

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2009-2113-HCM
ENV-2009-3118-CE**

HEARING DATE: November 5, 2009
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 4901 S. Compton Avenue
Council District: 9
Community Plan Area: Southeast Los Angeles
Area Planning Commission: South Los Angeles
Neighborhood Council: Central Alameda
Legal Description: Smith Brothers Compton Avenue
Tract, Lot FR 18

PROJECT: Historic-Cultural Monument Application for the
BETHLEHEM BAPTIST CHURCH

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: City of Los Angeles
City Council
200 N. Spring St., Room 395
Los Angeles, CA 90012

OWNER: Luis Niebla
5675 Kimball Court
Chino, CA 91710

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:
[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: June 3, 2009 City Council Motion
September 15, 2009 Historic-Cultural Monument Application
ZIMAS Report

FINDINGS

1. The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of Modernist and de Stijl architecture.
2. The building is associated with a master builder, designer, or architect, as a work by the master architect Rudolph Schindler.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

The Commission hereby recommends that Council find the proposed designation of the Bethlehem Baptist Church as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1944, the character-defining features of the building include horizontal bands of stucco, an L-shaped floor plan, and an open cruciform tower. The horizontal layered de Stijl pattern was both simple and complex enough to attract the attention of passing cars. The horizontal bands also allowed the insertion of planters and other openings for natural illumination. By placing the church at the corner of the lot rather than in the center and marking its presence by means of an abstract cruciform tower, Schindler organized his design to enable flexible use of both indoor and outdoor space. These distinctive elements of the building are designed in a unique mid-century modern architectural style.

The Bethlehem Baptist Church is Schindler’s only built church, created for a small African-American congregation, and served as a Christian church and community center. Despite a low budget, Schindler was able to create a modern functional community space. The building is all the more remarkable as the lone example of Modernist architecture to cross Los Angeles’s economic and racial boundaries during the era of Jim Crow housing covenants.

Architect R. M. Schindler is internationally recognized for his architectural designs and has been the subject of exhibitions at the Museum of Contemporary Art (MOCA) and the MAK Center for Art and Architecture. The Bethlehem Baptist Church has been featured in significant books and overviews of Schindler’s work.

DISCUSSION

The Bethlehem Baptist Church successfully meets two of the specified Historic-Cultural Monument criteria: 1) “embod[ies] the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction,” and 2) is associated with a with a master builder, designer, or architect. As a religious building designed in the Modernist and de Stijl style by renowned architect Rudolph Schindler, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

From the tour of the subject property, the building appears to be in mostly original condition, with some minor alterations.

BACKGROUND

In March of 1972, the then-named Cultural Heritage Board received a request for information about the Bethlehem Baptist Church from a member of the public. The request quoted David Gebhardt as stating in his book R.M. Schindler, Architect, that the Bethlehem Baptist Church represents Schindler’s best non-domestic work. Kenneth Ross, the Director of the Cultural Heritage program made inquiry to the Cultural Heritage Committee of the AIA who commented that since the building was constructed under a very low budget, it was not one of R.M. Schindler’s best works.

In 1974, the Cultural Heritage Board received a request to nominate the Church as a Historic-Cultural Monument. The Board voted unanimously on April 3, 1974 to take the property under consideration. At the Board meeting of October 16, 1974 a motion was made by member Dr. Robert Winter to declare the property an Historic-Cultural Monument. The motion failed for lack of a second, and the application was denied.

On July 3, 2009 Councilmember Jan Perry introduced a Motion to instruct the Cultural Heritage Commission to prepare a Historic-Cultural Monument application for the Bethlehem Baptist Church property. The full City Council adopted the Council Motion on September 2, 2009. On October 1, 2009, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Bethlehem Baptist Church as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC.

Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE Bethlehem Baptist Church IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Modernist ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE Bethlehem Baptist Church WAS BUILT IN 1944
NAME OF PROPOSED MONUMENT YEAR BUILT

Rudolph M. Schindler WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE R. M. Schindler is an internationally recognized icon of architectural design. This building is the lone example of Modernist architecture to cross Los Angeles' economic and racial boundaries during the era of Jim Crow housing covenants which began in the 1890s and ended in the 1970s. The church was built for a small African-American congregation served as a Christian church and community center. It is the only known built church designed by Schindler.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Bethlehem Baptist Church
2. STREET ADDRESS 4901 S. Compton Ave.
CITY Los Angeles ZIP CODE 90011 COUNCIL DISTRICT 9
3. ASSESSOR'S PARCEL NO. 5107030032
4. COMPLETE LEGAL DESCRIPTION: TRACT Grider and Hamilton's Vernon Park
BLOCK _____ BLK J LOT(S) _____ FR 1 ARB. NO. n/a
5. RANGE OF ADDRESSES ON PROPERTY _____

6. PRESENT OWNER Luis Niebla
STREET ADDRESS 5675 Kimball Court E-MAIL ADDRESS: _____
CITY Chino STATE CA ZIP CODE 91710 PHONE (____) _____
OWNERSHIP: PRIVATE _____ PUBLIC _____
7. PRESENT USE Church ORIGINAL USE Church

DESCRIPTION

8. ARCHITECTURAL STYLE Modernist
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)
The design of the Bethlehem Baptist Church closely resembles a number of houses designed by Schindler on a much larger scale. The building has an L-Shaped floor plan with an open cruciform tower. The exterior of the building contains horizontal bands of stucco cladding that resemble a de Stijl pattern. The building's flat roof contains a three-dimensional, cross-shaped tower that intersects at right angles to form a skylight that allows lighting inside. In addition to the central skylight, clerestory windows help illuminate the main space. Also, the church features a covered walkway that helps define an open courtyard enclosed by a social hall. Inside, the ceiling is constructed out of wood decking that is laid over beams with tongue-and-groove connections. These beams spanned to longer lengths and are glazed.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Bethlehem Baptist Church

10. CONSTRUCTION DATE: 1944 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Rudolph M. Schindler

12. CONTRACTOR OR OTHER BUILDER Rudolph M. Schindler

13. DATES OF ENCLOSED PHOTOGRAPHS _____
(1 EX10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS Rebuilt back hall, inscripted windows, repaired door

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER _____

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

The Bethlehem Baptist Church represents an important example of a religious building designed in the Modernist style by renowned architect Rudolph M. Schindler. The building, which stands as Schindler's only built church, was originally built for a small African-American congregation and served as a Christian church and community center. Through the use of inexpensive materials such as plaster-skin, Schindler was able to capture a new vision that incorporated the principles of space, climate, light, and mood. (Continued on the back)

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Schindler by David Gebhard (Straut - 1997), R.M. Schindler by James Steele (Taschen - 1999), The Architecture of R.M. Schindler (MOCA Exhibition)

20. DATE FORM PREPARED 09/15/2009 PREPARER'S NAME Office of Historic Resources

ORGANIZATION Department of City Planning STREET ADDRESS 200 N. Spring St. Rm. 620

CITY Los Angeles STATE CA ZIP CODE 90012 PHONE (213) 978-1189

E-MAIL ADDRESS: _____

18. From then on, he used this type of inexpensive construction which led to the creation of the Schindler frame in 1945. In addition to his new technique, he was able to pull some design elements from the Packard House (1924) and Howe House (1925), both of which he created. As a result, the element of horizontal stucco bands helped create a visual scale that establishes the cross-shaped tower which signifies it as a place of worship.

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Bethlehem Baptist Church IS A 2-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Modernist , L-shaped PLAN Church
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A Stucco FINISH AND Stucco TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S Flat ROOF IS Stucco Fiberglass
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

Clerestory WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A Slightly recessed corner ,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

6. Single Panel DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE the cross-shaped tower, roof terrace, central skylight, wood decking with
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

tongue-and-groove connections laid over long glazed beams (blue, red, black), horizontal datum for
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

visual perception, wood-framed walls covered with stucco cladding, pulpit, small pool,
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

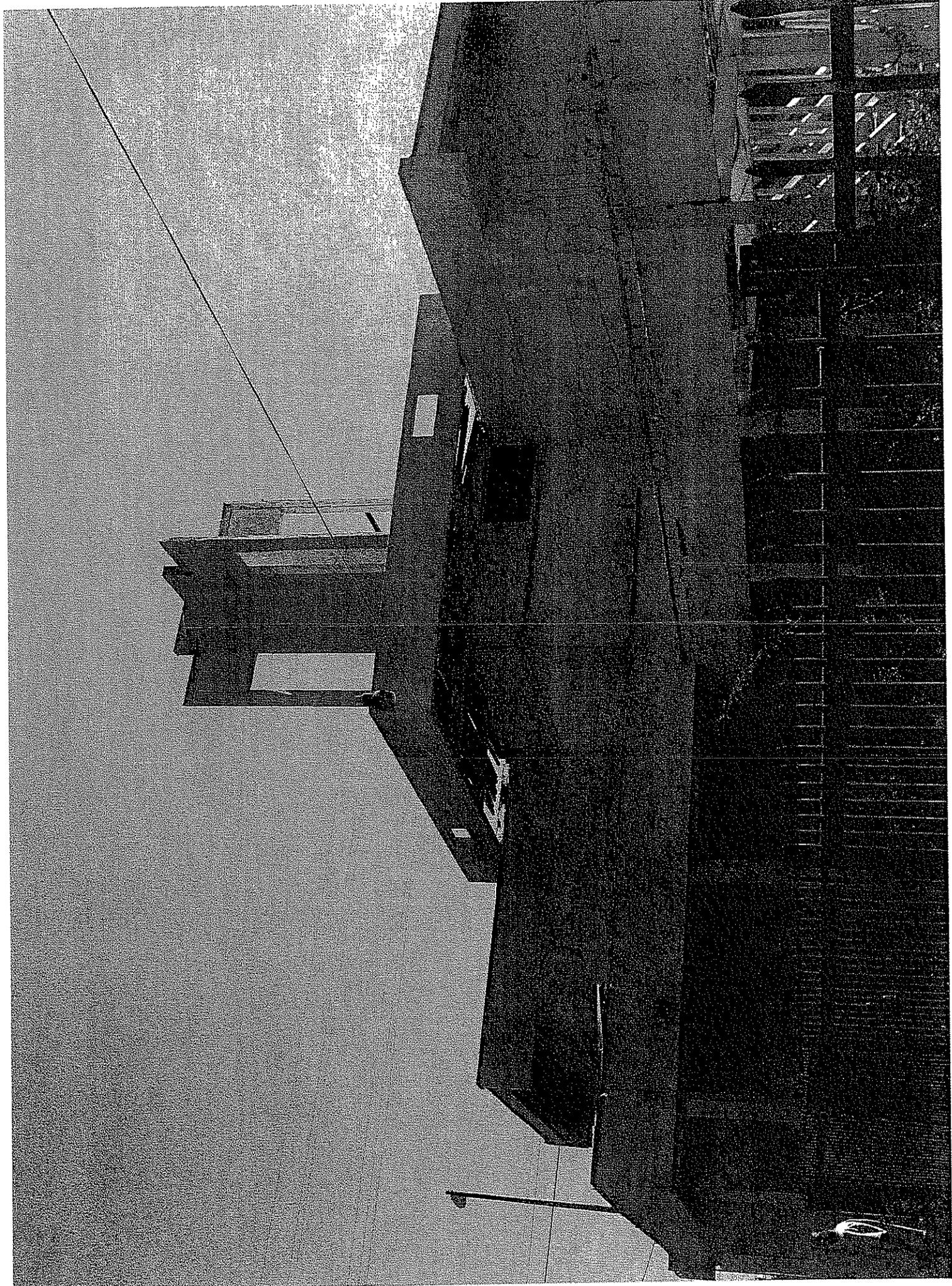
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A N/A
IDENTIFY GARAGE, GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE Glazed Beams, Tongue-and-Groove Connections, Wood-Decked Ceilings
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

IMPORTANT LANDSCAPING INCLUDES None
IDENTIFY NOTABLE MATURE TREES AND SHRUBS



Bethlehem Baptist Church
1944
4900 South Compton Avenue
Los Angeles

One of the few larger, public projects realized by the architect that still survives, Bethlehem Baptist is even more miraculous because of its risky location in South Central Los Angeles. Schindler expanded on his favourite L-shaped plan once again, using it to define a corner where the main entrance is located. Bands of stucco siding, which appear to be wood, tie the building to the streetscape and reduce its scale, making it less forbidding, and two crosses intersecting at right angles are supported by the roof structure, allowing light inlets. A covered walkway, connecting the church to a social hall at the rear of the property, defines an open courtyard that allows activities to move outside when weather permits, which is the majority of the time in southern California.

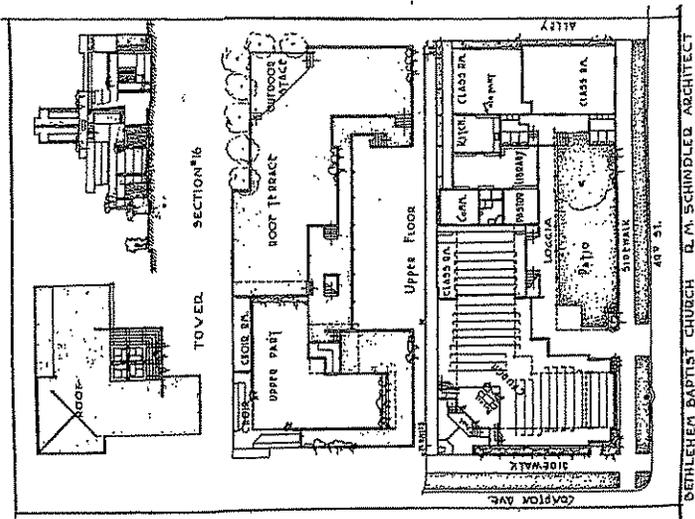
Eines der wenigen größeren öffentlichen Projekte des Architekten, die realisiert wurden und heute noch erhalten sind; ist diese Baptistenkirche. Ihr Erhalt ist wegen ihrer riskanten Lage in South Central Los Angeles um so wunderbarer. Schindler entwickelte hier seinen favorisierten L-förmigen Grundriß weiter. Er nutzte damit die Lage des Grundstücks an einer Straßenecke, an der sich auch der Eingang befindet. Fassadenstreifen aus Verputz, die wie Holzplanken aussehen, stellen die Verbindung des Kirchenbaus zur Straßensandschaft her und reduzieren optisch seine Größe, so daß er weniger abweisend erscheint. Zwei flächige Kreuzformen auf dem Dach, die sich im rechten Winkel überschneiden, bilden in der Deckfläche ein Oberlicht, das das Kircheninnere erhellt. Ein



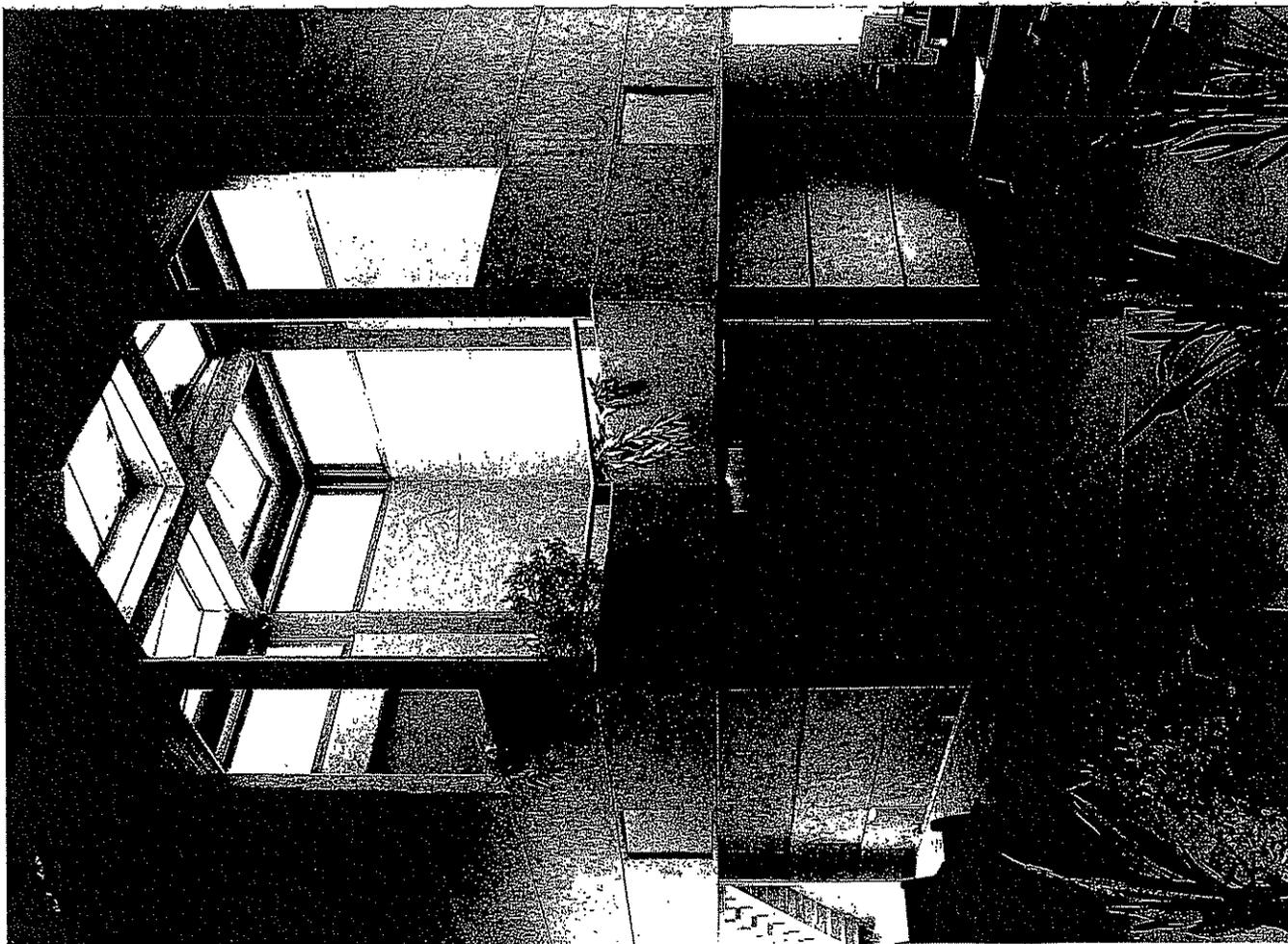
Bethlehem Baptist Church
 1944
 4900 South Compton Avenue
 Los Angeles

Oberdachter Fußweg verbindet die Kirche mit dem Gemeindefeeld im rückwärtigen Teil des Grundstücks und umschließt einen offenen Hof, in dem verschiedene Aktivitäten stattfinden können, wenn es das Wetter erlaubt – und das ist in Südkalifornien meistens der Fall.

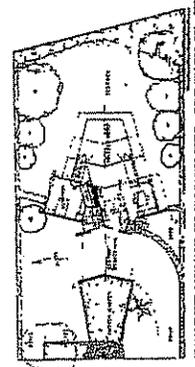
La conservation de cette église, l'un des rares projets publics d'une certaine importance réalisés par l'architecte, semble plus intéressante encore lorsque l'on considère son implantation située dans le quartier de South Central, à Los Angeles. Schindler fait appel à une voie encore à son plein en L favori, pour former un angle dans lequel est implantée l'entrée principale. De larges bandeaux de stuc disposés comme un berceau de bois horizontal recouvrent le bâtiment vers la rue pour créer une réduction d'échelle qui le rend moins rébarbatif. Deux croix se coupent à angle droit soutenues par la structure du toit, laissent entrer la lumière vers l'intérieur. Une allée couverte réunit l'église à une annexe paroissiale à l'arrière du terrain, et définit une cour ouverte dans laquelle peuvent se tenir certaines activités par beau temps, ce qui est souvent le cas en Californie du Sud.



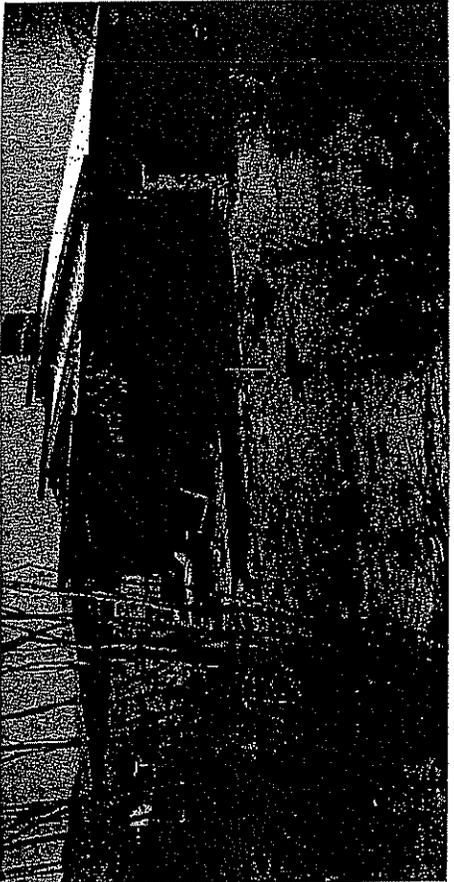
Pf. 141



David Gebhard Schindler 1947
William Straut Publishers



DESERT HOUSE FOR MARIAN TRAVIS, PALM VILLAGE, 1946. Left, plan; below, exterior view



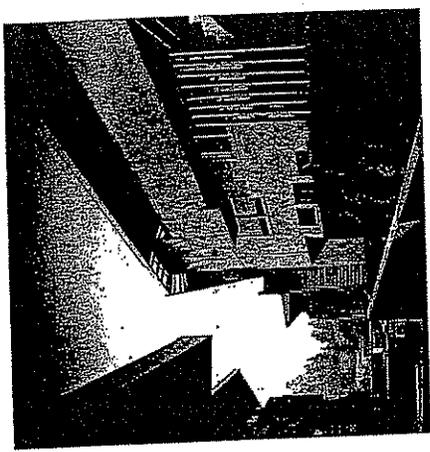
164, 165, Desert house for Marian Travis, Palm Village, 1946. Left, plan; below, exterior view

The final phase

The war and the years immediately after did not mark an abrupt change in Los Angeles' pattern of growth. The numerous armaments industries (particularly aircraft) encouraged the spread of the city across even more of the Southern Californian landscape. Many of those who had come to work in these industries during the war remained as permanent residents, and many who had had their first glimpse of Arcadia while in the armed services returned as soon as they could. The first freeway had been built in the Arroyo Seco just before the war, and by the early fifties Los Angeles had, in fact and as a symbol, become the automobile city of the world.

For Southern California the late forties and the fifties mark the beginning of vast single-family housing projects, conceived on a scale that even California had not previously known. The style of these dwellings was the Californian ranch house, which in its best examples was a reasonable response to the Southern California environment. Though Schindler and the other local modernists had established the ranch house form as practicing architects they had little to do with the acres of middle and upper income houses built on the flat lands and the hills of the Southland. Ah, Smith and Williams, Jones and Emmons did indeed design several well-publicized housing projects, but these were inconsequential compared to what the contractors were producing. Schindler and his colleagues found it difficult to bridge the gap (much of which was public image, not architectural fact) between architecture as high art and building as low art. As operating professionals they were not, from the point of view of investors or businessmen-contractors, an appealing lot to work with.

Schindler's post-war work from 1945 until his death in 1953 has generally been considered disappointing. In 1949 one could accurately refer to the new Southern California School of Schindler, Neutra, Ain, Soriano and Harris, and there was every indication that it would continue to develop after the war with renewed vigour; but such was not the case. Their work continued at a high level, but they seem to have run out of new ideas -



166, Laurelwood Apartments, Studio City, 1948

which were eventually to be supplied by a strong and vigorous local Miesian tradition espoused in quite different ways by Charles Eames and, later, Craig Ellwood. In the post-war period Schindler moved closer to the discordant. His buildings were no longer dominated by a single element such as his de Sijl volumes of the thirties. The atmosphere of dissonance and ambiguity instead of being one of several means to an end, now became for him the end in itself. One entirely misses the point of his buildings if one tries to understand them solely in the light of his work of the twenties and thirties. From outside, his post-war Laurelwood Apartments at Studio City (1948), could easily be mistaken for one of any number of contractor-investor apartments then and now being built in the Los Angeles area. What differentiates Schindler's apartments from the ordinary is what

The case of Schindler I do not profess to understand. There is certainly immense vitality perhaps somewhat lacking among many of the best architects of the Pacific Coast. But this vitality seems in general to lead to arbitrary and broad effects. Even his work of the last few years reminds one inevitably of the extreme Expressionist and Neo-Plastic work of the mid-twenties. Schindler's manner does not seem to mature. His continued reflection of the somewhat hectic psychological air of the region, from which all the others have attempted to protect themselves, still produces something of the look of us for a William John of the future.

The Eastern architectural establishment and their professional journals always felt ill at ease with Schindler's work, and even in Southern California he was not enthusiastically supported. John Entenza still published some of his buildings in *Art and Architecture*, but it was always with reticence.

corner of the lot rather than in the center and marking its presence by means of an abstracted cruciform tower; Schindler organized his design to enable flexible use of both indoor and outdoor spaces. Lacking a conventionally monumental front door, this modest exterior, which provides visual privacy from the busy street it fronts, is faced with wide, horizontal bands of stucco into which planters and either openings for natural illumination are inset (fig. 76). Earlier, Schindler had created a version of a church design with similar features for another congregation in Hollywood; however, the design remains unbuilt.

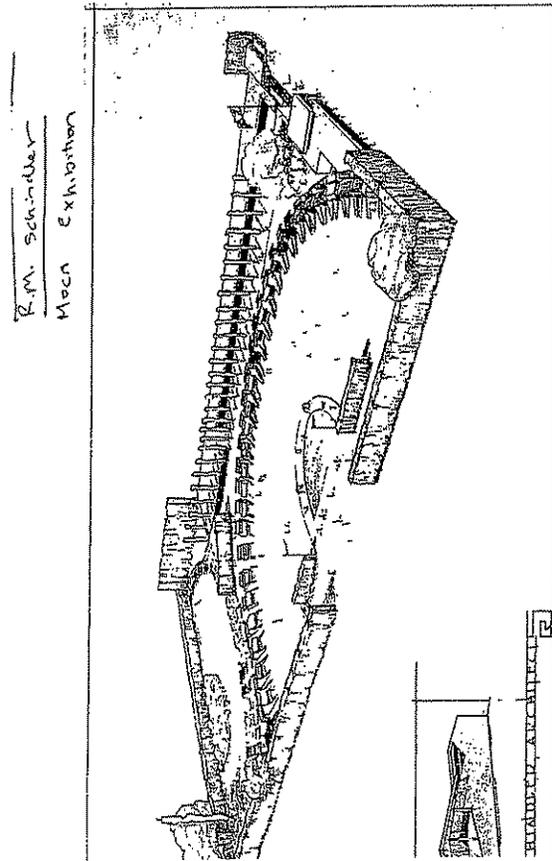
In 1946, following the lifting of postwar building restrictions, Schindler began work on several houses. These included a residence and furniture for Richard Lechner in Studio City (1946-48) (fig. 77); a desert house for Mayron E. Tolle in Palm Springs (1946-48); and a house for Maurice Kallis, also in Studio City, completed in 1948. The Kallis Residence (1946-48) (fig. 79) is one of Schindler's most forcefully expressive in its combinatorial approach to the use of angled walls as well as rusticated

71 The forties was a decade of consummate experimentation for Schindler, in which he cast off the need to develop extensive working drawings, instead preferring to concentrate on the details of construction directly in the field.⁴⁴ Increasingly, his buildings took on unusual and sometimes even exaggerated forms and proportions that departed from conventional approaches and from the acceptable preoccupations of other modernists. Schindler's residence for José Rodríguez in Glendale, California (1940-42), was one such design. With a generously scaled L-shaped plan, its combination of wood and stone and its expressively angled wood members endow this house with a sense of dynamic articulation. Extensive use of plywood on the interior for built-in and paneling contrasts with the use of stone, slate, and copper for a richly textured effect that appears almost additive.

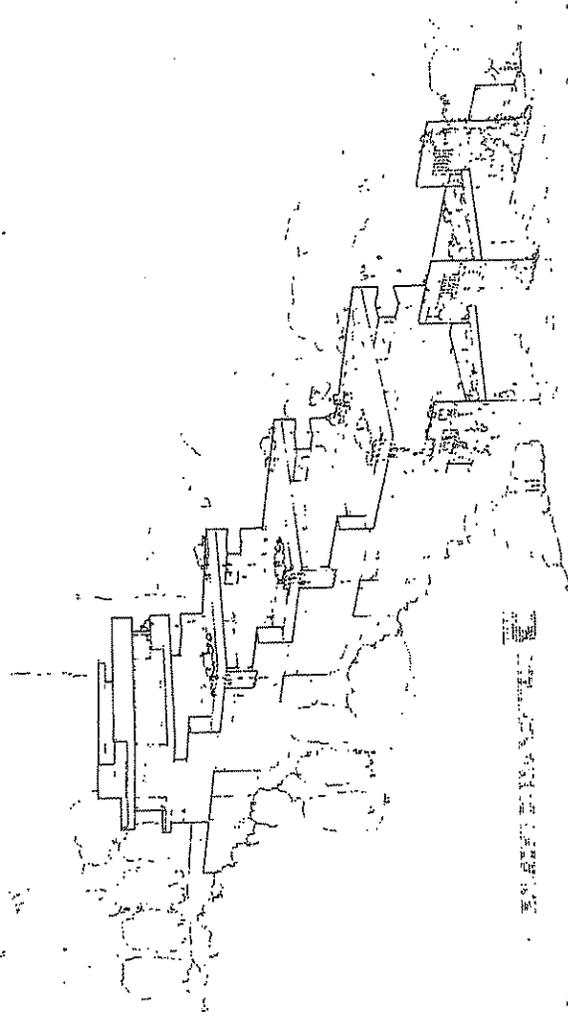
A building for a Baptist congregation in south Los Angeles, the Bethlehem Baptist Church, was completed in 1945 (fig. 73). This low-budget commission was organized in a simple yet effective manner to make the most of a small rectangular lot. Placing the church at the

72 A. E. ROSE BEACH COUNTRY (project), Santa Monica, California, 1937

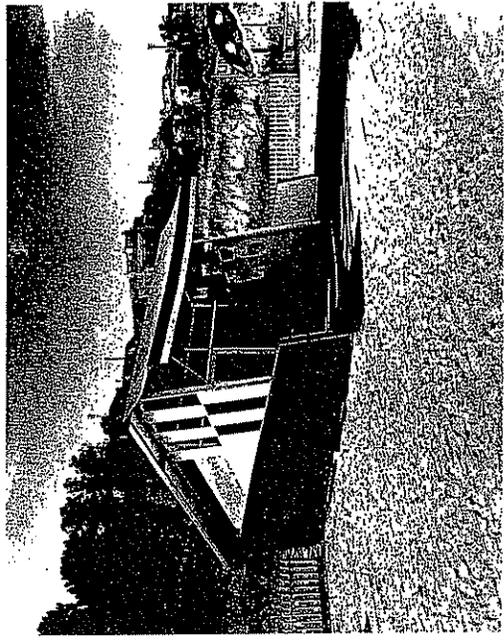
73 A. E. ROSE BEACH COUNTRY PROTOTYPICAL UNIT, built on West Hollywood, California, 1937. Photograph by Julius Shulman



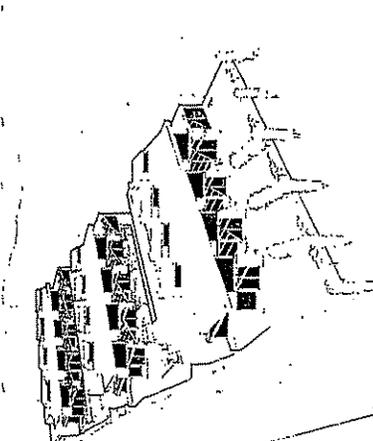
R.M. Schindler
MOCA Exhibition



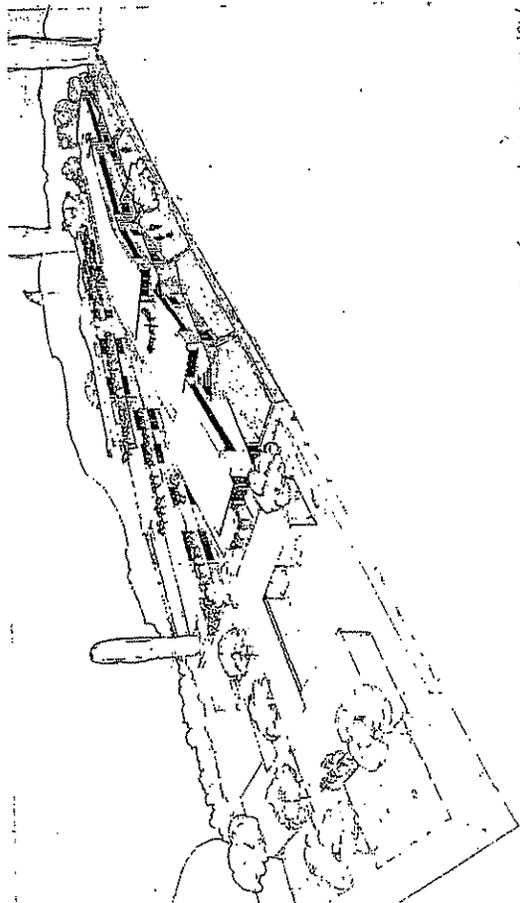
72 A. E. ROSE BEACH COUNTRY (project), Santa Monica, California, 1937



73 A. E. ROSE BEACH COUNTRY PROTOTYPICAL UNIT, built on West Hollywood, California, 1937. Photograph by Julius Shulman



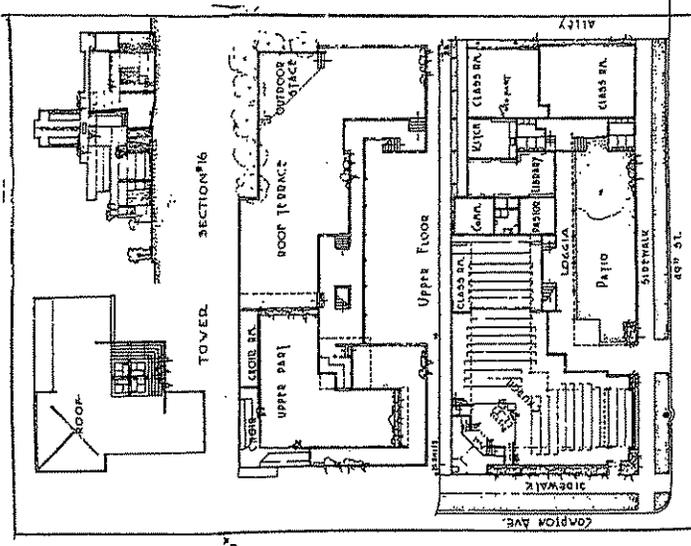
APARTMENT BUILDING
541 PACIFIC AVE. LOS ANGELES, CALIF.



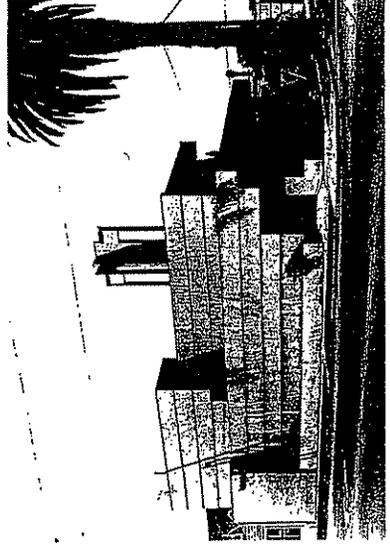
355-57 LAURELWOOD DR. STUDIO CITY CALIF. D.M. SCHINDLER, ARCHT. 1926

73 E. PALM APARTMENTS (project), Los Angeles, 1923

74 LAURELWOOD APARTMENTS FOR HENRY G. SCHICK AND MAXIM K. BRADEN, Studio City, California, 1925-26. Archt perspective



BETHLEHEM BAPTIST CHURCH D. M. SCHINDLER ARCHT. 1914



75 BETHLEHEM BAPTIST CHURCH, Los Angeles, 1914-15. Floor plans and sections

76 BETHLEHEM BAPTIST CHURCH, Los Angeles, 1914-15. Photograph by Julius Shulman

All applications must be filled out by applicant.

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Ward 6

Applicant must indicate the Building Line or Lines clearly and distinctly on the drawings.

Application for Erection of Frame Buildings
CLASS "D"

Application is hereby made to the Chief Inspector of Buildings of the City of Los Angeles, for the approval of the detailed statement of the specifications and plans herewith submitted for the erection of the building herein described. All provisions of the Building Ordinances shall be complied with in the erection of said building, whether specified herein or not.

(Sign here) L. F. Handman

Los Angeles, Cal., NOV 10 1909 1909

Lot No. Lot 1 Block 114 of Lot 2
Chapman & Hamilton Venice Park
District No. 14 1/2 M. B. page 10 F. B. page 203

TAKE TO ROOM NO. 6 FIRST FLOOR

ASSESSOR PLEASE VERIFY

TAKE TO ROOM NO. 34 THIRD FLOOR

ENGINEER PLEASE VERIFY

No. 4901 Compton Ave Street

- PURPOSE OF BUILDING Church Number of rooms One
- OWNER'S NAME F. G. Williams
- Owner's address 3453 Linnity
- Architect's name L. F. Handman
- CONTRACTOR'S NAME L. F. Handman
- Contractor's address 4945 Compton Ave
- ENTIRE COST OF PROPOSED BUILDING, \$ 600
- Size of lot 35' x 135' Size of building 22' x 32'
- Will building be erected on front or rear of lot? Front
- NUMBER OF STORIES IN HEIGHT One; height to highest point of roof 23'
- Height of first floor joist above curb level _____
- Character of ground: rock, clay, sand, filled, etc. _____
- Of what material will FOUNDATION and cellar walls be built? Brick
- GIVE depth of FOUNDATION below the surface of ground 6 inches
- GIVE dimensions of FOUNDATION and cellar wall footings 12 inches wide
- GIVE dimensions of FOUNDATION and cellar walls at top 8 inches
- NUMBER and KIND of chimneys _____ Number of flues _____
- Number of inlets to each flue _____ Interior size of flues _____ x _____
- Give sizes of following materials: MUD SILLS 2 x 6 Girders & stringers 3 x 4
- EXTERIOR STUDS 2 x 4 BEARING STUDS _____ Interior studs _____ x _____
- Ceiling joist _____ x _____ Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 6
- SECOND FLOOR JOIST _____ x _____ Third floor joist _____ x _____ Fourth floor joist _____ x _____
- Will the roof be peak, flat or mansard? peak Material of roofing _____

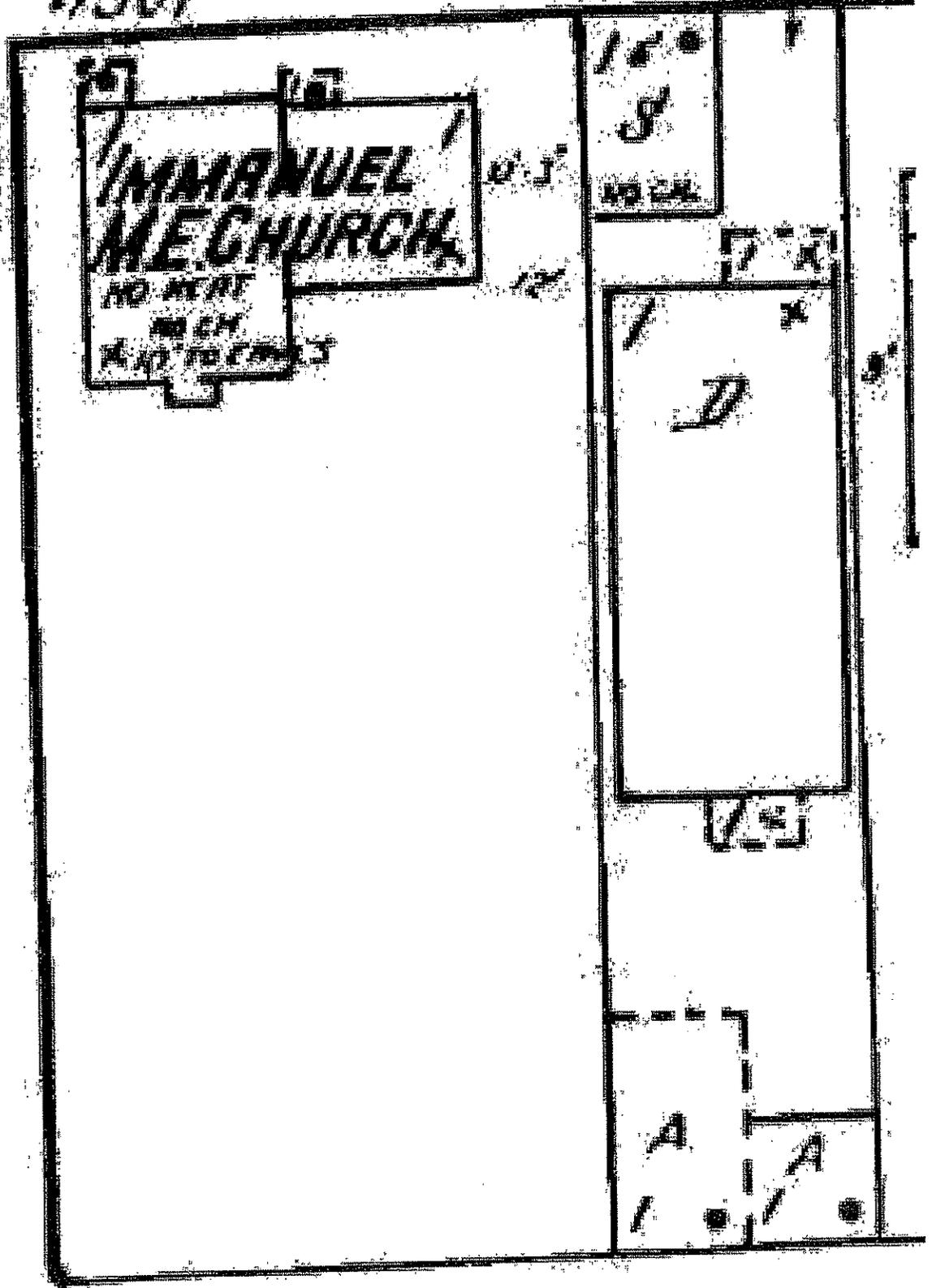
PERMIT NO. 7317 ✓

DO OVER

CONFIRMATION

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INMANUEL
M.E. CHURCH

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ALTER, REPAIR OR DEMOLISH
AND FOR A
Certificate of Occupancy

DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No.

Tract

Location of Building

4901 Compton Ave

Approved by
City Engineer

Deputy

Between what corners

USE INK OR INDELIBLE PENCIL

1. Present use of building

Apartment

Families

Rooms

2. State how long building has been used for present occupancy

1 YEAR

3. Use of building AFTER alteration or moving

Apartment

Families

Rooms

4. Owner

Demetrius Baptist Church

Phone

5. Owner's Address

4901 Compton

P.O.

State

6. Certified Architect

R. S. ...

State

License No.

Phone

7. License Engineer

State

License No.

Phone

8. Contractor

...

State

License No.

Phone

9. Contractor's Office

10. VALUATION OF PROPOSED WORK

Value of all new and restored and all permanent
existing building materials, water supply plumbing,
gas, electric, mechanical, and elevator
equipment installed or to be installed

3000

11. State how many buildings NOW
on lot and give use of each

12. Size of existing building

Number of stories high

Height to highest point

13. Material Exterior Wall

...

Exterior framework

14. Describe briefly all proposed construction and work

REPAIRING BACK WALL INCLUDING BRACING
REPAIRING ROOF, INSULATION &
...

NEW CONSTRUCTION

15. Size of Addition

...

Number of Stories when complete

16. Footing

Width

Depth in Ground

Width of Wall

Size of Floor Joists

17. Size of Sills

Material of Floor

Size of Soffits

Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that this
building or construction work will comply with all laws and that in the doing of the work authorized hereby
I will not employ any person in violation of the Labor Code of the State of California relating to Work-
men's Compensation Insurance

Signature

...

FOR DEPARTMENT USE ONLY

| | | | | | | | |
|--------------|-----|---------|-----|--------------|-----|---------|-----|
| REVENUE | | REVENUE | | REVENUE | | REVENUE | |
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| FEE SCHEDULE | | | | FEE SCHEDULE | | | |
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| PERMIT No. | | ... | | ... | | ... | |
| PLAN | | ... | | ... | | ... | |

Handwritten notes in cursive script, possibly a signature or a set of instructions, located at the top of the page.



COMPTON

4901

COMPTON

COMPTON
4907 4909

BETHLEHEM
BAPTIST CHURCH
HEAT GAS RADS.

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