many of our men versed in the Italian, unconsciously allowed the Italian to modify their less well understood Spanish forms so that something that was neither Spanish nor Italian resulted.” Nonetheless an examination of predominantly Mediterranean Revival resources illustrates an overall difference that is primarily a feeling of quiet formality in contrast to picturesque exuberance.

A single-family residential example is Greenacres, the estate of motion picture actor Harold Lloyd (L.A. Historic-Cultural Monument No. 279). Located at 1056 North Maybrook Drive in Bel-Air, it was completed in 1928 to a design by Sumner Spalding. It has been described as a combination of the Mediterranean and the Italian Renaissance, indicating how difficult it can be to delineate clearly among styles. Greenacres consists of a central mass with numerous extending wings, set in extensive grounds. But all are covered by low-pitched hipped roofs that maintain a horizontal eave line. There are none of the roofline breaks and vertical elements, such as towers, that are typical of the Spanish Colonial Revival. Also identifying Greenacres with the Italian heritage of the Mediterranean Revival is the formal terraced garden.

SurveyLA also identified the following character-defining features of the style, which are applicable to the Plaza:¹¹⁶

- Stucco exterior walls (rarely, brick or cast stone)
- Low-pitched clay tile roof typically hipped
- Relatively simple massing, with stress on the horizontal
- Relatively formal composition, approaching symmetry in parts or in whole
- Arched openings, including arched focal windows
- Clay tile roof or roof trim
- Limited use of applied decoration
- Landscaping of formal gardens extending away from building

¹¹⁶ *Ibid.*, 48-49.

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An important collaboration among developer Frank Vanderlip, landscape architect Olmsted Brothers, city planner Charles Cheney, and architects Myron Hunt and Webber, Staunton and Spaulding, Malaga Cove Plaza is the focal point of the City, epitomizes the Mediterranean village theme envisioned by the collaborators, and continues to be an important community gathering place.

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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: Palos Verdes Library District

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Nine

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 33.800128 Longitude: -118.389381

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

District is bounded by Palos Verdes Drive and Vía Tejon at the north, Vía Corta at the west, and Malaga Lane (alley) at the south.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries were identified based on the historic plans for the Plaza, which was ultimately built according to those specifications. The identification purposefully excludes areas not included in the original drawings, maps, or sketches of the Plaza.

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11. Form Prepared By

name/title: Olivia White, Associate II; Alvin Nuval, Associate II
organization: Chattel, Inc.
street & number: 13417 Ventura Boulevard
city or town: Sherman Oaks state: CA zip code: 91423
e-mail alvin@chattel.us
telephone: (818) 788-7954 x111
date: October 2020; Revised January 2021; March 2021

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Malaga Cove Plaza
City or Vicinity: Palos Verdes Estates
County: Los Angeles County
State: California
Photographer: Robert Chattel
Date Photographed: April 21 and 26, 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 34 Malaga Cove Green, camera facing west

2 of 34 Malaga Cove Green, camera facing south

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- 3 of 34 Malaga Cove Green, camera facing east
- 4 of 34 Olmstead Place, camera facing northwest
- 5 of 34 Neptune Fountain, camera facing south
- 6 of 34 Neptune Fountain, camera facing north
- 7 of 34 Neptune Fountain, camera facing east
- 8 of 34 Neptune Fountain, camera facing west
- 9 of 34 Gardner Building, north elevation, camera facing southwest
- 10 of 34 Gardner Building, east elevation, camera facing west
- 11 of 34 Towle Building, east elevation, camera facing west
- 12 of 34 The Courtyard Building, north and east elevations, camera facing southwest
- 13 of 34 The Courtyard Building, east elevation, camera facing west
- 14 of 34 Davis Building/Malaga Cove Ranch Market (left), north elevation, Towle Building (right), east elevation, camera facing southwest
- 15 of 34 Medical Plaza/Barnett Building, north elevation, camera facing southeast
- 16 of 34 Woodcock Building, north elevation, camera facing southwest
- 17 of 34 Security First National Bank Building/Bank of America, north elevation, camera facing southwest
- 18 of 34 Starr Building, north elevation, camera facing southwest
- 19 of 34 Syndicate Building/Casa del Portal (left) and Starr Building, north elevations, camera facing south
- 20 of 34 Syndicate Building/Casa del Portal, west elevation, camera facing southeast.
- 21 of 34 Syndicate Building/Casa del Portal, north elevation, camera facing south.
- 22 of 34 Syndicate Building/Casa del Portal, north elevation, camera facing southwest.
- 23 of 34 Peninsula Investment Company Building, north elevation, camera facing south

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- 24 of 34 Peninsula Investment Company Building, courtyard, camera facing south
- 25 of 34 Peninsula Investment Company Building, north elevation, camera facing southwest
- 26 of 34 Malaga Cove Tower/Bank of America Building, north elevation, camera facing southwest
- 27 of 34 Malaga Cove Tower/Bank of America Building, east elevation, camera facing west
- 28 of 34 Malaga Cove Tower/Bank of America Building, south elevation, camera facing north
- 29 of 34 Malaga Cove Tower/Bank of America Building (right) and Peninsula Investment Company Building (left) south elevations, camera facing north
- 30 of 34 Syndicate Building/Casa del Portal, south elevation, camera facing northwest
- 31 of 34 Syndicate Building/Casa del Portal courtyard, camera facing north
- 32 of 34 Starr Building (left) and Syndicate Building/Casa del Portal (right), camera facing northwest
- 33 of 34 Woodcock Building, south elevation, camera facing northeast
- 34 of 34 The Courtyard Building, Towle Building in background, southwest corner of district, camera facing northeast

Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

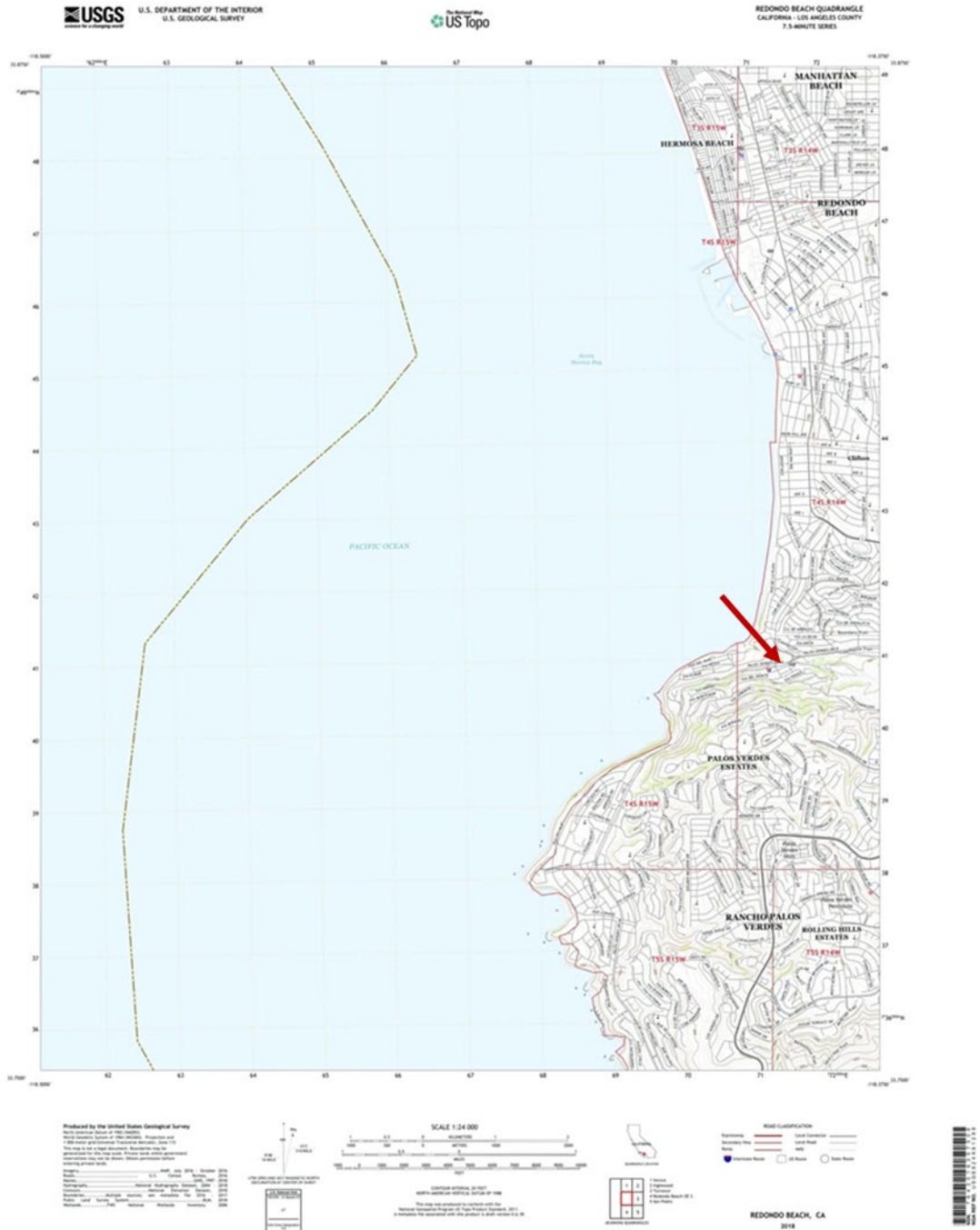
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Location Map



Source: USGS Map, 7.5 Minute series, Redondo Beach, CA 2018

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Site Map



Malaga Cove Plaza
Palos Verdes Estates, California
Latitude: 33.800128° N, Longitude: -118.389381° W

100 feet

District Boundary



Source: Google Earth, 2020

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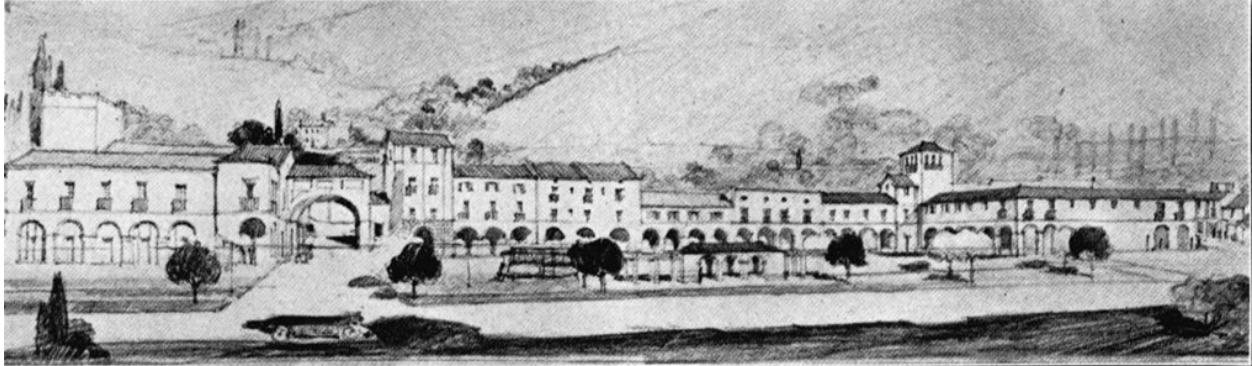
Photo Key



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Figure 1 Final Adopted Design, 1924; Webber, Staunton and Spaulding, Architects (*Palos Verdes Bulletin*)



Webber, Staunton and Spaulding, Architects
MALAGA COVE PLAZA—FINAL ADOPTED DESIGN

Figure 2 Gardener Building, 1925 (*Palos Verdes Bulletin*)

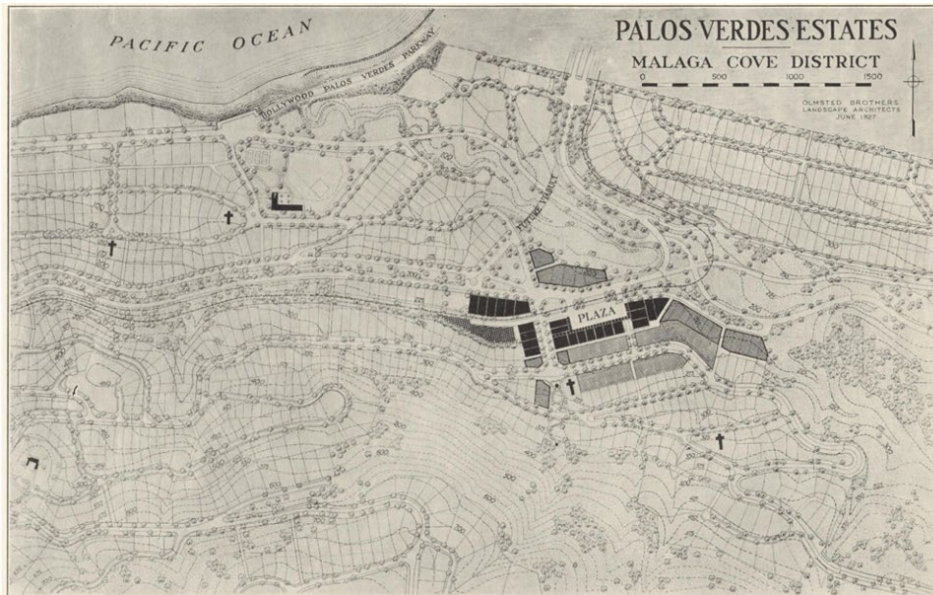


Webber, Staunton and Spaulding, Architects
THE FIRST ARCADED STORE AND OFFICE UNIT AT MALAGA COVE PLAZA
The Gardner Building—to be dedicated September 13th

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Figure 3 Zoning Plan, 1927 (*Landscape Architecture Magazine*, Vol. 17)



Charles H. Cheney, Consultant in City Planning
Olmsted Brothers, Landscape Architects
Plan of Portion of Malaga Cove showing zoning and scheme for improvements
(For explanation see top of opposite page)

Figure 4 Syndicate Building under construction, 1929 (Palos Verdes Homes Association)



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Figure 5 Syndicate Building, 1929 (Palos Verdes Homes Association)



Figure 6 Neptune Fountain postcard, 1930s (Palos Verdes Homes Association)



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Figure 7 Davis Building, 1951 (Palos Verdes Peninsula News)

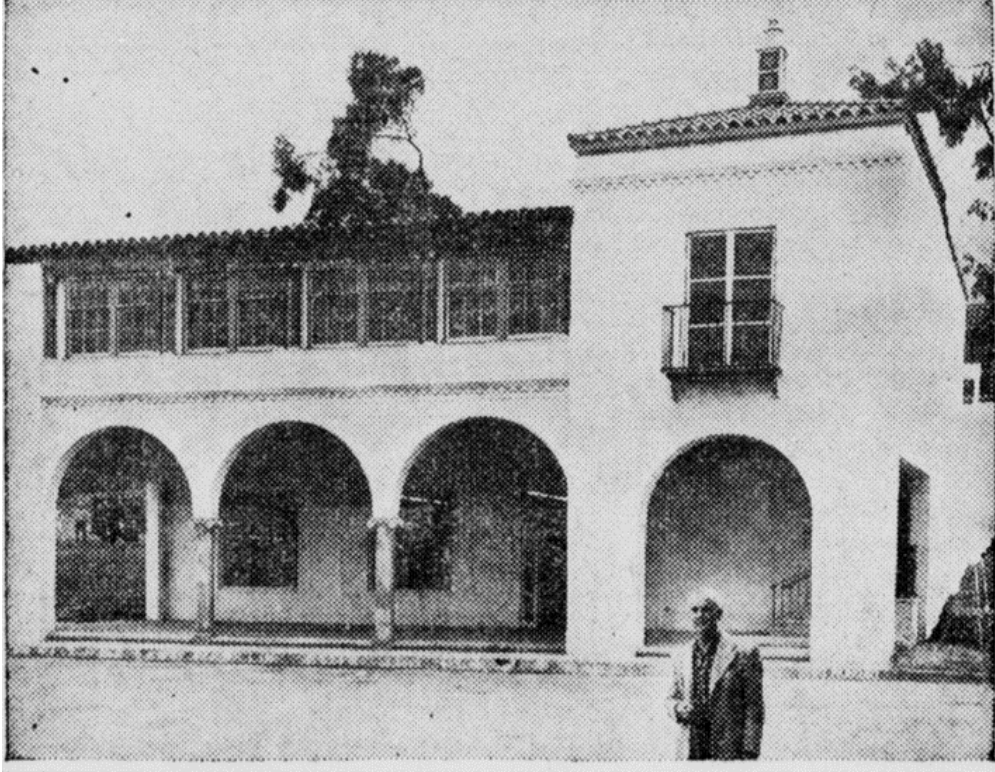


Figure 8 Malaga Cove Plaza, 1960s (source unknown)



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Figure 9 Malaga Cove Plaza, 1975 (Palos Verdes Homes Association)



Figure 10 Malaga Cove Plaza, 1991 (source unknown)



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Photo 1 Malaga Cove Green, camera facing west



Photo 2 Malaga Cove Green, camera facing south



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Photo 3 Malaga Cove Green, camera facing east



Photo 4 Olmstead Place, camera facing northwest



Malaga Cove Plaza
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Photo 5 Neptune Fountain, camera facing south



Photo 6 Neptune Fountain, camera facing north



Malaga Cove Plaza
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Photo 7 Neptune Fountain, camera facing east



Photo 8 Neptune Fountain, camera facing west



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Photo 9 Gardner Building, north elevation, camera facing southwest



Photo 10 Gardner Building, east elevation, camera facing west



Malaga Cove Plaza
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Photo 11 Towle Building, east elevation, camera facing west



Photo 12 The Courtyard Building, north and east elevations, camera facing southwest



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Photo 13 The Courtyard Building, east elevation, camera facing west



Photo 14 Davis Building/Malaga Cove Ranch Market (left), north elevation, Towle Building (right), east elevation, camera facing southwest



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Photo 15 Medical Plaza/Barnett Building, north elevation, camera facing southeast



Photo 16 Woodcock Building, north elevation, camera facing southwest



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Photo 17 Security First National Bank Building/Bank of America, north elevation, camera facing southwest



Photo 18 Starr Building, north elevation, camera facing southwest



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Photo 19 Syndicate Building/Casa del Portal (left) and Starr Building, north elevations, camera facing south



Photo 20 Syndicate Building/Casa del Portal, west elevation, camera facing southeast.



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Photo 21 Syndicate Building/Casa del Portal, north elevation, camera facing south.



Photo 22 Syndicate Building/Casa del Portal, north elevation, camera facing southwest.



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Photo 23 Peninsula Investment Company Building, north elevation, camera facing south



Photo 24 Peninsula Investment Company Building, courtyard, camera facing south



Malaga Cove Plaza
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Photo 25 Peninsula Investment Company Building, north elevation, camera facing southwest



Photo 26 Malaga Cove Tower/Bank of America Building, north elevation, camera facing southwest



Malaga Cove Plaza
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Photo 27 Malaga Cove Tower/Bank of America Building, east elevation, camera facing west



Photo 28 Malaga Cove Tower/Bank of America Building, south elevation, camera facing north



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Photo 29 Malaga Cove Tower/Bank of America Building (right) and Peninsula Investment Company Building (left) south elevations, camera facing north



Photo 30 Syndicate Building/Casa del Portal, south elevation, camera facing northwest



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Photo 31 Syndicate Building/Casa del Portal courtyard, camera facing north



Photo 32 Starr Building (left) and Syndicate Building/Casa del Portal (right), camera facing northwest



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Photo 33 Woodcock Building, south elevation, camera facing northeast



Photo 34 The Courtyard Building, Towle Building in background, southwest corner of district, camera facing northeast

