

**PART 1: HISTORIC RESOURCE ASSESSMENT  
AND PART 2: CONFORMANCE REVIEW**



Morgan House (Harbor Area YWCA)  
437 W. 9th Street  
San Pedro, California

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June 26, 2020

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## I. INTRODUCTION AND EXECUTIVE SUMMARY

This two-phase report concerns the historic significance of and proposed changes to City of Los Angeles (City) Historic-Cultural Monument (HCM) No. 186, the Morgan House, also known as the Harbor Area & South Bay Young Women's Christian Association (Harbor Area YWCA) located at 437 W. 9th Street in the San Pedro area of Los Angeles, California (Assessor Parcel No. (APN) 7455-008-023, subject property). Phase 1 of the report consists of a Historic Resource Assessment (HRA, Phase 1), which provides information necessary to determine which parts of the subject property contribute to the significance of the HCM. Phase 2 of the report is a Conformance Review (Phase 2), which evaluates rehabilitation of the Morgan House (1918); demolition of the non-contributing east wing addition (1958) and non-contributing Dormitory building (1957); construction of a new four-story, L-shaped, contemporary multi-family residential building with subterranean parking to the east and south (rear) for permanent supportive housing use (new construction); and improvements to hardscape and landscape at the front and rear courtyard of the subject property (proposed project) for potential impacts to the identified historic resource.

This report used primary sources, including the City HCM nomination, National Register of Historic Places (National Register) Determination of Eligibility (DOE), City building permits, historic maps and aerials, and secondary sources including newspaper articles, archival YWCA minutes, site visits and consultation with the Harbor Area & South Bay YWCA, project architect Studio Pali Fekete Architects (SPF:a) and developer Grapevine Development Fund (Grapevine) (collectively, project team). The *Secretary's Standards* and CEQA guidance on impacts to historical resources were used to evaluate the proposed project. Project review is based on a drawing set prepared by SPF:a dated November 12, 2019 (proposed project drawings). Refer to Attachment A for contemporary photographs, Attachment B for maps and aerials, Attachment C for historic photographs, Attachment D for building permits and archival drawings, Attachment E for survey forms, Attachment F for an excerpt from HCM No. 186 nomination, Attachment G for Zone Information and Map Access System (ZIMAS) parcel report, and Attachment H for proposed project drawings.

The subject property consists of a single parcel, comprising four tied lots containing two buildings: a one-story, U-shaped, board and batten clad, Craftsman bungalow clubhouse building with partially above-ground basement designed by master architect Julia Morgan, FAIA<sup>1</sup> (Morgan House,<sup>2</sup> 1918), with modifications; and a two-story, L-shaped, Mid-century Modern Dormitory building designed by local San Pedro architect Frank William Lusby (Dormitory building, 1957). The subject property was designed for the YWCA San Pedro branch, as it was then known, as a recreational clubhouse and Hospitality Center, including "housing for twelve girls, an indoor swimming pool, recreational space, and kitchen and laundry facilities,"<sup>3</sup> and has been owned and operated by the Harbor Area & South Bay YWCA, as it is now known, since 1918. Modifications to the Morgan House included infill of the original indoor swimming pool (1927); excavation of landscape and installation of new basement entry (1954); construction of an east wing addition (1958); construction of an auditorium and kitchen addition (1958); installation of an entry stair and brick retaining walls (1980); and courtyard paving and ramp configuration (1997) (collectively, Morgan House modifications).

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<sup>1</sup> In 2014, Julia Morgan was honored posthumously by the American Institute of Architects (AIA) with the Gold Medal.

<sup>2</sup> The subject property has been commonly known as the Morgan House since 1978, when the name was ascribed in the HCM No. 186 nomination (Attachment F).

<sup>3</sup> Los Angeles Conservancy. "YWCA Harbor Area & South Bay." [laconservancy.org](https://www.laconservancy.org).  
<https://www.laconservancy.org/locations/ywca-harbor-area-south-bay> (accessed October 2019).

In 1978, the subject property was designated City HCM No. 186 as the Morgan House (Harbor Area YWCA), significant as a YWCA building designed by a woman for women, managed by women, and serving women; and for representing a notable work of master architect Julia Morgan. In 1995, the subject property was officially determined eligible for National Register listing, and classified with status code 2S2 as an “individual property determined eligible for listing in the National Register by a consensus through Section 106 process,” under Criterion C for architectural merit, for its association with master architect Julia Morgan. Due to its National Register DOE, the subject property thus was automatically listed in the California Register of Historical Resources (California Register). In 2009, the entire parcel of the subject property was identified as contributing to the Vinegar Hill Historic Preservation Overlay Zone (HPOZ) in the neighborhood of San Pedro.<sup>4</sup> While the HCM designation identifies all four tied lots under one APN associated with the subject property, it does not distinguish between the Morgan House and the Dormitory building, nor does it describe modifications as part of its designation. The official National Register DOE does not formally identify all Morgan House modifications, nor does it assess whether the modifications and Dormitory building contribute to the significance of the subject property.

For reasons presented in this report, the Morgan House modifications (basement entry, east wing addition, auditorium and kitchen addition, entry stair, courtyard) and Dormitory building are non-contributing features of the subject property, as they were constructed outside of the period of significance, which is identified as 1918-1944, are not significantly associated with the Morgan House context, are incompatible in design and thus detract from the historic character of the Morgan House, and have not acquired significance in their own right. Therefore, the Morgan House is a historical resource and the Morgan House modifications and Dormitory building are not historical resources. Thus, under the California Environmental Quality Act (CEQA), this HRA updates its evaluation to only include the Morgan House and exclude the Morgan House modifications and Dormitory building from contributing significance to the identified historical resource (Attachment A, Image 2).

The proposed project was evaluated for conformance to the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Secretary's Standards)*<sup>5</sup> to determine whether the project will result in a substantial adverse change to the historical resource. Under CEQA, a project that conforms to the *Secretary's Standards* generally results in a less than significant impact, as does one which does not materially impair or alter in an adverse manner those physical characteristics of an historical resource that convey its historical significance.

The proposed project would occur in two phases. Phase 1 would include demolition, rehabilitation, new construction, and landscape and hardscape improvements; Phase 2 would occur after new construction, pending funding. Available public financing prohibits its use for the rehabilitation of the Morgan House. As noted above, the non-contributing features to be demolished are the east wing addition and the Dormitory building. Rehabilitation of the east wing south elevation would occur where the addition would be removed, thus restoring the Morgan House original building footprint. The proposed new construction would include a raised podium for parking at the approximate grade of the alley to the east and south (subterranean parking garage), which would provide accessibility to and from the Morgan House. Access to the subterranean parking garage would be tucked under and thus nonobtrusive. The proposed

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<sup>4</sup> Office of Historic Resources. “Vinegar Hill Historic Preservation Overlay Zone (map).” City of Los Angeles, 2015. [http://preservation.lacity.org/sites/default/files/VinegarHill\\_HPOZmap2015.pdf](http://preservation.lacity.org/sites/default/files/VinegarHill_HPOZmap2015.pdf). An HPOZ is a form of local designation for a historic district.

<sup>5</sup> Los Angeles Administrative Code Section 22.171.14 (a) (1) identifies the *Secretary's Standards* as the standard of review for issuance of a permit for substantial alterations of an HCM. As a City HCM, the subject property is exempt from review by the HPOZ Board under the HPOZ Preservation Plan. A courtesy review by the Vinegar Hill HPOZ Board was conducted on November 12, 2019.

project would align floors and grade of the Morgan House with the ground level of new construction. The proposed project would construct a new four-story, L-shaped, contemporary multi-family residential building consisting of 41 units, ground-level community and supportive services such as a Daycare Center and shared kitchen space, with 11 vehicular parking spaces at the subterranean level (new building). The new building would be clad in steel perforated panels that draw reference to the scale of the Morgan House board and batten siding, and thus would be differentiated in material and design, while also incorporating elements that match its scale and character. Phase 2 includes reconstruction of the entry door to match historic based on documentary and physical evidence; an evaluation and implementation of seismic retrofit; window and door rehabilitation; upgrades to mechanical, electrical, plumbing, and roofing systems; and a signage program. Harbor Area YWCA also anticipates that any such capital campaign may take up to ten (10) years to complete. The proposed project was found to conform to the *Secretary's Standards*, and therefore, under CEQA, would be considered mitigated to a level of a less-than-significant impact on the historical resource, and is thus eligible for both categorical exemptions under CEQA guidelines Section 15331 as a historical resource rehabilitation, and Section 15332 as an in-fill development project. As proposed, new construction and rehabilitation of the Morgan House would provide a significant public benefit.

## **II. QUALIFICATIONS**

Chattel, Inc. (Chattel) is a full-service historic preservation consulting firm with practice throughout the western United States. The firm represents governmental agencies and private ventures, successfully balancing project goals with a myriad of historic preservation regulations without sacrificing principles on either side. Comprised of professionals meeting the Secretary of the Interior's Professional Qualifications Standards in history, architecture, architectural history, and historic architecture, the firm offers professional services including historical resources evaluation and project impacts analysis, in addition to consultation on federal, state, and local historic preservation statutes and regulations.

Staff engage in a collaborative process and work together as a team on individual projects. This evaluation was prepared by President Robert Chattel, historic architect, Senior Associate Laura Carias, architectural historian, Associate III, Caroline Raftery, architectural historian, Associate II Aleli Balaguer, planner, Associate II Olivia White, architectural historian, and Associate I Alvin-Christian Nuval, planner, with editorial assistance by Principal Associate Leslie Heumann, architectural historian. This report was collaboratively prepared and reviewed by five professionals meeting the Secretary of the Interior's Professional Qualification Standards for historic architecture, architecture and architectural history.



### III. METHODOLOGY

To complete this report, Chattel conducted research, participated in site visits, engaged in design collaboration, and evaluated the proposed project for conformance with the *Secretary's Standards*.

#### Research

Primary and secondary source materials were consulted for the historic background of the subject property and development of applicable historic contexts. Sources generally included:

- Aerial photographs
- City Department of Building and Safety records
- City Department of City Planning, Office of Historic Resources records
- Electronic databases of the Los Angeles Public Library, including digital photograph collections
- Los Angeles County Assessor's records
- Newspaper articles (primarily the *Los Angeles Times* via ProQuest)
- Sanborn Fire Insurance Maps (via ProQuest)

#### Site Visits

Senior Associate Laura Carias, architectural historian, and Associate II Aleli Balaguer, planner, conducted a site visit and completed photographic documentation at the subject property on September 17, 2019. President Robert Chattel, historic architect, conducted a site visit and additional photographic documentation on January 11, 2020.

#### Design Collaboration

Robert Chattel and Aleli Balaguer engaged in design collaboration meetings with project architect Zoltan E. Pali, FAIA, of SPF:a, and developer Grapevine Development, to discuss how the proposed project could be brought to conform with the *Secretary's Standards*. The project team also periodically presented the proposed project to and participated in consultation with Lambert Giessinger, Preservation Architect, Melissa Jones, City Planning Associate, Bradley Furuya, City Planning Associate and then-Vinegar Hill HPOZ Planner, City Department of City Planning, Office of Historic Resources (OHR). A courtesy review by the Vinegar Hill HPOZ Board was conducted on November 12, 2019.

#### IV. REGULATORY SETTING

The following describes the regulatory setting for determining whether a property qualifies as a historical resource.

##### National Register of Historic Places

The National Register is the nation's official list of historic and cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, as amended, the National Register is part of a federal program to coordinate and support public and private efforts to identify, evaluate, and protect the country's historic and archaeological resources. Properties listed in the National Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. The National Register is administered by the National Park Service (NPS), which is part of the United States Department of the Interior. Resources are eligible for National Register listing if they:

- A) are associated with events that have made a significant contribution to the broad patterns of our history; or
- B) are associated with the lives of significant persons in our past; or
- C) embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D) have yielded or may be likely to yield, information important in history or prehistory.<sup>6</sup>

Once a resource has been determined to satisfy one of the above-referenced criteria, then it must be assessed for integrity. Integrity refers to the ability of a property to convey its significance, and the degree to which the property retains the identity, including physical and visual attributes, for which it is significant under the four basic criteria listed above. The National Register recognizes seven aspects or qualities of integrity: location, design, setting, materials, workmanship, feeling, and association. To retain its historic integrity, a property must possess several, and usually most, of these aspects.

The National Register includes only those properties that retain sufficient integrity to accurately convey their physical and visual appearance from their identified period of significance. Period of significance describes the period during which a property's importance is established. It can refer simply to the date of construction, or it can span multiple years, depending on the reason the property is important. The period of significance is established based on the property's relevant historic context and as supported by facts contained in the historic context statement.

Evaluation of integrity is founded on "an understanding of a property's physical features and how they relate to its significance."<sup>7</sup> A property significant under criterion A or B may still retain sufficient integrity to convey its significance even if it retains a low degree of integrity of design, materials or workmanship. Conversely, a property that derives its significance exclusively for its architecture under criterion C must retain a high degree of integrity of design, materials, and workmanship. For some properties, comparison with similar properties is considered during the evaluation of integrity, especially when a property type is particularly rare.

While integrity is important in evaluating and determining significance, a property's physical condition, whether it is in a deteriorated or pristine state, has relatively little influence on its

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<sup>6</sup> National Park Service, Department of the Interior. *National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation*. Washington, D.C.: 1990, revised 1995.

<sup>7</sup> Ibid.

significance. A property that is in good condition may lack the requisite level of integrity to convey its significance due to alterations or other factors. Likewise, a property in extremely poor condition may still retain substantial integrity from its period of significance and clearly convey its significance.

#### *Relationship to Project*

The subject property is not listed in the National Register; however, it has been officially determined eligible for listing in the National Register by a consensus through Section 106 process. While the DPR form associated with the National Register DOE identified select alterations, it's list is incorrect and incomplete. The official National Register DOE does not formally identify all Morgan House modifications, nor does it assess whether the modifications and Dormitory building contribute to the significance of the subject property.

#### California Register of Historical Resources

The California Register of Historical Resources (California Register) is a state version of the National Register of Historic Places program. The California Register was enacted in 1992, and became official January 1, 1998. The California Register was established to serve as an authoritative guide to the state's significant historical and archaeological resources (Public Resources Code (PRC) §5024.1). State law provides that in order for a property to be considered eligible for listing in the California Register, it must be found significant under any of the following four criteria, if the resource:

- 1) is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage; or
- 2) is associated with the lives of persons important in our past; or
- 3) embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values; or
- 4) has yielded, or may be likely to yield, information important in prehistory or history.

The primary difference between eligibility for listing in the National and California Registers is integrity. Properties eligible for listing in the National Register generally have a higher degree of integrity than those only eligible for listing in the California Register. There is, however, no difference with regard to significance. A property that meets the significance criteria for California Register eligibility would also be eligible for listing in the National Register, unless there are issues of integrity that decrease the ability of the property to convey its significance.

The California Register also includes properties which have been formally *determined eligible for listing in*, or are *listed in* the National Register; are registered as State Historical Landmark Number 770, and all consecutively numbered landmarks above Number 770; or are points of historical interest, which have been reviewed and recommended to the State Historical Resources Commission for listing. PRC §5024.1 also states:

- g) A resource identified as significant in an historical resource survey may be listed in the California Register if the survey meets all of the following criteria:
  - 1) The survey has been or will be included in the State Historical Resources Inventory.
  - 2) The survey and the survey documentation were prepared in accordance with State of California Office of Historic Preservation (OHP)... procedures and requirements.
  - 3) The resource is evaluated and determined by the office to have a significance rating of category 1-5, i.e. California Historical Resource status code, on DPR [Department of Parks and Recreation] Form 523.

- 4) If the survey is five or more years old at the time of its nomination for inclusion in the California Register, the survey is updated to identify historical resources which have become eligible or ineligible due to changed circumstances or further documentation and those which have been demolished or altered in a manner that substantially diminishes the significance of the resource.

*Relationship to Project*

Due to its National Register DOE, the subject property was automatically listed in the California Register.

City of Los Angeles Historic-Cultural Monument and Historic Preservation Overlay Zone

City of Los Angeles (City) Administrative Code section 22.171.7 defines criteria for designation of a Historic-Cultural Monument (HCM). These criteria, which align to a large degree with National and California Registers, were clarified in 2018 (Ordinance 185472, effective April 28, 2018). HCMs are defined as any site (including significant trees or other plant life located on the site), building, or structure that meets at least one of the following criteria:

- 1) Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city or community;
- 2) Is associated with the lives of historic personages important to national, state, city, or local history; or
- 3) embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

Listing as an HCM is subject to review by the Cultural Heritage Commission and the Planning and Land Use Management Committee of the City Council and requires approval by the City Council.

The Historic Preservation Overlay Zone (HPOZ) Ordinance was adopted by the City in 1979 and revised in 1997 and 2017 (Ordinance No. 184903, codified as §12.20.3 of the Los Angeles Municipal Code). As defined in the City Cultural Heritage Masterplan, an HPOZ is, "...a planning tool which recognizes the special qualities of areas of historic, cultural, or architectural significance. An HPOZ does not change the underlying zoning; rather it lays an added level of protection over a zone through local board oversight." At the time of the preparation of this report, there are thirty-five designated HPOZs in the City, encompassing thousands of properties. According to the HPOZ ordinance, any building, structure, landscaping, or natural feature within the involved area that is identified as a contributing element to the significance of an HPOZ shall meet one or more of the following criteria:

- A) Adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time; or
- B) Owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community, or City; or
- C) Retaining the building, structure, landscaping, or natural feature would contribute to the preservation and protection of an historic place or area of historic interest in the City.

*Relationship to Project*

The subject property is designated City HCM No. 186 as the Morgan House (Harbor Area YWCA). While the HCM designation identifies the entire parcel associated with the subject property, it does not distinguish between the Morgan House and the Dormitory building, nor does it describe modifications as part of its designation (Attachment F). The entire parcel of the subject property was identified as contributing to the Vinegar Hill HPOZ (adopted 2001 and expanded in

2009); however, under the Vinegar Hill HPOZ, alterations to City HCMs are exempt from HPOZ review. For reasons presented in this report, the Morgan House modifications and Dormitory building are non-contributing features of the subject property, are not significantly associated with the Morgan House context, and have not acquired significance in their own right.

#### California Environmental Quality Act

The California Environmental Quality Act (CEQA) requires environmental review of projects requiring discretionary approvals. This environmental review includes analysis of a project's potential to result in substantial adverse change to historical resources. According to CEQA,

a historical resource is a resource listed in, or determined eligible for listing in, the California Register of Historical Resources. Historical resources included in a local register of historical resources..., or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, are presumed to be historically or culturally significant for purposes of this section, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant (Public Records Code §21084.1).

Historical resources are identified, evaluated, and assigned a California Historical Resource Status Code (status code) 1-7, for the purposes of CEQA. Status codes of 1-5 are presumed significant under this provision.

If the proposed project were expected to cause *substantial adverse change* in an historical resource, environmental clearance for the project would require mitigation measures to avoid or reduce impacts. "Substantial adverse change in the significance of an historical resource means the physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired."<sup>8</sup> California Code of Regulations, Title 14, Chapter 3 §15064.5 (b)(2) describes *material impairment* taking place when a project:

- A) Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register...; or
- B) Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register... or its identification in an historical resources survey... unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
- C) Demolishes or materially alters those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register... as determined by a lead agency for the purposes of CEQA.

#### *Relationship to Project*

The subject property is listed in the State of California Historic Property Data File as an "individual property determined eligible for listing in the National Register by a consensus through Section 106 process," and "listed in the California Register" (status code 2S2). The subject property is also designated City HCM No. 186, and was identified as contributing to the Vinegar Hill HPOZ. Therefore, as defined above, the Morgan House is a historical resource and, for reasons presented in this report, the Morgan House modifications and Dormitory building are not historical resources under CEQA. This HRA updates its evaluation to only include the Morgan House and exclude the Morgan House modifications and Dormitory building from contributing significance to the identified historical resource.

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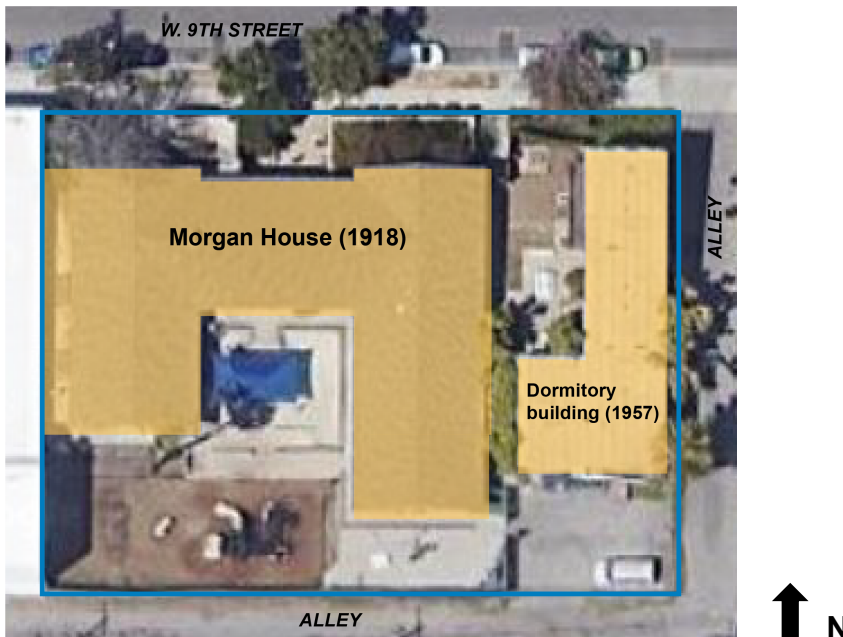
<sup>8</sup> CEQA Guidelines §15064.5 (b)(1)).

## V. PHYSICAL DESCRIPTION

The following physical description is based on physical inspection and review of historic documentation. See Attachment A for contemporary photos of the subject property.

### Setting and Overall Description

The Morgan House, also known as the Harbor Area & South Bay YWCA, is located at 437 W. 9th Street in the San Pedro Community Plan Area (CPA) within the City of Los Angeles, California (subject property).



**Image 1.** Subject property boundary in blue, Morgan House and Dormitory building denoted (GoogleMaps, 2020)

The subject property contains two buildings: a one-story, U-shaped, board and batten, Craftsman bungalow clubhouse building with partially above-ground basement designed by master architect Julia Morgan (Morgan House; 1918) and a two-story, L-shaped, “dormitory” building (Dormitory building, 1957). The buildings face north and are located approximately 10-feet above street grade on the south side of and mid-street on W. 9th Street between S. Pacific Avenue and S. Mesa Street; alleys run directly east and south of the property.

The subject property is in a mixed-use neighborhood of commercial, residential, and institutional buildings, including one- and two-story apartments, single-family housing, and low-scale commercial development. Most contextual buildings immediately surrounding the subject property are one- and two-story residential buildings, with a high school immediately to the west, and two one-story, Craftsman bungalows and a wide vacant lot immediately across W. 9th Street to the north.

### Morgan House

The Morgan House is one story with a U-shaped floor plan and partially above-ground basement, is clad in painted vertical wood board and batten siding and has an asphalt-shingled gable roof with wide overhanging eaves, exposed rafters, and two chimneys clad in brick veneer. The southern portion of the building consists of two wings (west and east wings) that extend to the south and is asymmetrical due to a 1958 addition to the east wing (east wing addition). The northern portion of the building is located 10-feet above grade. The north elevation (primary façade) faces W. 9th Street, the east elevation faces the Dormitory building, the south elevation faces an alley, and the west elevation faces a neighboring building.

A sleeping porch (Attachment B, Image 5) at the east wing was removed and replaced with the east wing addition, which sits beneath an extension of the original roof and is clad in smooth trowel-finished stucco. Fenestration includes a single door at east and west elevations and sliding and fixed, aluminum-framed windows.

#### *North Elevation (Primary Façade)*

The north elevation has three bays: the flanking east and west bays and a center bay. North-facing front gables cap the east and west bays, and a side gable tops the center bay. The east bay has three contemporary fixed windows and a single, multi-light, paired casement window in the gable end. The window surrounds of three infilled clerestory windows are extant at basement level. The center bay has two contemporary fixed windows, one contemporary bay window on a wall exhibiting structural defects (Attachment A, Image 11), and a contemporary hollow core metal double door (Attachment A, Images 13-14, 59; primary entrance) set within infilled original entry door fenestration. A contemporary, concrete stair entry with non-code compliant metal contemporary guardrails accesses the subject property. A contemporary metal service door at basement level is accessible by concrete path. There is no fenestration in the center bay at the partially above-ground basement level. The west bay has two multi-light, fixed, wood-framed windows flanking a center, multi-light, casement window; a wood-framed window at the ground level, and a paired, multi-light, casement, wood-framed window in the gable end. An addition at western edge is attached to the neighboring building and has a shed roof (auditorium and kitchen addition). Contemporary landscape is generally within and at perimeter of low brick retaining walls.

#### *East Elevation*

The east elevation of the east wing faces the Dormitory building and intervening courtyard and has contemporary casement windows and one contemporary metal door at ground level. Window surrounds of infilled clerestory windows are extant at basement level.

#### *South Elevation*

The south elevation has three wings that enclose a courtyard open to the south. The projecting west and east wings are topped by south-facing front gables, and the recessed center wing is capped by a side-gabled roof. The concrete-paved courtyard contains a built-up patio with contemporary metal guardrails and sloped access ramps. Access to the assembly room at the west wing is at a lower grade than the Morgan House back entry door at the center wing.

The south elevation of the west wing contains two multi-light, fixed, wood-framed windows and an incompatible, contemporary grouping of three fixed, aluminum-framed, jalousie windows at ground level. A paired, multi-light, casement, wood-framed window is located in the gable end. The center wing has one contemporary, paired, aluminum-framed window; one paired, multi-light, casement, wood-framed window; and one contemporary metal door accessed by a concrete stair. Infilled clerestory windows are extant at basement level and visible at south elevation. The south elevation of the east wing has five fixed, aluminum-framed windows. Non-original roof joists at the east wing addition are close together and are not compatible with the original roof joists.

#### *South Courtyard Elevations*

The east elevation of the west wing faces the Morgan House courtyard and has two metal doors and no windows. The west elevation of the east wing faces the Morgan House courtyard and has five contemporary, aluminum-framed, fixed windows and one wood door with two lights. Non-original roof joists at the east wing addition are close together and are incompatible with the original roof joists.

### *West Elevation*

The west elevation of the west wing is generally not visible, as the western edge of an addition is attached to the neighboring building. The west elevation was altered in 1958 by an addition to accommodate an adjunct kitchen and restrooms at the assembly room.

### *Interior*

Interior spaces include a vestibule, assembly room and dining room at center wing; an auditorium, non-original adjunct kitchen and restrooms at west wing; and offices, hallways, restrooms, and non-original playroom at east wing. Features of the assembly room and dining room at center wing consists of vertical board and batten wood siding with original exposed wood ceiling trusses and brick and painted wood siding fireplace. Interior wall material at east wing consists of a vertical board and batten wood siding at main office facing north, and non-original drywall finishes at hallway, offices, and restrooms. Several interior doors are altered with infilled transom windows over doors. Arched double doors at the entry vestibule lead to a landing and four steps which access the west wing auditorium. Previously an indoor swimming pool floored over, the auditorium space consists of a stage area at the north and assembly area at the south. Auditorium finishes include rehabilitated painted wood wall siding with exposed painted wood ceiling trusses and contemporary wood flooring. An addition at west elevation consists of an adjunct kitchen and restrooms.

### Dormitory building

The Dormitory building is two-stories with a L-shaped plan, is clad in stucco and wood, and has a flat asphalt roof. Overgrown ivy covers most of the building. The north elevation faces W. 9th Street, the west elevation faces a courtyard and the east elevation of the Morgan House, the south elevation faces a surface parking lot, and the east elevation faces an alley.

### *North Elevation*

The north elevation has two bays: an east bay visible from the street and a recessed west bay. The east bay has a single fixed, aluminum-framed window on the ground level. The west bay has sliding doors and original floor-to-ceiling jalousie windows at ground level and a balcony and band of non-original fixed windows at second level.

### *East Elevation*

The east elevation has a band of fixed, aluminum-framed clerestory windows on ground and second level. Overgrown ivy cover the north portion of the building, and overgrown palms about the east boundary of the subject property.

### *South Elevation*

The south elevation has a band of aluminum-framed sliding glass doors on ground level, a band of fixed, aluminum-framed windows on second level, and a recessed entrance with single door at second level accessed by wood stair ascending west.

### *West Elevation*

The west elevation generally consists of a band of non-original, significantly infilled, fixed, aluminum-framed windows adjacent to shared unit entry doors with non-original infilled transom windows on ground and second levels. One ground-level unit entry at north end exhibits an original pattern of original fixed window, floor-to-ceiling jalousie window, and shared unit entry door with non-original infilled transom window. Shared unit entry doors and shared balcony at second level is accessed by a deteriorating wood stair consisting of wood posts ascending north.

### *Interior*

The interior consists of dormitory units with shared restrooms.



## VI. PREVIOUS EVALUATIONS

### HCM No. 186

In 1978, the subject property was designated City HCM No. 186 as the Morgan House (Harbor Area YWCA). While the HCM designation encompasses the entire parcel (all four tied lots under one APN) associated with the subject property, it does not distinguish between the Morgan House and the Dormitory building, or describe modifications, one of which was constructed after the designation occurred. The HCM nomination states the significance of the subject property thusly:

This building has served women and youth for almost sixty [sic] years and it was fitting that Julia Morgan was chosen to design a building for women to be managed by women in the year that women first secured the right to vote. The history of Morgan House and its record of service alone would make it worthwhile preserving, but coupled with its intrinsic beauty as a building, it demands the right as a California landmark to be saved for the future.<sup>9</sup>

As such, the HCM nomination found the Morgan House significant under Criterion 1 for exemplifying significant contributions to the broad cultural, social history of the nation, state, city and community as a YWCA building designed for women, managed by women, and serving women; and under Criterion 3 for representing a notable work of master architect Julia Morgan.

### YWCA Building: Survey for Rehabilitation

As part of efforts in 1992 to rehabilitate the Morgan House, the YWCA commissioned the Office of Charles and Elizabeth Lee, consultants, to prepare a survey for “the purposes of developing a master plan that will meet the needs of the YWCA.”<sup>10</sup> Part 1: Survey for Rehabilitation (rehabilitation survey) was completed in April 1992, and subsequently Part 2: Preliminary Schematic Master Plan was completed in October 1992. The rehabilitation survey consisted of a detailed analysis of the site and building toward rehabilitation in conformance with the *Secretary’s Standards*. This HRA documents and adds to the rehabilitation survey.

### HUD Section 106 Determination of Eligibility

In 1995, the “Harbor Area YWCA/Morgan House”<sup>11</sup> was formally determined eligible for National Register listing through a U.S. Department of Housing and Urban Development (HUD) Section 106 process (Attachment E), under Criterion C for embodying the distinctive characteristics of a type, period or method of construction, representing the work of a master, possessing high artistic values, or representing a significant and distinguishable entity whose components may lack individual distinction.<sup>12</sup> The National Register Determination of Eligibility (determination) included a Department of Parks and Recreation (DPR) 523B form (DPR form), which recorded the period of significance as 1918-1944, and states the significance of the subject property thusly:

The Harbor Area YWCA, also known as Morgan House, was designed by renowned architect Julia Morgan. The Harbor YWCA was founded in 1918 by several women who had served on the Committee of the War Work Council of San Pedro under the National YWCA during World War I. The group constructed this building the same year. Morgan, one of the earliest women graduates of the University of California in Civil Engineering, was the first woman architect to graduate from the prestigious Ecole des Beaux Arts in Paris. During her 47-year career, Morgan designed more than 700 buildings, including schools, churches, commercial buildings, athletic facilities, hospitals, and residences. She

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<sup>9</sup> Office of Historic Resources, HCM No. 186, 1978.

<sup>10</sup> Office of Charles and Elizabeth Lee. “YWCA Building, San Pedro, Part 1: Survey for Rehabilitation.” YWCA Harbor Area & South Bay, April 1992.

<sup>11</sup> 2011 Historic Property Data File for Los Angeles County.

<sup>12</sup> Paraphrased from National Register Bulletin 15.

designed many buildings for women's charitable organizations, including YWCAs in nine cities in California. Morgan is perhaps best known for the private mansions she designed for William Randolph Hearst, which include Wynton and San Simeon. The Craftsman style building, which has served as the Harbor Area YWCA for nearly 80 years, was declared Los Angeles Historic-Cultural Monument #186 in 1978. The structure is eligible to the National Register under Criterion C as an important local example of the work of California's most famous woman architect.<sup>13</sup>

Exterior character-defining features of the Morgan House include:

- Wood board and batten siding<sup>14</sup>
- Wood windows
- Wood doors
- Gable roofs
- Chimney stack (concrete chimney clad in brick veneer)
- Exterior courtyard

Interior character-defining features of the Morgan House include:

- Wood trusses in lounge and auditorium
- Vertical board and batten
- Hardwood flooring
- Wood window surrounds
- Wood doors and transoms
- Paneled wood cabinets and tile in kitchens
- Original plan configuration

Additionally, the DPR form included a list of alterations and dates thusly:

1932 Add kitchen  
1961 Add dormitory building  
1964 Suspended ceiling  
1980 Replace front stair/add retaining walls

While the DPR form identified select alterations, its list is incorrect and incomplete. The determination does not formally identify all Morgan House modifications, nor does it assess whether the modifications and Dormitory building contribute to the significance of the subject property.

Due to its National Register DOE, the subject property thus was automatically listed in the California Register under criterion 3 similarly for as a notable work of Julia Morgan.

#### Vinegar Hill HPOZ

Originally bounded by W. 9th Street to the north, S. Palos Verdes Street to the east, W. 10th Street to the south, and S. Centre Street to the west, the Vinegar Hill HPOZ originally included approximately 20 contributing properties surveyed as part of the Vinegar Hill Historic Resources

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<sup>13</sup> Christy J. McAvoy, Historic Resources Group. "Primary Record: Harbor Area YWCA/Morgan House." City of Los Angeles Section 106 Review, State of California Department of Parks and Recreation (DPR) 523A, February 28, 1995.

<sup>14</sup> Updated from wood batten siding to board and batten siding, as it's commonly referred to.

Survey (Vinegar Hill HPOZ survey) in 1999.<sup>15</sup> Subsequently, the Vinegar Hill HPOZ was adopted in 2001. This original Vinegar Hill HPOZ survey did not incorporate the subject property.

In 2009, the Vinegar Hill HPOZ boundaries were expanded following the Vinegar Hill Expansion HPOZ Historic Resources Survey Report (Vinegar Hill Expansion HPOZ survey).<sup>16</sup> Bounded by W. 8th Street to the north, S. Harbor Boulevard to the east, W. 14th Street to the south, and S. Pacific Avenue to the west, the expanded Vinegar Hill HPOZ includes approximately 213 contributing properties and features<sup>17</sup> significant as an early residential suburb of San Pedro developed between 1886 and 1927 and representing a variety of architectural styles from the period.<sup>18,19</sup> The Vinegar Hill Expansion HPOZ survey identified the subject property parcel of four tied lots as a contributor to the Vinegar Hill HPOZ, and was recorded with a Department of Parks and Recreation (DPR) 523A form (survey form). The survey form classified the subject property with status code 2S2/5B (Attachment E) as an “individual property determined eligible for listing in the National Register by a consensus through Section 106 process,” “listed in the California Register,” and “locally significant both individually (listed, eligible, or appears eligible) and as a contributor to a district that is locally listed, designated, determined eligible or appears eligible through survey evaluation.”<sup>20</sup> The survey form identified the subject property as a contributor to the Vinegar Hill HPOZ significant under “criterion 1) Adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.”<sup>21</sup> The survey form notes alterations in 1957 and 1961, which may be inferred to have been considered detractors from the integrity of the subject property and thus not historically significant. No mention is made of any historic significance attached to the Morgan House modifications or Dormitory building.

The San Pedro Community Plan Area (CPA) was surveyed in 2011-2012 as part of SurveyLA, the City’s comprehensive program to identify significant historic resources throughout the City. Under SurveyLA methodology, previously designated properties were not re-surveyed and therefore, the Morgan House and the Vinegar Hill HPOZ were not re-evaluated at that time, nor was the Dormitory building surveyed as an individual resource.

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<sup>15</sup> Myra L. Frank & Associates, Inc. “Vinegar Hill Historic Preservation Overlay Zone Historic Resources Survey.” City of Los Angeles, Office of Historic Resources, November 1999.

<sup>16</sup> Meghan Potter and Peter Moruzzi. ICF Jones & Stokes. “Vinegar Hill Expansion HPOZ Historic Resources Survey.” City of Los Angeles, Office of Historic Resources, 2009.

<sup>17</sup> Office of Historic Resources. “Vinegar Hill Historic Preservation Overlay Zone (map).” City of Los Angeles, 2015. [http://preservation.lacity.org/sites/default/files/VinegarHill\\_HPOZmap2015.pdf](http://preservation.lacity.org/sites/default/files/VinegarHill_HPOZmap2015.pdf).

<sup>18</sup> Historic Resources Group. Office of Historic Resources, SurveyLA, “Historic Resources Survey Report, San Pedro Community Plan Area,” City of Los Angeles, July 2012. [https://preservation.lacity.org/files/SPD\\_ReportFinal\\_07-12.pdf](https://preservation.lacity.org/files/SPD_ReportFinal_07-12.pdf)

<sup>19</sup> Office of Historic Resources. “Vinegar Hill Historic Preservation Overlay Zone Preservation Plan.” City of Los Angeles, December 9, 2010.

<sup>20</sup> Meghan Potter and Peter Moruzzi. ICF Jones & Stokes. “Primary Record: 437 W. 9th Street.” Intensive-Level Survey, State of California Department of Parks and Recreation (DPR) 523A, January 9, 2009.

<sup>21</sup> Ibid.

## VII. HISTORY OF SUBJECT PROPERTY

In November 1917, six members of the YWCA in San Pedro met to establish the San Pedro War Work Council (San Pedro Council) as part of a national program sponsored by the National YWCA to “address unique needs of women during World War I.”<sup>22</sup> These Councils sought to address “issues of concern [including] access to housing and recreation in urban areas with the influx of war work; meeting places around training camps where women could visit friends and relatives in the service; and concern for social morality issues, especially around military bases.”<sup>23</sup> At this November 1917 meeting, the members “heard a complete survey of the social conditions in San Pedro, compiled a list of leaders and formed a Girls Patriotic League, and started a petition requesting a community swimming pool”<sup>24</sup> later to be used as a stable source of income for the YWCA. The HCM nomination described that “during this period, many lonely women needed a safe and inexpensive place to stay and this led to the decision to open a hospitality house.”<sup>25</sup> The complete survey or “detailed report strongly advised that permanent facilities were needed in San Pedro, since Fort MacArthur was located in the area and would continue to be active after the war.”<sup>26</sup> That same year, Mrs. E.L. Doheny of Los Angeles gifted \$10,000 toward the site location and construction of a YWCA building.<sup>27</sup>

In January 1918, the San Pedro Council commissioned architect Julia Morgan to design a recreational clubhouse and Hospitality Center, including “housing for twelve girls, an indoor swimming pool, recreational space, and kitchen and laundry facilities”<sup>28</sup> for the San Pedro-branch of the YWCA. Archival YWCA minutes notes that at their first meeting with Julia Morgan, the women requested:<sup>29</sup>

- (1) a ‘club and recreation center to compete successfully with public dances, motion picture shows and streets filled with men in uniform,
  - (2) housing with facilities for laundry and cooking breakfast. Rooms for 20 girls will provide for the acute emergency.’
- Estimates land: \$5,000, building: \$12,000, furnishings: \$2,500

That same month, the site consisting of three city lots at 437 W. 9th Street was purchased for \$4,800, and in May 1918, title to the land was obtained.<sup>30</sup> Construction of the Morgan House was complete by October 1918, when the YWCA held their first meeting therein.<sup>31</sup> That same year, swim prices were established for public use of the indoor swimming pool, as well as YWCA membership prices for women, girls, and children.<sup>32</sup>

In 1920, one of the San Pedro Council members advocated at a National YWCA convention in Cleveland for the San Pedro-branch of the YWCA to become an official affiliate with the National YWCA “in order to meet postwar needs.”<sup>33</sup> During this time, \$6000 was raised by a group of interested citizens toward the first year’s operation, including purchase of the building from the

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<sup>22</sup> Los Angeles Conservancy. “YWCA Harbor Area & South Bay.”

<sup>23</sup> Ibid.

<sup>24</sup> Harbor Area YWCA. Based on archival documentation of YWCA minutes dated November 15, 1917 through November 15, 1947.

<sup>25</sup> Office of Historic Resources, HCM No. 186, 1978.

<sup>26</sup> Los Angeles Conservancy. “YWCA Harbor Area & South Bay.”

<sup>27</sup> Based on archival documentation of YWCA minutes.

<sup>28</sup> Los Angeles Conservancy. “YWCA Harbor Area & South Bay.”

<sup>29</sup> Based on archival documentation of YWCA minutes.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Mary Ann Lee, “YWCA is 58: Plain Lines Conceal Age of Landmark, YWCA Building Is Landmark,” *Los Angeles Times*, April 8, 1976: CS1.

War Council for \$1 and the cost of the deed. In 1921, the national charter was granted and the San Pedro YWCA was born.<sup>34</sup> That same year, a housemother was sought, and a discussion to establish a “salvage shop” occurred.<sup>35</sup> For many years, the subject property served as the YWCA headquarters for various community events, meetings, festivals, celebrations, services, classes, workshops, and conferences, including a series of international luncheons in 1947, formation of the YM-YW Council, and various other activities held by local community groups and hosted at the YWCA.<sup>36</sup>

In 1955, the San Pedro YWCA changed its name to the Harbor Area YWCA.<sup>37</sup> In 1956, the YWCA acquired a fourth lot, the neighboring property at Lot 12, demolished the single-family residence, and commissioned local San Pedro architect Frank William Lusby (Lusby) to design and construct the two-story, L-shaped, Dormitory building to the east of the Morgan House. Construction of the Dormitory building cost \$39,000 and included “12 sleeping rooms, a housekeeper’s apartment, family room, an enclosed patio, and central kitchen and laundry facilities.”<sup>38</sup> The Dormitory building may have been used as the YWCA-sponsored “Women’s Refuge for Battered Women”<sup>39</sup> housing program and shelter service; however, research was unable to confirm this association. Local San Pedro organization Rainbow Services for Battered Women,<sup>40</sup> later known as Rainbow Services Ltd. after incorporation as an independent agency in San Pedro in 1983,<sup>41</sup> likely originated from the YWCA; their former executive director describes Rainbow Services as “formed in 1983 because a small group at the YMCA [sic] in San Pedro thought there was a need for victims of domestic violence.”<sup>42</sup> No explicit connections to the YWCA were found, likely due to privacy concerns as shelter locations are undisclosed “to protect the safety of victims... [and] it is, in fact, a misdemeanor to disclose the location of a battered woman’s shelter.”<sup>43</sup>

In 1958, the YWCA commissioned Lusby to construct two additions to the original Morgan House building: an east wing addition to the south for use as a “meeting hall and office” to replace an original sleeping porch (east wing addition), and a west wing addition to the west and extending from the auditorium for use as an adjunct kitchen and restrooms (auditorium and kitchen addition). In 1973, the east wing addition was converted for use as a pre-school daycare known as the “Julia Morgan Child Development Center.” In 1980, the YWCA commissioned Lusby to install the entry stair and landscape modifications in an effort to modernize the subject property.

In 1992, the YWCA commissioned the Office of Charles and Elizabeth Lee to prepare a Part 1: Survey for Rehabilitation, and Part 2: Preliminary Schematic Master Plan to inform rehabilitation of the Morgan House. In 1997, rehabilitation by Levin-Morris Architects included replacement of exterior windows and doors and interior finishes at the east wing addition, later renamed the “Teen Program Computer Room,” with funding by the St. Peter’s By the Sea Presbyterian Church. Additional work by Levin-Morris Architects included interior reconfiguration of the auditorium and kitchen addition, rehabilitation of the auditorium flooring totaling \$3000, demolition of the pool house and paving over of the pool, and reconfiguration of the Morgan House courtyard

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<sup>34</sup> Ibid.

<sup>35</sup> Based on archival documentation of YWCA minutes.

<sup>36</sup> Ibid.

<sup>37</sup> Lee, 1976.

<sup>38</sup> “YW Hall Project to Open Today,” *Los Angeles Times*, October 28, 1956: 17.

<sup>39</sup> Office of Historic Resources, HCM No. 186, 1978.

<sup>40</sup> “Involvement Opportunities,” *Los Angeles Times*, April 22, 1982: F18.

<sup>41</sup> Meredith Grenier, “About Town: Rainbow Services celebrates 30 years of providing help to domestic violence victims,” *Daily Breeze*, August 5, 2013, <https://www.dailybreeze.com/2013/08/05/about-town-rainbow-services-celebrates-30-years-of-providing-help-to-domestic-violence-victims/>

<sup>42</sup> Ibid.

<sup>43</sup> Deborah Schoch, “In the Shadow of Violence,” *Los Angeles Times*, July 21, 1994: SB1.

to include built-up and sloped concrete walkways with contemporary metal guardrails, and construction of a playground.

Since 1918, the YWCA has continued to own and operate the subject property. In 2018, the Morgan House (Harbor Area YWCA) celebrated their Centennial.

#### Alterations and Available Permit History

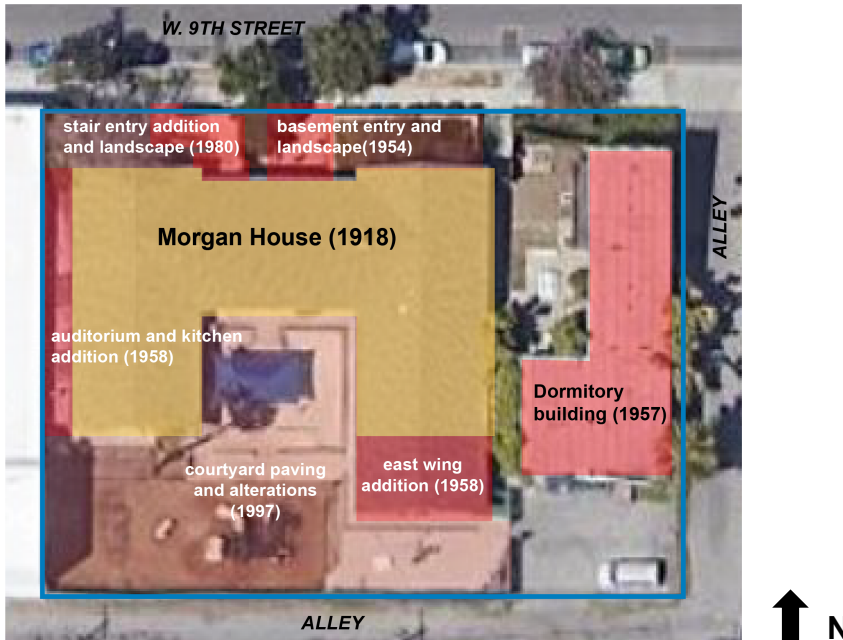
The Morgan House has undergone exterior alterations since its construction in 1918. At the north elevation (primary, street-facing façade), alterations include excavation of the original landscape and installation of basement entry (1954), which altered the original Julia Morgan-designed north elevation and compatible landscaping. The Lusby-designed entry stair with non-code compliant railing and landscape modifications (1980) replaced the original Julia Morgan-designed front entry stairs. The original entry door fenestration was replaced with a contemporary metal double door (now the primary entrance) and set within the infilled original entry door opening. Clerestory basement windows have been infilled, and window alterations have occurred along north, east, and south elevations. Interior alterations at auditorium include infill of the original indoor swimming pool and replacement with a stage and floor, which has since taken on significance; removal of non-original wall paneling and dropped ceiling, and rehabilitation of auditorium wall and floor material. Several interior doors and exterior windows have been altered, and transom windows over doors were infilled.

At the west elevation of the west wing, an auditorium and kitchen addition (1958) was constructed by Lusby and is attached to the neighboring building to the west. Interior of the auditorium and kitchen addition was rehabilitated (1997). At the rear south elevation, the original east wing sleeping porch was demolished and replaced with an east wing addition (1958) by Lusby. Exterior windows and doors were replaced, exterior walls were stuccoed, and interior finishes at the east wing addition were rehabilitated (1997).

At the rear, an outdoor semi-public swimming pool and detached pool house (1961) were constructed, followed by demolition of the pool house and paving over of the pool (1997). This allowed for reconfiguration of the Morgan House courtyard (1997) to include built-up and sloped concrete walkways with contemporary metal guardrails, and construction of a playground (1997).

At the eastern lot of the subject property, a detached two-story, L-shaped Dormitory building (1957) was constructed in a Mid-century Modern style by Lusby for the YWCA, and shares a courtyard with the Morgan House to the west. Significant alterations to the Dormitory building include replacement and infill of majority of floor-to-ceiling jalousie windows and infill of a majority of transom windows above shared unit entry doors on ground and second levels at west and north elevations facing the courtyard.

**MORGAN HOUSE (HARBOR AREA YWCA), 437 W. 9TH STREET, SAN PEDRO, CALIFORNIA**  
 HISTORIC RESOURCE ASSESSMENT AND CONFORMANCE REVIEW



**Image 2.** Subject property, Morgan House, Dormitory building, and alterations denoted (GoogleMaps, 2020)

The graphic above exhibits all alterations and construction dates in red (Image 2). The following table describes alterations to the subject property based on available permits issued by the City. See Attachment D for select building permits denoted with asterisk (\*).

Date	Address	Permit Type	Owner	Architect and/or Builder/Contractor	Value	Description
10/5/1927*	437 W. 9th Street	Application to Alter, Repair, or Demolish	San Pedro YWCA	San Pedro YWCA (contractor)	\$600	Propose to floor over the swimming pool YWCA as shown on accompanying plans. No structural changes to building in any way.
12/24/1929	437 W. 9th Street	Application to Alter, Repair, or Demolish	Ed Willumsen	Pacific Steel Building	\$50	Demolish and remove [grease rack] from lot.
1/6/1932*	437 W. 9 <sup>th</sup> Street	Application to Alter, Repair, or Demolish	YWCA	W.H.M. [inelligible] (architect)	\$500	Adding a kitchen, serving pantry, and porch.
8/27/1932	423 W. 9th Street	Application to Alter, Repair, Move, or Demolish	W.R. Potter		\$40	Re-roofing.
10/16/1944*	437 W. 9th Street	Application to Alter, Repair,	YWCA	SC Provence	\$530	Install new foundation on [illegible].

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		Move, or Demolish				
1945*	423 W. 9th Street	Application to Alter, Repair, Move, or Demolish	G. Super [illegible]		\$800	New foundation and under [intelligible].
8/31/1950*	423 W. 9th Street	Application to Alter, Repair, or Demolish and for a Certificate of Occupancy	Genevieve Surprenant	Enterprise Construction Co. (contractor)	\$780	Reside exterior walls of house with asbestos siding, no structural changes.
8/16/1954*	437 9th Street	Application to Alter, Repair, or Demolish and for a Certificate of Occupancy	National YWCA Branch	Paul [illegible] (engineer), Owner (contractor)	\$250	A door will be opened from existing basement to the street. Earth will be excavated to clear to street. The completed project will be used as club room for teenage girls = retaining walls.
10/31/1956*	423 W. 9th Street	Application to Alter, Repair, Demolish and for Certificate of Occupancy	YWCA Inc (Wilson) Agent	Owner (contractor)	\$200	Lot 12. Demolition of a dwelling.
12/17/1956*	423 W. 9th Street	Application to Construct New Building and for Certificate of Occupancy	San Pedro YWCA	William Lusby (architect), F.L. Sebesta (contractor)	\$26,400	Lot 12. Dormitory at two-stories, 17 feet building height, 78 feet x 37 feet building size, wood material, stucco exterior walls, wood roof construction, composition roofing, no existing building on lot.
8/28/1957*	423 W. 9th Street	Certificate of Occupancy				Two Story, Type V, 78'x37' Dormitory – 12



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						guest rooms and one community kitchen – six required parking spaces – H-3 occupancy.
2/17/1958*	437 W. 9th Street	Application to Alter, Repair, Demolish and for Certificate of Occupancy	YWCA	Wm. Lusby (architect), F.L. Sebesta (contractor)	\$3,000	29' x 22' addition for Meeting Hall and Office.
7/14/1958*	437 W. 9th Street	Certificate of Occupancy				One Story, Type V, 29' x 29' Assembly Room addition to an existing 63' x 111'-total size 92' x 111' -B-3 and G-1 occupancy (lr. Oc. Load for added room 108 persons).
8/7/1958*	437 W. 9th Street	Application to Alter, Repair, Demolish and for Certificate of Occupancy	YWCA	F.L. Sebesta (contractor)	\$1,000	Remodel kitchen.
1/12/1961*	437 W. 9th Street	Application to Construct New Building and for Certificate of Occupancy	YWCA	Mackintosh (engineer)	\$5,500	Construction of a semi-public swimming pool.
3/7/1961	437 W. 9th Street	Application to Construct New Building and for Certificate of Occupancy	YWCA	F.L. Sebesta (contractor)	\$2,500	Construction of a bath house.
4/10/1961	437 W. 9th Street	Certificate of Occupancy	YWCA			20' x 40' Semi Public Swimming Pool. This supercedes the Certificate issued 3/24/61.
7/21/1961	437 W. 9th Street	Certificate of Occupancy	YWCA			One Story, Type V, 15'6 x 33'6 Bath House, G-1 Occupancy.

**MORGAN HOUSE (HARBOR AREA YWCA), 437 W. 9TH STREET, SAN PEDRO, CALIFORNIA**  
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6/25/1964*	437 W. 9th Street	Application to Alter, Repair, Demolish and for Certificate of Occupancy	YWCA	Sequoia Const. Co. (contractor)	\$2,900	Install suspended ceiling in auditorium; rework steps; install window.
6/22/1973	437 W. 9th Street	Application to Add, Alter, Repair, Demolish and for Certificate of Occupancy	Harbor Area YWCA	Dickson Construction (contractor)	\$101	Replace fire damage wall w/ 5/8 drywall south end of building.
7/9/1973*	437 W. 9 <sup>th</sup> Street	Application to Add, Alter, Repair, Demolish and for Certificate of Occupancy	Harbor Area YWCA	Not selected (contractor)	\$10,000 PC, \$500 BP	Convert 26' x 19' office use to use by pre-school day care.
9/6/1974	437 W. 9th Street	Application for Inspection of New Building and for Certificate of Occupancy	Harbor District YWCA	McEachern Co. (contractor)	\$1,500	Repair fire damage in kitchen.
2/22/1977	437 W. 9th Street	Application for Inspection to Add, Alter, Repair, Demolish and for Certificate of Occupancy	Harbor Area YWCA	Staat Bros. Sandblast (contractor)	\$250	Wet sandblasting pool.
6/27/1980*	437 W. 9 <sup>th</sup> Street	Application for Inspection to Add, Alter, Repair, Demolish and for Certificate of Occupancy	San Pedro YWCA	W. Lusby (architect), Owner (contractor)	\$5,000	Replace existing front stair with new front stair and retaining walls.
9/11/1997*	437 W. 9th Street	Application for Building Permit and Certificate of Occupancy	YWCA of the Harbor Area	Edward Levin (architect), McAlpine and Salyer Construction (contractor)	\$80,000	Tenant alterations.
3/13/1998*	437 W. 9th Street	Application for Building Permit and Certificate of Occupancy	YWCA of the Harbor Area	Lawrence Woodcraft (architect), Scott Robin (contractor)	\$3,000	Repair EQ damaged chimney at existing SFD [sic].
3/15/2000*	437 W. 9th Street	Application for Building Permit and Certificate of Occupancy	YWCA of the Harbor Area	American General Roofing Inc (contractor)	\$4,750	Tear off existing, install class "a" fiberglass sheathing.

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8/4/2000	437 W. 9th Street	Application for Building Permit and Certificate of Occupancy	YWCA of the Harbor Area	Owner-Builder, Arthur Fisch (engineer), Ross Bolton (engineer)	\$3,000	New 5'-4" retaining wall (3'6" max. above natural grade). 65' long at front lot line.
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## VIII. HISTORIC CONTEXTS

The following historic contexts are significant historical themes that provide the relevant framework within which to assess the significance of the subject property. The subject property and major alterations have been evaluated for significance related to association with historic patterns of development, historic organizations and personages, architects, builders, and architectural style.

### Development Trends in San Pedro

Excerpted from City of Los Angeles, SurveyLA *Los Angeles Citywide Historic Context Statement Context: Pre-Consolidation Communities of Los Angeles, 1862-1932*:

[San Pedro] began with the arrival of the railroad in the early 1880s. This allowed San Pedro to form itself as a town in 1882, recapture the shipping business lost earlier to Wilmington, and emerge as the dominant port for Los Angeles. A compact business district grew up around the harbor. Adjacent to this business district were distinct neighborhoods, all within walking distance. This small-town physical pattern existed for a little over two decades.

San Pedro incorporated as a city in 1888 with its boundaries delineated as Santa Cruz Street to the north, Fort MacArthur to the south, and Pacific Avenue (then West Street) to the west. San Pedro was officially selected as the Port of Los Angeles (port) in 1897, edging out fierce competition from the City of Santa Monica for this distinction. The development of the port allowed the city to flourish economically. The population grew from a mere 200 people in 1883 to about 1,787 in 1900.

Beginning in late 1903, San Pedro began to grow in population and spread out in area. This was due to two transportation innovations. The first was the coming of the electric interurban railroad, which connected San Pedro with Los Angeles and made it easier for potential new residents to reach the port city. The second was a separate system of streetcars that traveled within San Pedro itself. This allowed the new residents to find homes and create institutions beyond the confines of the old walking city.<sup>44</sup>

The business district strategically developed near the waterfront and rail lines. With Beacon as the main street, the business district was bound by 4th Street to the north, Harbor Boulevard to the east, 6th Street to the south, and Palos Verdes Street to the west. Shipping companies were mostly distributed along Front Street.<sup>45</sup>

Residential neighborhoods in San Pedro were sectioned off into three middle-class neighborhoods within walking distance from the business center. Nob and Barton Hills were located to the north and northwest of downtown and Vinegar Hill was to the south. Between Nob and Barton Hills and Vinegar Hill was a valley west of the business district that became known as Happy Valley. This neighborhood was mostly made up of blue collar workers that worked at the harbor. Here too one could find saloons and "houses of pleasure."<sup>46</sup>

Vinegar Hill was known as the city's best neighborhood as its topography placed it on a bluff with views of the waterfront yet apart from the harbor. Some of the wealthiest citizens lived in Vinegar Hill including the Peck and Dodson families.

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<sup>44</sup> Daniel Prosser. *Los Angeles Citywide Historic Context Statement Context: Pre-Consolidation Communities of Los Angeles, 1862-1932* pp 30-31.

<sup>45</sup> Ibid, p 32.

<sup>46</sup> Ibid, p. 33.

George H. Peck, Jr., was, in San Pedro, perhaps second in power only to the Southern Pacific Railroad. He arrived in 1886 and soon created the city's first bank, the Bank of San Pedro. He then entered into real estate development. Peck's primary area of subdivision activity was to the south of the central business district. This included much of Vinegar Hill. In 1905 Peck was described by the *Los Angeles Times* as the largest property holder in San Pedro and in 1906 as the city's single millionaire. He had a large Stick-style home along the heights opposite Timms Point. It was during the 1890s considered the city's most imposing residence. (It has long since been moved to 380 Fifteenth Street, raised and greatly altered. Only its third story retains any of its original features).

James Dodson was involved in development of the port as the president of the San Pedro Home Dock and Warehouse Company. Of at least equal importance was his wife Rudecinda Florencia Sepulveda de Dodson. A member of the Sepulveda family, which once controlled the Rancho de los Palos Verdes, Rudecinda and her brother Roman were among the town's original subdividers. Rudecinda was also involved in philanthropic and civic activities, having given land and funds to the city for park construction and improvements.<sup>47</sup>

San Pedro consolidated with the City of Los Angeles in 1909. Although citizens did not want to give up their independence, they did not have the resources to develop the port as necessitated by the demand of southern California's economy. Also influenced by the desire for improved city service, San Pedro voted for consolidation on August 12, 1909.<sup>48</sup>

In 1914, the United States Army established Fort MacArthur, one of the early stimuli for development of San Pedro. Fort MacArthur played a role in World War I, and the army's presence was directly connected to the founding of the local YWCA. Construction of port improvements and the first warehouse in 1915 was accompanied by a construction boom in San Pedro. Single-family residences were constructed along major thoroughfares, and multi-family residences were built near the harbor and street car lines providing housing to seasonal, blue collar workers.<sup>49</sup>

San Pedro continued to grow in the 1920s with the introduction of the automobile. Commercial fishing became the principal economic engine and boosted the population. The community continued to grow in the 1940s as shipbuilding enterprises based in San Pedro began producing vessels for World War II. In the 1950s post-World War II era, Fort MacArthur played an important role in the Cold War. The White Point Military Reservation, a sub-post of Fort MacArthur, was used as a NIKE Missile launching site and was in continuous use from 1954 to the 1970s. The influx of military personnel promoted the construction of additional housing.<sup>50</sup>

While a large number of intact single-family residences date from the period prior to San Pedro's consolidation, San Pedro's development is also characterized by multi-family residential properties. Numerous historic resources date from the pre-war period. These resources include apartment houses and several bungalow courts reflecting "prevalent styles of the period, including Craftsman, American Colonial Revival, and Spanish Colonial Revival."<sup>51</sup> SurveyLA further identified examples of pre-World War II-era housing:<sup>52</sup>

Numerous residential properties were identified for their architectural merit. Most of these properties date from the 1910s through the 1930s, and display the prevalent styles from

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<sup>47</sup> Ibid, p. 33-34.

<sup>48</sup> Ibid, p. 51.

<sup>49</sup> SurveyLA, San Pedro Community Plan Area, p. 7

<sup>50</sup> Ibid, p. 8.

<sup>51</sup> Ibid, p.13.

<sup>52</sup> Ibid, p.13.

the period, including Queen Anne, Craftsman, American Colonial Revival, Spanish Colonial Revival, Tudor Revival, Storybook, and Streamline Moderne.

### Vinegar Hill

The Vinegar Hill neighborhood of San Pedro is a designated HPOZ in the City of Los Angeles, and includes an intact concentration of late nineteenth- and early twentieth-century residences. The boundaries of Vinegar Hill are W. 8th Street to the north, S. Harbor Boulevard to the east, W. 14th Street to the south, and S. Pacific Avenue to the west.

Excerpted from the Vinegar Hill Historic Preservation Overlay Zone Preservation Plan, the following describes the history of development in Vinegar Hill:<sup>53</sup>

[Vinegar Hill] was one of the suburbs included when the City of San Pedro was incorporated in 1888. During the 1880s, old San Pedro witnessed a trend of building “on higher ground” as settlers expanded to the surrounding bluffs and mesas including Vinegar Hill. One of the attractions of the hill was its relative flatness, free of gullies that provided desirable sites for housing along with the views and relatively easy access to the southern and western parts of town. The name “Vinegar Hill” was recorded as early as 1883, when the Shipping Gazette mentioned the suburb in reference to a “gold strike” that took the form of a nugget found in a pot hole...

Development began around 5th and 6th streets from Beacon to Front and spread to the north, south, and west. The harbor occupied the land to the east. When streets were first laid out, residential lots found ready buyers among the sailors, railroad workers, and people involved in the Angel’s Gate breakwater construction that began in 1899.

Although Vinegar Hill had no zoning restrictions, per se, the neighborhood segregated into areas of commercial and residential uses, with the majority of the early residences located between Beacon and Mesa and 7th and 12th streets. The neighborhood was further divided by the economic status and ethnicity of its residents, who in some cases formed ethnic enclaves and built modest houses that continued to serve the families of thousands of dock workers, sailors, fishermen, longshoremen, harbor construction workers, and military personnel well into the twentieth century. This demonstrates the tendency of the residents to settle down according to common interests and social status...

In the early 1900s saloon keepers were respected, prominent local citizens. ... Among the other prominent citizens in the area real estate were dealers who also dealt in insurance and banking. The concentrated development of the block between 10th and 11th streets was promoted by landowner August Timms during the mid-1880s. Several years later, the location of the Presbyterian, Catholic and Methodist Churches showed that the residential area was concentrated on 7th and Palos Verdes, 12th and Center, and the south side of 9th Street.

Vinegar Hill has been described as “a fascinating mixture of old, recent and new,” which seems to sum up all the 100 year history of the San Pedro township.

The Vinegar Hill HPOZ period of significance ranges between 1886 and 1927, representing a variety of architectural styles from the period, including Queen Anne, American Foursquare and Craftsman styles alongside later American Colonial and Spanish Colonial Revival styles.

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<sup>53</sup> Office of Historic Resources. “Vinegar Hill Historic Preservation Overlay Zone Preservation Plan.” City of Los Angeles, December 9, 2010.

### Young Women's Christian Association (YWCA)

The Young Women's Christian Association was founded in London in 1855 by Emma Roberts and Mary Jane Kinnaird.<sup>54</sup> The founding of the organization was spurred by the joining of two different women's aid groups: one was a Prayer Union to pray for women, one ran Christian homes for women. The groups merged in 1877 and took the name Young Women's Christian Association (YWCA). A similar process played out in the United States, where several groups which would become the YWCA formed independently of each other. In New York City, the Union Prayer Circle began in the 1850s, and later changed its name to the Ladies Christian Association. The group consisted of young women who organized prayer circles and meetings. By 1871, the group was known as the Ladies Christian Association of New York. A similar organization formed in Boston, also known as the Young Women's Christian Association, though not formally linked to the group in England, which saw to the needs of employed women. Through the 1870s, more local chapters of the YWCA formed throughout the east and Midwest, and by 1875 at least 28 local YWCAs existed across America to provide support for women.<sup>55</sup> These local YWCAs hosted a variety of functions, including holding prayer meetings and religious courses; some had libraries or offered skills instruction such as sewing classes.<sup>56</sup> In urban areas, many YWCAs focused on housing and employment, running boarding houses with communal rooms and employment bureaus. Each individual YWCA addressed the specific needs of the local community,<sup>57</sup> including segregation, immigration, women's healthcare, and housing.<sup>58</sup> The Los Angeles chapter of the YWCA opened in 1893.

The organization formally incorporated in 1907 in New York when national membership totaled 186,000 members across 608 local YWCA chapters. In the early part of the twentieth century, YWCAs ran training schools teaching everything from business courses to speech and elocution, to nursing. The organization took substantial measures to support and promote the interests of immigrants and African-American women. Many YWCAs taught English classes, helped with citizenship issues, and sponsored clubs to help immigrants adjust to American lifestyles. While some YWCA chapters barred African-American women from joining, in many cities they partnered with the National Association of Colored Women and gave African-Americans membership. The YWCA officially integrated in 1946 by a vote of the national board. Since then, fighting racial injustice has been a central goal of the organization.<sup>59</sup>

The YWCA also focused on health and wellness issues throughout the twentieth century through promoting women's access to healthcare and health education and running health and fitness programs. In 1983 YWCA opened its first permanent facility to formally train women in the goals and policies of the organization.<sup>60</sup>

Following the 1992 Rodney King riots in Los Angeles, the YWCA adopted the National Day of Commitment to Eliminate Racism held every year on April 30. In 1995, the organization hosted its first Week Without Violence. During this week, local groups hosted workshops on topics such as domestic violence prevention and had students sign non-violence pledges.<sup>61</sup>

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<sup>54</sup> "Young Women's Christian Association," *VCU Libraries Social Welfare History Project*, <https://socialwelfare.library.vcu.edu/youth/young-womens-christian-association/>

<sup>55</sup> "History," YWCA, <https://www.ywca.org/about/history/>.

<sup>56</sup> "YWCA of the USA," *Encyclopedia.com*, updated September 28, 2019, <https://www.encyclopedia.com/sports-and-everyday-life/social-organizations/private-organizations/young-womens-christian-association>.

<sup>57</sup> *Ibid.*

<sup>58</sup> "History," YWCA, <https://www.ywca.org/about/history/>.

<sup>59</sup> "YWCA of the USA," *Encyclopedia.com*, updated September 28, 2019, <https://www.encyclopedia.com/sports-and-everyday-life/social-organizations/private-organizations/young-womens-christian-association>.

<sup>60</sup> *Ibid.*

<sup>61</sup> *Ibid.*

Aside from their daily work, at the national level YWCA is concerned with addressing five other key issues: health and fitness, leadership development, racial justice and human rights, violence prevention, and global awareness.<sup>62</sup>

#### Harbor Area & South Bay YWCA

The Harbor Area & South Bay YWCA began in November 1917 when six women joined to form the San Pedro War Work Council. San Pedro was one of several Councils established by YWCA to address the needs of women during World War I. The issues that concerned the Council included accessing housing and recreation in urban areas, creating meeting places around training camps so that women would be able to visit relatives in the service, and concerns about social morality issues at and around military bases. Though the Council was meant to be temporary, the YWCA recommended the creation of a permanent facility in San Pedro because of nearby Fort MacArthur, which continued to be active after the war.<sup>63</sup>

Architect Julia Morgan was selected for the project. Morgan, who was becoming known as an architect concerned with designing buildings for women and women's organizations, had already designed two other YWCAs, in San Jose and San Diego, when she received the commission at San Pedro in 1918.<sup>64</sup> Recommendations from a YWCA report called for "a club and recreation center to compete successfully with public dances, motion pictures shows, and streets filled with men in uniform; housing with facilities for laundry and cooking breakfast; and rooms for 20 [sic] girls [to] provide for the acute emergency."<sup>65</sup> A swimming pool was a key part of the recommendations, as it would offer young women a recreational outlet not available elsewhere in San Pedro. A budget of \$5,000 for land, \$12,000 for the building, and \$2,500 for furnishings was established at the meeting.<sup>66</sup>

Programs executed by the YWCA today include a preschool operated with the Port of Los Angeles, free mammograms for low-income women, domestic violence assistance, voting seminars in conjunction with the League of Women Voters, exercise classes for low-income women, a thrift shop, annual breakfast with Santa event for children, and a racial justice program focusing on human trafficking.<sup>67</sup>

#### Architect Julia Morgan

Julia Morgan (Morgan) was born on January 20, 1872 in San Francisco, California.<sup>68</sup> Her father, Charles Bill Morgan, was a mining engineer from a wealthy New England family. In 1870, he settled in San Francisco with his wife Eliza Woodland Parmelee, and together, they had five children. Morgan was the second born. A studious child, she attended the Riverside Grammar School and Oakland High School in Oakland,<sup>69</sup> and enrolled at the University of California, Berkeley (Berkeley) in 1890. Berkeley had only begun admitting women just twenty years earlier. Morgan was a member of the Kappa Alpha Theta sorority, a group of 27 women who rented a house at the edge of campus. The organization was crucial in providing support to female students who were few in number and had little support otherwise.<sup>70</sup> While Morgan was interested

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<sup>62</sup> "YWCA of the USA," *Encyclopedia.com*, updated September 28, 2019, <https://www.encyclopedia.com/sports-and-everyday-life/social-organizations/private-organizations/young-womens-christian-association>.

<sup>63</sup> "History," *YWCA Harbor Area and South Bay*, <http://ywcaharbor.org/about-us/history/>.

<sup>64</sup> Mark A. Wilson, *Julia Morgan: Architect of Beauty*, Layton, Utah: Gibbs Smith, 2007, 26.

<sup>65</sup> Office of Charles and Elizabeth Lee, 1992.

<sup>66</sup> *Ibid.*

<sup>67</sup> Donna Littlejohn, "San Pedro's YWCA celebrates 100 years of service," *Daily Breeze*, November 1, 2018, <https://www.dailybreeze.com/2018/11/01/san-pedros-ywca-celebrates-100-years-of-service/>.

<sup>68</sup> Sara Holmes Boutelle, *Julia Morgan Architect*, New York: Abbeville Press Publishers, 1988, 19.

<sup>69</sup> *Ibid.*, 21.

<sup>70</sup> *Ibid.*, 23.



in becoming an architect, Berkeley did not yet have an architecture program, so she enrolled in the College of Engineering. In the College of Engineering, architect Bernard Maybeck served as Morgan's mentor and was one of her sources of inspiration. Maybeck, an architect who taught descriptive geometry, frequently held informal seminars for students interested in architecture. Morgan graduated from Berkeley in 1894 with a degree in civil engineering, and the following year went to work for Maybeck in his new firm while also studying drawing.<sup>71</sup>

Maybeck, who had attended the distinguished L'Ecole des Beaux-Arts in Paris (Ecole), encouraged Morgan to continue her architectural studies at the Ecole, as it was rumored that they would soon be accepting female students. At the time the Ecole was preeminent architecture school in the world.<sup>72</sup> In the summer of 1896 Morgan and her friend Jessica Peixotto sailed together to Paris.<sup>73</sup> There Morgan worked to gain admittance to the L'Ecole des Beaux-Arts, and passed the entrance exam in the fall of 1898, becoming the first woman admitted to the school.<sup>74</sup> During her time at the Ecole, she had a subscription to *The Architect* magazine, a British publication which would have included discussions about the Arts and Crafts movement. Monthly competitions among the students were part of life at Ecole, a process meant to train students for the Grand Prix de Rome. In 1901, Morgan won a medal for her drawings of an iron and bronze balustrade for a palace in which she included a female bust sculpture at the newel post.<sup>75</sup> This was the first of many works by Morgan which included female motifs and sculptures of women as ornament to buildings she designed.

In 1902, she returned to the United States, initially working for architect John Galen Howard. She subsequently established her own practice in San Francisco, becoming California's first licensed female architect in 1904.<sup>76</sup> Her office from 1907 on was located at 465 California Street in the Merchant's Exchange Building, which Morgan helped redesign after the building was damaged in the 1906 earthquake and fire. The library that Morgan began to amass during her time in Paris was centrally important to her office and contained over 500 titles for study. It also contained a large main drafting room.<sup>77</sup>

Morgan was known for designing a variety of buildings for women and women's organizations, a reputation which earned her dozens of commissions throughout her career, including Mills College, with which she began an association around 1904. She developed her practice concurrent with the founding of women's organizations across the country, including the YWCA. The YWCA was founded as a Christian's women organization meant to serve the needs of women in urban communities providing services ranging from housing and job training to women's health issues, to assisting immigrants with immigration issues. Most YWCAs in the western portion of the country were established between 1913 and 1930, during which time Morgan designed eleven YWCAs. Her first YWCAs were in northern California; Asilomar in Monterey/Pacific Grove (1913-28) and Oakland (1913-1915).<sup>78</sup> Asilomar was developed as a leadership training conference center for the YWCA. For Asilomar, Morgan designed numerous buildings starting with one general assembly building and tent house set in a wooded area. Over the next sixteen years she would design numerous other buildings at Asilomar, including the Administration Hall, dining hall and kitchen, chapel, auditorium and music hall, and dormitories, all in the Craftsman style using natural materials such as local wood and stone.<sup>79</sup>

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<sup>71</sup> Ibid.

<sup>72</sup> Mark Anthony Wilson, *Julia Morgan, Architect of Beauty*, Layton, Utah: Gibbs Smith, 2007, 3.

<sup>73</sup> Sara Holmes Boutelle, *Julia Morgan Architect*, New York: Abbeville Press Publishers, 1988, 24-25.

<sup>74</sup> Ibid, 30.

<sup>75</sup> Ibid, 35-36.

<sup>76</sup> Ibid, 41.

<sup>77</sup> Ibid, 42.

<sup>78</sup> Ibid, 88.

<sup>79</sup> Ibid, 89.

Since Asilomar served as a conference and training center, YWCA leaders from across the west who came to Asilomar became familiar with the architecture and the architect, leading to Morgan receiving additional commissions for YWCAs. Morgan received the commission for the Oakland YWCA in 1913-1915. Plans for the YWCA there included a multipurpose room and lodging facilities.<sup>80</sup> The Oakland building was designed in the Italian Renaissance style in an urban setting, with symmetrical elevations, classical columns, and the use of glazed terra cotta details. Morgan's San Pedro YWCA was one of the first YWCAs in southern California, alongside her San Diego YWCA (c. 1917),<sup>81</sup> with the San Pedro YWCA exhibiting Craftsman styling similar to that found at Asilomar. Another of her early YWCA's in southern California was the Pasadena YWCA constructed in 1921 which evidences her Beaux-Arts training.

Her numerous YWCAs of varying sizes and styles and with varying functions show how adept Morgan was at designing for the needs of her clients. Though trained in the Beaux-Arts and inclined toward the Craftsman style, Morgan would design in other period styles including Mission Revival and Italian Renaissance Revival, to suit the client, site, and function of the particular YWCA.

Morgan's work designing for women's organizations was furthered through her commission for the Berkeley Women's City Club building in 1929. Morgan designed a six-story reinforced concrete building that housed reception and assembly rooms, a ballroom-auditorium, swimming pool, tearoom, beauty parlor, and residential accommodations.<sup>82</sup> The building was designed around two central interior courts and grand staircases between floors.

Morgan's most well-known work is Hearst Castle in the hills above San Simeon, California. William Randolph Hearst, wealthy newspaper publisher and owner of the *San Francisco Examiner*, came to Morgan in April 1919 for the first meeting to discuss designing a California home for him. Since Hearst was still living in New York at the time, client and architect discussed designs through telegrams and letters. Morgan first visited the site of where the house would be located in August 1919 and would make dozens of trips between 1920 and 1938. A monumental undertaking, Hearst's complex would include a large main house (the "castle"), as well as several smaller "bungalows" to be reserved for guests.<sup>83</sup> The main building (1922-1942) is situated at the highest portion of the hill, dominating the site with a vivid white façade of reinforced concrete with paired towers of cast stone ornamentation and colorful tiles. The main building and bungalows contain a total of 127 rooms, all furnished with the collection of antiques Hearst had acquired over the years.<sup>84</sup>

Morgan closed her office in 1951 and had all of her files, blueprints, and office records destroyed, thinking that they would not be of any use to anyone since her clients had copies of what they might need of their buildings.<sup>85</sup> She died on February 2, 1957 at the age of 85 in San Francisco. In 2014, Morgan was honored posthumously by the American Institute of Architects (AIA) with the Gold Medal, the first time the AIA had given its highest honor to a woman.<sup>86</sup>

Morgan designed over 700 buildings throughout her career, at least 20 of which were related to the YWCA.

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<sup>80</sup> Ibid, 95.

<sup>81</sup> Michael Good, "The life of the female architect," San Diego Uptown News, November 18, 2016, <https://sduptownnews.com/life-female-architect/>

<sup>82</sup> Ibid, 124.

<sup>83</sup> Ibid, 176.

<sup>84</sup> Ibid, 198.

<sup>85</sup> Ibid, 241.

<sup>86</sup> Alexandra Lange. "Overlooked No More: Julia Morgan, Pioneering Female Architect" *New York Times*. March 6, 2019. Accessed September 11, 2019.

Architect: Frank William Lusby

Frank William Lusby (Lusby) was born on October 25, 1923 in Long Beach, California.<sup>87</sup> He graduated San Pedro High School in 1942 and subsequently received a degree in Architecture from the University of California, Berkeley in 1949.<sup>88</sup> Lusby returned to San Pedro and worked as a professional architectural draftsman and apprentice for architect Louis Shoall Miller, AIA, from 1949 to 1952; briefly architect Stiles Clements in 1952; architectural firm Marsh, Smith & Powell from 1952 to 1953; and architect Palmer W. Power, AIA, in 1953.<sup>89</sup> That same year, Lusby began his self-employed professional architectural practice at in San Pedro.<sup>90</sup> In January 1954, Andrew Joseph Joncich (1923-1990) joined Lusby as a senior draftsman, whose primary work was also based in the San Pedro area, and together they established Joncich, Lusby, & Associates. Established by Joncich and Lusby, the firm is described:<sup>91</sup>

As covered in area newspapers, the firm concentrated its practice in and around the port designing civic, recreational, medical, and industrial buildings in Mid-Century Modern and International styles. The building designed by the firm in 1954 as its office featured a flat roof, broad eaves, stone clad accent walls, and extensive glass panels.<sup>92</sup> Among the firm's commissions are the [dormitory building of the Harbor Area] YWCA (1956), a Harbor City medical center (1960), the Seaman's Center Building (1962), the Peck Park pool and bathhouse (1962) and recreation building (1965), the San Pedro & Peninsula YMCA (1966), and a public library in Compton (1968). In 1967, the firm received an award from the Prestressed Concrete Institute for its design of the San Pedro & Peninsula YMCA [*sic*].<sup>93</sup> The firm's 1960 commission for the home of Arturo's Fine Mexican Food was identified in 2012 by SurveyLA as an example of Mid-Century Modernism with intact signage, among other reasons of potential historic significance.<sup>94</sup> Although the firm focused on civic, recreational, and commercial buildings, it designed at least one residence: the three-floor Thomas Mabin House in Rolling Hills (1961).<sup>95</sup> The firm operated up through 1969...<sup>96</sup>

Lusby successfully applied for membership with the Southern California Chapter of the AIA in 1954 and later transferred to the Cabrillo Chapter in 1967.<sup>97</sup> Lusby became an independent architect in 1969. Lusby is known for being part of the team that designed the Seaman's Center Building on the southwest corner of Beacon and 11th Streets in San Pedro in 1958. The design team included architects Carleton M. Winslow Jr. and Andrew Joncich.<sup>98</sup>

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<sup>87</sup> Ancestry.com. "Frank William Lusby." Accessed Sept 9, 2019.

<sup>88</sup> American Institute of Architects (AIA). Application No. AP 9620: Application for Membership, Record of the Secretary of the Institute, Frank William Lusby, Southern California Chapter. January 1, 1954.

<sup>89</sup> *Ibid.*

<sup>90</sup> *Ibid.*

<sup>91</sup> SWCA Environmental Consultants. "Historical Resources Assessment for the Matson Container Terminal at the Port of Los Angeles, Los Angeles, CA." CDM Smith, August 6, 2018.

<sup>92</sup> "Construct Architectural Offices to Serve Harbor," *Wilmington Daily Press Journal*, January 21, 1954.

<sup>93</sup> "New San Pedro YMCA Building 'Concrete Winner'," *Long Beach Independent Press-Telegram*, July 23, 1967.

<sup>94</sup> Galvin Preservation Associates, SurveyLA, "Historic Resources Survey Report, Wilmington-Harbor City Community Plan Area," City of Los Angeles, Department of City Planning, Office of Historic Resources, 2012.

<sup>95</sup> Stella George, "Three-Level Home in the Hills," *Long Beach Independent Press-Telegram*, January 1, 1961.

<sup>96</sup> American Institute of Architects, *American Architects Directory*, 3rd ed., ed. John F. Gane, A.I.A. (New York: R.R. Bowker LLC, 1970), s.v. "Lusby, Frank William."

<sup>97</sup> *Ibid.*

<sup>98</sup> "Ground Breaking Planned for New Seamen's Institute," *Los Angeles Times*, March 2, 1958: G12.

According to city directories accessed via Ancestry.com, he was married to Joanne Marie Dobbs by 1952.<sup>99</sup> Lusby retired in 1993 and became member emeritus of the AIA (AIA Member No. 4782751).<sup>100</sup> Lusby died on October 21, 1996.<sup>101</sup>

#### Contractor: F.L. (Bud) Sebesta

Little information was found regarding F.L. (Bud) Sebesta, a contractor in San Pedro. He was on the City Building and Safety Commission in April 1957 before becoming a member of the Board of Public Works between 1958 and 1961.<sup>102,103</sup> He was also the contractor for the development of the Seaman's Center Building team in 1958.<sup>104</sup>

#### Architectural Style: Craftsman Architecture

The following context contains excerpts from the SurveyLA Citywide Historic Context Statement for the sub-theme "Craftsman, 1905-1930," from the main theme, "Arts and Crafts Movement, 1895-1930".<sup>105</sup>

Craftsman architecture reflected the Arts and Crafts movement's conscious search for the supposed simplicity of a pre-industrial time when objects revealed the skill and craftsmanship of the laborer and, further a rejection of the highly ornamented Victorian aesthetic. The Craftsman style applied to more than the building envelope; architects designed everything in harmony, from the furniture and fixtures to the landscape. The "ultimate bungalows" of the Craftsman style were usually two stories in height and custom designed by architects working closely with local artisans.<sup>106</sup> Later, the aesthetics of the Craftsman style would be adapted to single-story, mass-produced bungalows grouped in neighborhoods for the middle class.

The style is most closely associated with the work of brothers Charles and Henry Greene of Pasadena. Both followed developments within the British Arts and Crafts movement as well as American publications featuring Craftsman work. The Gamble House in Pasadena (1908) is one of the most venerated examples of Craftsman architecture, incorporating influences from all cultures and historical periods celebrated by the Arts and Crafts movement. The work of Greene and Greene and contemporary architects in the region demonstrates how the Craftsman style came to fruition in Southern California. Many accomplished local architects, such as Sumner Hunt, Frank and Arthur S. Heineman, contributed to the development of the style in Los Angeles. The Craftsman style is characterized by a degree of eclecticism because of the numerous influences on the architects of the movement including Swiss, Japanese, and English architecture.

The body of work by Greene and Greene represents the variations found within the style, though most remaining examples are located in the city of Pasadena. Greene and Greene designed very few houses in Los Angeles. The only remaining example of their work is the Lucy Wheeler House. Constructed in 1905, it is one of the earliest examples of Craftsman architecture in Los Angeles and is located in the Harvard Heights Historic Preservation Overlay Zone. It was a precursor to the two-story Craftsman house,

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<sup>99</sup> Ancestry.com.

<sup>100</sup> AIA Application for Membership, 1954.

<sup>101</sup> Ancestry.com.

<sup>102</sup> "Sebesta Named to Works Board," *Los Angeles Times*, August 16, 1958: p 3.

<sup>103</sup> "Union Leader Confirmed for Works Board," *Los Angeles Times*, November 11, 1961: C19.

<sup>104</sup> Ground Breaking Planned for New Seamen's Institute," *Los Angeles Times*, March 2, 1958: G12.

<sup>105</sup> Office of Historic Resources, SurveyLA, "Los Angeles Citywide Historic Context Statement – Architecture and Engineering, Arts and Crafts Movement, 1895-1930," City of Los Angeles, June 2016.

<sup>106</sup> Although the term "ultimate bungalow" is used in the scholarly and popular literature on the Arts and Crafts movement to describe large, often custom-designed Craftsman style houses, SurveyLA uses the term "bungalow" to refer to 1 to 1-1/2 story Craftsman dwellings.

sometimes referred to as an “ultimate bungalow.” Initially a tongue-in-cheek term that called attention to the quality and expense of construction, the ultimate bungalow is generally considered a high-style variation of the Craftsman aesthetic. As opposed to smaller developer-built or prefabricated bungalows, two-story Craftsman houses were often commissioned for wealthy residents and designed specifically with the homeowner’s needs and the physical site in mind. They generally feature a low-pitched, gabled roof, oversized eaves with massive exposed rafter tails, and windows placed in groups or bands, not singly, as is common with simpler bungalows. A high-style Craftsman house is distinguished by the quality of the materials and complexity of design and may feature custom-designed, elaborate woodwork, stained glass, and other fixtures.

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow’s simplicity of form, informal character, direct response to site, and extensive use of natural materials – particularly wood – was a regional interpretation of the socio-economic and aesthetic reforms espoused by the Arts and Crafts movement’s founder, William Morris. Craftsman bungalows generally have rectangular or complex plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and are defined by their horizontality with broad front porches, often composed with stone, clinker brick, or stuccoed porch piers. Other character-defining features include low-pitched front-facing gabled roofs, and overhanging eaves with exposed rafter tails.

Multi-family residences were sometimes constructed in the Craftsman style, the most common of which was the fourplex. There are many examples found in the neighborhoods around Downtown Los Angeles and their features have much in common with the chalet sub-type. The apartment building at 1401 Carroll Avenue in the Angelino Heights Historic Preservation Overlay Zone is a typical Craftsman fourplex. Two stories in height, the rectangular volume is covered by a front-facing gabled roof with broad overhanging eaves. The street-facing elevation is symmetrically arranged with two battered stone piers flanking a front entry porch and balcony.

The Craftsman style is primarily represented in residential architecture; however, rare examples of institutional architecture are extant in Los Angeles. Several local examples of Craftsman style institutional buildings are women’s clubs, including the 1917 Van Nuys Woman’s Club and the Eagle Rock Women’s Twentieth Century Club. The Eagle Rock Women’s Twentieth Century, located on the corner of Hermosa Avenue and Colorado Boulevard in the heart of Eagle Rock’s commercial district, is cross-gabled with a hip-on-gable roofline and features an outdoor patio area shaded by trellises, drawing the outside into the interior of the building.

By World War I, the Craftsman style declined in popularity and was outpaced by Period Revival styles. Part of this may be attributed to a change in tastes; heavy, dark wood interiors, and paneling so commonly associated with the Craftsman aesthetic was deemed gloomy and dismal. The Craftsman bungalow continued to be built through the 1920s, but was often painted lighter colors and stripped of its dark wood interior in favor of plaster walls.

#### Character-Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- One or two stories in height
- Building forms that respond to the site
- Shingled exteriors, occasionally clapboard or stucco
- Low-pitched gabled roofs

- Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts
- Broad front entry porches of half for full-width, with square or battered columns, sometimes second-story sleeping porches
- Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features
- Casement windows situated in groups
- Represents an early or rare example of the style in the community in which it is located

#### Architectural Style: Mid-century Modern

The following context contains excerpts from the SurveyLA Citywide Historic Context Statement for the sub-theme “Mid-century Modernism, 1945-1970,” from the main theme, “L.A. Modernism, 1919-1980”:<sup>107</sup>

The term “Mid-Century Modern” is a broad classification of postwar Modernism that is used to describe an array of Modern idioms and sub-styles that were popular after World War II. These include adaptations of the International Style, the Post-and-Beam aesthetic that was made popular through the Case Study program, and the more organic and expressive iterations of Modernism that characterized the work of architects like John Lautner and Bruce Goff. As an architectural style, Mid-Century Modernism is extremely versatile; its application was lent to a diverse array of property types, from custom single-family dwellings to housing tracts, to commercial buildings and shopping centers, and to institutional and industrial campuses. Its aesthetic was applied to the upper echelons of architecture and also to the vernacular built environment, speaking to the extent of its popularity and versatility.

Many factors came together to shape the aesthetic of Mid-Century Modern style, but this variant of postwar Modernism derived much of its influence from the Case Study House Program that was sponsored by Arts and Architecture magazine and championed by its visionary editor, John Entenza. A champion of Modernism, Entenza saw the program as a means of showcasing how modern methods and materials could be used to build replicable, affordable housing, as described by historian Paul Gleye:

Entenza had two primary concerns when he announced, in 1945, that Arts and Architecture would become the client for eight nationally recognized architects to design eight houses...first, he feared that the hoped-for postwar building boom would turn away from Modern architecture and return to eclectic historical styles that had dominated the 1930s. The Case Study houses would demonstrate that Modern architecture was not merely for the avant-garde, but could provide aesthetically pleasing Modern housing as a general standard. Second, he hoped to find the best materials...to provide high quality housing at a reasonable cost.<sup>108</sup>

Between the program’s launch in 1945 and its cessation in 1966, 35 designs were published in the magazine, of which 26 were built. Though each Case Study House was a custom design that reflected the creative whims of their respective architect and responded to the unique conditions of their respective site, they all ascribed to a similar architectural vocabulary that is rooted in the program’s Modern aspirations. “Whether of wood-frame or steel-frame construction, the houses share the modern qualities of flat roofs, deep overhangs, open floor plans, extensive use of glass, indoor/outdoor flow, and

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<sup>107</sup> Office of Historic Resources, SurveyLA, “Los Angeles Citywide Historic Context Statement – Architecture and Engineering, L.A. Modernism, 1919-1980” draft, City of Los Angeles, November 2019 (unpublished).

<sup>108</sup> Gleye, *The Architecture of Los Angeles*, 146.

concrete slab foundations.”<sup>109</sup> Structural systems were often directly expressed, with exposed posts and beams, instead of being obscured. Many were modest in size, keeping in line with the objective of designing houses attainable to the masses; all lacked superfluous ornament and references to history.

Together, these houses played an instrumental role in defining and disseminating a popular image of the modern American dwelling – “trim, transparent and spare, without a crown molding or a Corinthian column in sight.”<sup>110</sup> Many of the structural and aesthetic innovations that were showcased in these houses became standard features in popular house design and lent impetus to a new dialect of architecture that came to be known as the Mid-Century Modern style. Among these innovations included placing emphasis on a building’s structural system; open floor plans with minimal interior walls; and the integration of indoor and outdoor spaces through the use of abundant glazing. [...]

Just as much as the Mid-Century Modern aesthetic derived influenced from the Case Study House Program, it was also influenced by the modern sensibilities of an emergent group of architects who graduated from the University of Southern California (USC) School of Architecture in the mid-twentieth century. [...]

The aesthetic language and experimental precepts of the Case Study Houses and the post-and-beam/USC style wielded tremendous influence over the direction of architecture in Los Angeles beginning in the late 1940s. They “brought to wide public attention the possibilities of Modern design in domestic architecture,” influencing an entire generation of architects and lending impetus to a new and immensely popular style of architecture that has since been branded “Mid-Century Modern.”<sup>111</sup> Though the Case Study houses and early post-and-beam buildings that are a direct product of the USC curriculum are best regarded as Mid-Century Modern in style, most often buildings designed in this style are more eclectic in their composition. Mid-Century Modern style buildings typically derive stylistic influence from the Case Study Houses and the post-and-beam/USC aesthetic, and also incorporate architectural elements that reflect the maturation of the International style and the various domestic experiments in Modern architecture that took root in Los Angeles in the early twentieth century. [...]

These same design principles were applied to apartment houses and other types of multi-family properties that were constructed in the postwar era. Individual buildings like the Landa Apartments in Silver Lake (1966), designed by Allyn E. Morris, and side-by-side apartment buildings on National Boulevard in the Palms neighborhood (1954, 1955), designed by Ray Kappe and Carl Maston, are excellent examples of multi-family dwellings designed in the Mid-Century Modern style. The National Boulevard properties are notable for their understated elegance, with delicate post-and-beam facades comprising exposed wood structural elements, horizontal bands of windows, and vertical wood board cladding that softens their aesthetic.<sup>112</sup> The style was also applied to multi-family developments of a much larger scale. The Lincoln Place Apartments in Venice (1951, Historic-Cultural Monument No. 1008), designed by Wharton and Vaughn Associates, comprises 52 garden apartment buildings that are stylistically simple but include embellishments including elegant horizontal lines, wide overhanging eaves, and articulated entrance canopies that are characteristic of the Mid-Century Modern aesthetic.<sup>113</sup>

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<sup>109</sup> National Register of Historic Places Multiple Property Documentation Form, “Case Study House Program: 1945-1966,” prepared by Peter Moruzzi, December 2012, E-1.

<sup>110</sup> “The Giant, Complex Legacy of the Case Study Program,” *Los Angeles Times*, September 20, 2011.

<sup>111</sup> *Ibid.*, 146.

<sup>112</sup> “Ten Things You Should Know About Carl Maston,” *Dwell*, September 2005; Los Angeles Conservancy, “Garden Apartment Building, National Boulevard Apartment Building,” accessed September 2019.

<sup>113</sup> Roger Vincent, “Postwar Apartment Complex in Venice Gets \$200-Million Makeover,” *Los Angeles*

Multi-family residential properties, and especially larger-scale properties like Lincoln Place, demonstrate how the modern movement transcended its roots as an arm of the avant-garde and became fully integrated into mass society and popular culture. They also speak to the democratic aspirations of the modern movement, which sought to make good, quality design available to everyone.

As the Mid-Century Modern style matured and became the dominant mode of postwar architecture, its vocabulary was increasingly adapted to other types of properties. That the style made use of standardized, prefabricated materials and emphasized efficiency and economy meant that it had widespread appeal and could easily be manipulated to meet the needs of almost any client and property type. Its association with modernity was also favored by businesses that sought to visually align themselves with the latest trends, and by public and private institutions that set out to expand and modernize their facilities to keep pace with postwar growth. [...]

As the postwar period progressed, Mid-Century Modern became the face of public and private institutions. Union halls, fraternal organizations, women's clubs, hospitals and medical clinics, and other common institutional property types all embraced the style and incorporated it into their building programs. [...]

Like most derivatives of postwar Modernism, the Mid-Century Modern style began to fall out of favor by the late 1960s, and was no longer used by about 1970. By this time, the style had become outmoded, and was seen as effete and not reflective of current directions in American society.

Character-Defining/Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Direct expression of the structural system, often wood or steel post and beam
- Simple geometric volumes
- Unornamented wall surfaces
- Flat roof, at times with wide overhanging eaves
- Floor-to-ceiling windows, often flush-mounted metal framed
- Horizontal massing

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*Times*, September 17, 2014.



## IX. HISTORIC RESOURCE ASSESSMENT

The Morgan House (Harbor Area YWCA) located at 437 W. 9th Street (subject property) contains two buildings: the Craftsman Morgan House constructed in 1918 and designed by master architect Julia Morgan, with exterior modifications including new basement entry and landscape (1954), east wing addition (1958), auditorium and kitchen addition (1958), entry stair and landscape (1980), and courtyard paving (1997) (Morgan House modifications); and the Mid-century Modern Dormitory building constructed in 1957 and designed by local San Pedro architect Frank William Lusby. The subject property has been officially determined eligible for listing in the National Register, and automatically listed in the California Register under Criterion C/3 as an important local example of the work of California's most famous woman architect Julia Morgan. The subject property was also designated City HCM No. 186 under Criterion 1 for exemplifying significant contributions to the broad cultural, social history of the nation, state, city and community as a YWCA building designed by a woman for women, managed by women, and serving women; and under Criterion 3 for representing a notable work of master architect Julia Morgan. Additionally, the subject property is identified as a Contributor to the Vinegar Hill HPOZ. However, the HCM designation does not distinguish between the Morgan House and the Dormitory building, nor does it describe modifications. The official National Register DOE does not formally identify all Morgan House modifications, nor does it assess whether the modifications and Dormitory building contribute to the significance of the subject property.

This assessment updates the evaluations of significance of the subject property, and updates those evaluations by assessing if the Morgan House modifications and Dormitory building contribute to the significance of the subject property. Specifically, the Morgan House modifications and the Dormitory building were examined for potential significance with respect to the historic contexts described in the preceding section of this HRA. Criteria for eligibility for inclusion in the National and California Registers and for local designation as an HCM or contributor to an HPOZ were considered. For reasons presented in this section, it is concluded that the Morgan House modifications and Dormitory building are non-contributing features of the subject property, as they were constructed outside of the period of significance, which is identified as 1918-1944, are not significantly associated with the Morgan House context, are incompatible in design and thus detract from the historic character of the Morgan House, and have not acquired significance in their own right.

### Updated Evaluation

This section updates the evaluation of the subject property. Previous documentations did not describe the period of significance, and did not specifically consider any potential significance that may be attached to the exterior modifications made in 1954, 1958, 1980, and 1997, or construction of the Dormitory building in 1957. These omissions are rectified in the following discussion, which includes an itemization of contributing and non-contributing features of the subject property.

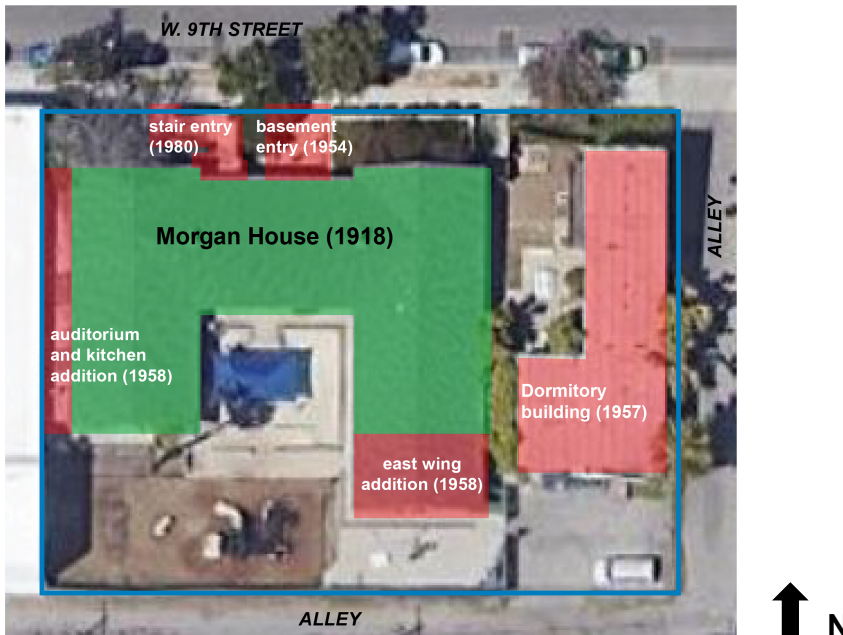
### *Period of Significance*

The DPR form associated with the National Register DOE records the period of significance as 1918-1944. The subject property is significant for exemplifying significant contributions to the broad cultural, social history of the nation, state, city and community as a YWCA building designed by a woman for women, managed by women, and serving women; and as a notable work of master architect Julia Morgan. The period of significance of the subject property ranges from 1918, the year the original Morgan House was designed and constructed by master architect Julia Morgan for the YWCA, until 1944,<sup>114</sup> before any major significant alterations after World War

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<sup>114</sup> At the time the National Register DOE was written in 1995, the period of significance ending at 1944 may likely have been an arbitrary cut off considered for National Register eligibility. Based on further research, this updated evaluation confirms this date and further determines that nothing after 1944 has taken on significance.

It occurred, and before uses intensified on the site. The year of construction is most critical for interpreting Julia Morgan's association with the subject property. There is no evidence of significant events associated with Julia Morgan occurring after 1918.



**Image 3.** Subject property, Morgan House, Morgan House modifications, and Dormitory building denoted. (GoogleMaps, 2020)

The graphic above exhibits all features of the subject property with dates constructed (Image 3). Features constructed within the period of significance are denoted in green, and features outside of the period of significance are denoted in red.

#### *Features of the Subject Property*

The features of the subject property are analyzed under two headings: the original 1918 Morgan House and post-1944 additions and alterations to the property.

#### **Morgan House**

The Morgan House is a Craftsman building constructed in 1918 and designed by master architect Julia Morgan for the Harbor Area YWCA. It is the focal point of the subject property. The original appearance of the Morgan House is the physical manifestation of the institution's founding mission and reflects the design intentions of architect Julia Morgan. It is thus a contributing feature of the subject property.

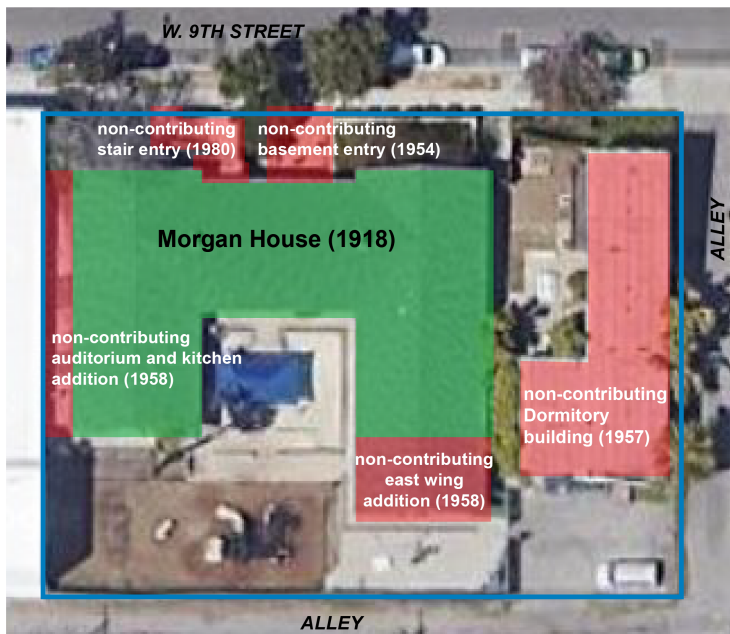
#### **Post-1944 Additions and Alterations**

All of the described additions and alterations post-date the period of significance associated with the Morgan House.

- Basement entry and landscape modifications (1954). These changes affect the north elevation (primary, street-facing façade), are incompatible with the original Julia Morgan Craftsman design, raised grade treatment of this elevation, and original landscaping (Attachment A, Images 4, 7-10, 12; Attachment C, Images 1-2). The north elevation of the basement level was excavated to install the metal door at basement entry and original landscaping was removed for construction of brick retaining walls. These changes to the

Morgan House do not reflect the Craftsman aesthetic in proportion, details, and materials, and thus have not acquired significance over time and are not character-defining.

- Dormitory building (1957). This building on the subject property likely included acquisition of a fourth lot to the east side of the original three-lot parcel and construction of a two-story, L-shaped, Mid-century Modern residential building (Attachment A, Images 3, 17-25, 37-56, 104-114). The Dormitory building is not related to the 1918 Morgan House in terms of its Mid-century Modern style, its two-story, flat-roofed massing, its materials of stucco and wood, or its fenestration. The building is an unremarkable example of Mid-century Modern styling and is not considered an important work of its architect, Frank William Lusby. The Dormitory building also has not acquired any known significance as a component of the YWCA facility. This addition to the subject property is not character-defining.
- East wing addition (1958). This addition to the south end of the east wing was constructed in 1958 and resulted in modification of the original, symmetrical dimensions of the U-shaped plan of the Morgan House and destruction of the south elevation of this wing. The addition is clad in smooth trowel-finished stucco, with sliding and fixed, aluminum-framed windows and non-original roof joists that are close together and are not compatible with the original Morgan House roof joists. The addition does not reflect the Craftsman aesthetic in design and materials, has an appearance incompatible with the original Craftsman design of the Morgan House (Attachment A, Images 31-35, 94-97), and thus is not a character-defining feature of the subject property.
- Auditorium and kitchen addition (1958). This addition to the west elevation resulted in the removal of the original west wall of the building and an addition of square footage sufficient to extend the building to the property line (Attachment A, Images 16, 28, 62-64, 67-69, 71-75). It is incompatible in appearance with the original design of the 1918 Morgan House and is not a character-defining feature of the subject property.
- Entry stair and landscape modifications (1980). This alteration resulted in reconfiguration of the original, Julia Morgan-designed primary entry and replacement of the original front entry stairs with contemporary metal non-code compliant railings and brick retaining walls (Attachment A, Images 5-6, 10, 13-16; Attachment C, Images 1-2). The modifications are incompatible in appearance with the original design of the 1918 Morgan House and are not character-defining features of the subject property.



**Image 4.** Subject property, contributing and non-contributing features denoted. (GoogleMaps, 2020)

The graphic above exhibits contributing features of the subject property denoted in green, and non-contributing features of the subject property in red (Image 4). Non-contributing features of the subject property include the basement entry (1954), Dormitory building (1957), east wing addition (1958), auditorium and kitchen addition (1958), stair entry (1980), and courtyard paving (1997).

*Assessment of Features: National and California Registers, HCM*

This section provides additional analysis of the significance of the subject property and the non-contributing characterization of the post-1944 additions and alterations itemized in the preceding discussion. It evaluates the Morgan House modifications and Dormitory building for potential significance as part of the subject property, using evaluation criteria for listing in the National and California Registers and for local designation as part of the Morgan House HCM designation, with respect to the historic contexts described in the preceding section of this HRA. Because eligibility criteria for the California Register and City designation align in large degree with eligibility criteria for the National Register, the following evaluation considers eligibility for federal, state, and local levels under a single heading. The Morgan House has not lost additional integrity since it was determined eligible in 1995.

*Criterion A/1/1*

*Is associated with events that have made a significant contribution to the broad patterns of our history and cultural heritage.*

The Morgan House is significant under Criterion A/1/1 for historic association with the YWCA, a nationally and internationally important organization founded to promote social values and to serve the needs and advance the rights of women in a society where women's roles were rapidly evolving. The Morgan House exemplifies this important period in local women's history as a YWCA building designed by and for women, managed by women, and serving women. Construction of the Morgan House was commissioned by the San Pedro War Work Council made up of six women specifically seeking to address the needs of women during World War I by creating a permanent facility in San Pedro near to the army reservation at Fort MacArthur. Therefore, the Morgan House is a contributing feature of the subject property under Criterion A/1/1.

The Morgan House modifications include basement entry and landscape (1954), east wing addition (1958), auditorium and kitchen addition (1958), entry stair and landscape (1980), and courtyard paving (1997). While commissioned by the YWCA, there is no substantial evidence of significant events associated with these modifications, and thus there is no evidence that they have acquired significance in their own right. Therefore, the Morgan House modifications are ineligible under Criterion A/1/1, and are thus non-contributing features of the subject property.

The Dormitory building does not individually appear to be associated with events that have made a significant contribution to the broad patterns of California history or national history and cultural heritage. It merely expanded the original residential capacity of the facility. It does not significantly contribute to the history of the YWCA, nor to the history of the development of multi-family residential properties in San Pedro. While there has been reference to a YWCA-sponsored "Women's Refuge for Battered Women"<sup>115</sup> housing program and shelter service, which later became local San Pedro organization Rainbow Services for Battered Women,<sup>116</sup> or Rainbow Services Ltd., this possible association does not in itself justify a finding of significance required to attribute importance to the Dormitory building. Therefore, the Dormitory building is ineligible under Criterion A/1/1, and is thus a non-contributing feature of the subject property.

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<sup>115</sup> Office of Historic Resources. HCM No. 186, 1978.

<sup>116</sup> "Involvement Opportunities," *Los Angeles Times*, April 22, 1982: F18.

*Criterion B/2/2*

*Is associated with the lives of persons important in our past.*

No persons who made significant contributions to history were identified as being associated with the Morgan House, its modifications, or the Dormitory building. Therefore, the Morgan House, its modifications, and the Dormitory building are ineligible under Criterion B/2/2.

*Criterion C/3/3*

*Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values.*

The Morgan House is significant under Criterion C/3/3 for representing a notable work of master architect Julia Morgan. Morgan is credited as the first woman to earn an architecture license in California, and for her notable body of work including a variety of buildings designed for women and women's organizations like the YWCA. The Morgan House in San Pedro (1918) was one of the first of Morgan's YWCA building in southern California; later work included the Pasadena YWCA (1921), Long Beach YWCA (1923), Hollywood Studio Club (1925), and Riverside YWCA (1929), and others. The Morgan House retains its character-defining features, including its wood board and batten siding, wood windows, wood doors, gable roofs, chimney stack, and exterior courtyard, as well as interior wood trusses in lounge and auditorium, interior vertical board and batten, hardwood flooring, wood window surrounds, wood doors and transoms, paneled wood cabinets and tile in kitchens, and original plan configuration. Therefore, the Morgan House is a contributing feature of the subject property under Criterion C/3/3.

The Morgan House modifications were constructed outside of the period of significance (1918-1944) and are incompatible in design with the Craftsman Morgan House. Modifications at the north elevation (primary façade), including the basement entry, entry stair, and landscape modifications detract from the prominence of the Morgan House as they occur along the street-facing façade and substantially alter the original Morgan House entry and thus original design intent, as evidenced by historic photographs (Attachment C). The east wing addition (1958) constructed at the rear disrupts the original symmetrical floor plan of the Morgan House, is incompatible in design, and further does not exhibit character-defining features of the Craftsman style. Unlike the Morgan House, whose character-defining features include its wood board and batten siding, wood windows, wood doors, gable roofs, chimney stack, and exterior courtyard, the east wing addition is contemporary in design with smooth trowel stucco finish and aluminum-framed windows (Attachment A, Images 30-33). These additions and modifications have not acquired significance in their own right: they were constructed in different periods for purposes in line with the original mission of the facility, and with incompatible architecture and materials. The non-original entry stairs and landscape include brick retaining walls which detract from the historic character of the Morgan House at the primary street-facing façade. Therefore, the Morgan House modifications are ineligible under Criterion C/3/3, and are thus non-contributing features of the subject property.

The Dormitory building post-dates the Morgan House period of significance (1918-1944). Constructed in the Mid-century Modern style, it is incompatible in design with the Craftsman Morgan House. While the Dormitory building exhibits basic character-defining features of the Mid-century Modern architectural style, it is not a particularly adept, distinguished, or innovative example of the style or the career of its architect, Frank William Lusby. The Dormitory building incorporates select Mid-century Modern character-defining features such as horizontal massing, expressed post-and-beam wood construction, flat roof, unadorned wall surfaces, and exterior staircases and balconies. However, it does not rise to the level of embodying the distinctive characteristics of its type, period, or style, nor does it exhibit high artistic value. The Dormitory building is a modest example of a Mid-century Modern multi-family residential property designed by local San Pedro architect Frank William Lusby and constructed by local San Pedro contractor

F.L. (Bud) Sebesta. No scholarly research has documented architect Lusby as a master architect, nor contractor Sebesta as a master builder. Therefore, the Dormitory building is ineligible under Criterion C/3/3, and is thus a non-contributing feature of the subject property.

*Criterion D/4*

*Has yielded, or may be likely to yield, information important in prehistory or history.*

The Morgan House, its modifications, and the Dormitory building cannot be reasonably expected to yield information important in prehistory or history. Therefore, the Morgan House, its modifications, and the Dormitory building are ineligible under Criterion D/4.

## **X. PROPOSED PROJECT AND IMPACTS ANALYSIS**

### Project Description

The proposed project would occur in two phases. Phase 1 would include demolition of the non-contributing east wing addition (1958) and non-contributing Dormitory building (1957); construction of a new four-story, L-shaped, contemporary multi-family residential building with subterranean parking to the east and south (rear) for permanent supportive housing use; improvements to hardscape and landscape at the front and rear courtyard of the subject property; and limited rehabilitation of the Morgan House (1918). Phase 2 would include rehabilitation of the Morgan House and would occur after new construction, pending funding. Available public financing prohibits its use for rehabilitation. Harbor Area YWCA also anticipates that any such capital campaign may take up to ten (10) years to complete.

### **Demolition**

The proposed project would include demolition of the non-contributing east wing addition at rear and demolition of the non-contributing Dormitory building to the east to allow construction of a new multi-family residential building to the east and south (rear).

### **Morgan House Rehabilitation**

The proposed project would include a rehabilitation of the Morgan House to occur in two phases. Phase 1 includes rehabilitation of the east wing south elevation to occur concurrently with new construction. While not described in the drawing set, new finishes on this elevation would match original exterior board and batten siding, would draw design inspiration from the south elevation of the west wing, and would draw reference to the traditional fenestration pattern throughout. Rehabilitation of the east wing south elevation would occur where the addition would be removed, thus restoring the Morgan House original building footprint, and would be in a compatible style and consistent with the *Secretary's Standards*. Phase 2 includes replacement and reconstruction of the Morgan House entry door to match historic using historic documentation (Attachment C, Image 2); an evaluation and implementation of seismic retrofit; window and door rehabilitation; upgrades to mechanical, electrical, plumbing, and roofing systems; a signage program; and new exterior paint.

### **New Construction and Parking**

The proposed project would construct a new four-story, L-shaped, contemporary multi-family residential building (new building) consisting of 41 units, ground-level community and supportive services such as a Daycare Center, with subterranean parking (new building).

Subterranean parking would include 11 vehicular parking spaces located in a raised podium at the approximate grade of the south alley (ground level), which would provide access to and from the Morgan House. Access to the subterranean parking garage would be tucked under and thus nonobtrusive. Aligned with the Morgan House east wing west elevation would be one pedestrian stair which provides access between the subterranean level and the ground level. The proposed project would align floors and grade of the Morgan House with the ground level of new construction. The first level of the new building would consist of a Daycare Center across from and center with the Morgan House courtyard, a shared community kitchen, and 8 units. The second through fourth levels would have uniform floor plans, with a total of 11 units on each level, all accessed by an L-shaped exterior single-loaded corridor facing north and west toward the Morgan House. All levels would be accessed by two staircases; one on the northwest corner and one on the northeast. In addition, an elevator near the southeast corner would provide access from subterranean level to fourth floor.

Architecturally, the new building would be differentiated from the Morgan House in material and design, while also incorporating elements that relate to the scale and character of the Morgan

House. The massing of the new building would have an overall height of 49 feet and 8 inches, and would be set back from the Morgan House to the east at the side and south at the rear. The new building would be clad in steel perforated panels that draw reference to the scale of the Morgan House board and batten siding, and in a color carefully selected and coordinated with the Morgan House. Fenestration openings of the new building and its envelope would be consistent in scale and would occur at the staircases on the northwest and northeast corners.

### **Hardscape and Landscape Improvements**

Improvements to hardscape and landscape would be thoughtfully considered in relation to the Morgan House, as well as handicap accessibility under the Americans with Disabilities Act (ADA) architectural guidelines at the front and rear. Phase 1 of the proposed project would include low landscaping at the north elevation (primary façade) that would buffer elevations facing W. 9th Street, and pedestrian stair between the new building and the Morgan House would remain. Landscape would soften the new building along the alley and the proposed board formed concrete at the subterranean parking level. Proposed courtyards would improve hardscape paving to be level with the Morgan House at east and south elevations, and would address level changes between the Morgan House and the new building. Proposed courtyard between the Morgan House and new building would be fronting and open to the street.

Phase 2 of the proposed project would include an evaluation and implementation of proposed plantings at Morgan House courtyard, and an evaluation and implementation of a signage program inspired by historic documentation along the north elevation facing W. 9th Street.

### Review of Proposed Project

The proposed project was evaluated for conformance to the *Secretary's Standards* to determine whether the project will result in a substantial adverse change to the historical resource. Under CEQA, a project that conforms to the *Secretary's Standards* generally results in a less than significant impact, as does one which does not materially alter in an adverse manner those physical characteristics of an historical resource that convey its historical significance.

The *Secretary's Standards* are not intended to be prescriptive and are intended to be flexible and adaptable to specific project conditions to balance continuity and change while retaining historic building fabric to the maximum extent feasible. Their interpretation requires exercise of professional judgment and balance of the various opportunities and constraints of any given project based on use, materials retention and treatment, and compatibility of new construction. Not every standard necessarily applies to every aspect of a project, nor is it necessary to comply with every standard to achieve conformance.

The *Secretary's Standards* encompass four approaches to treatments for historic properties: preservation, rehabilitation, restoration, and reconstruction. The appropriate treatment for the proposed project is rehabilitation, defined as the Secretary of the Interior's Standards for Rehabilitation (Rehabilitation Standards).

The Rehabilitation Standards are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.



4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### *Impacts Analysis*

The following is an analysis of the proposed project for conformance with the *Secretary's Standards*. A project which conforms with the *Secretary's Standards* has a less than significant impact on historical resources under CEQA. Components of proposed project reviewed below are demolition of the non-contributing east wing addition and non-contributing Dormitory building; reconstruction of the south elevation of the east wing; construction of a new four-story multi-family residential building above subterranean parking; and hardscape and landscape improvements.

### **Demolition**

The proposed project would demolish the non-contributing east wing addition at rear and the non-contributing Dormitory building to the east. The subject property is significant for its association with master architect Julia Morgan, with a period of significance from 1918, the year the Morgan House was constructed, to 1944, before uses intensified. The rear east wing addition was constructed in 1958 and the Dormitory building was constructed in 1957, and as such, both were constructed outside of the period of significance. The character-defining features of the Morgan House would be retained with demolition of these non-contributing features.

### **Morgan House Rehabilitation**

Phase 1 of the proposed project would rehabilitate the east wing of the Morgan House to its original building footprint, with new wall finishes to match historic board and batten exterior siding, as well as reconstruct the Morgan House entry door to match original. Phase 2 of the proposed project would explore a full rehabilitation of the Morgan House, including seismic retrofit; rehabilitation or replacement of windows and doors in-kind to match historic windows and doors; upgrades to mechanical, electrical, plumbing, and roofing systems while avoiding or minimizing historic fabric impact to the greatest extent feasible; implementation of a signage program inspired by historic documentation; and new exterior paint color carefully selected and coordinated with the Morgan House.

### **New Construction and Parking**

The proposed project would include construction of a new four-story, L-shaped, contemporary multi-family residential building with subterranean parking. The new building would not interrupt

the historic character of the Morgan House as it would be differentiated in design while incorporating elements that reference the scale and material of the historic resource.

The new building would be set away from the Morgan House and would be contemporary in design with an envelope clad in steel perforated panels of a modulated and alternating horizontal and vertical design in a color carefully selected and coordinated with the Morgan House. Proposed material would draw inspiration from the materiality of the Morgan House by referencing scale of the board and batten siding, while acting as components of a weave or quilt referencing the cultural and demographic history with abstract Tongva basketwork zig-zag pattern. Fenestration openings in the envelope would be consistent in rhythm and scale with openings of the Morgan House, while breaking down the four-story massing. The new building would be set back at the side and rear, thus lessening the impact and depth of the massing when viewed from W. 9th Street. The massing of the new building would be compatible with the existing neighborhood scale and character of low- to medium-density mixed-use residential properties.

### **Hardscape and Landscape Improvements**

The proposed project would include hardscape and landscape improvements. Hardscape throughout is currently Portland cement concrete paving at Morgan House courtyard and Dormitory building courtyard, and is in fair condition. The proposed project would introduce new paving that would be at-grade with the Morgan House and resolve ADA accessibility at the front and rear of the subject property, as well as low landscaping in harmony with the Morgan House and new building. The proposed project would also re-introduce historic signage using historic documentation.

### *Secretary's Standards Conformance*

As is further explained below, the proposed project is found to conform with the Rehabilitation Standards:

- In conformance with *Standard 1*, the proposed project would require minimal change to the distinctive materials and features of the Morgan House and would retain the original mixed-use institutional and residential use of the property. The proposed project would rehabilitate the historic building footprint and board and batten siding, as the rear east wing addition is non-contributing and therefore its demolition would not result in a loss of distinctive materials nor features of the subject property. While taller, the new building would be set away from the Morgan House and would not affect the exterior character-defining features of the Morgan House.
- In conformance with *Standard 2*, the proposed project would retain the historic character by preserving historic materials that characterize the Morgan House. While preserving historic materials, the proposed project would rehabilitate and thus improve current site and building conditions. Historic materials, such as wood-framed windows, would be rehabilitated and where windows have been removed or infilled, would be replaced in a manner consistent with the *Secretary's Standards*.
- In conformance with *Standard 3*, the proposed project would not create a false sense of historical development. New construction would be set away from the Morgan House and would be contemporary in design and materials, and therefore clearly differentiated from the historic Morgan House, and thus would not create a false sense of history.
- In conformance with *Standard 4*, changes and alterations that have occurred over time and have acquired historic significance in their own right would be retained and preserved. There are no changes or alterations that have occurred over time that have acquired historic significance in their own right.

- In conformance with *Standard 5*, the proposed project would not significantly alter distinctive materials, features, finishes, construction techniques, or examples of craftsmanship that characterize the subject property. Where necessary, alterations to historic materials and finishes, such as at demolition of rear east wing addition, would be patched and repaired seamlessly to exactly match adjacent and original material. Historic materials would be retained to the greatest extent feasible. The character-defining features of the Morgan House, including its wood board and batten siding, wood windows, wood doors, gable roofs, chimney stack, and exterior courtyard, as well as interior character-defining features. would be retained.
- In conformance with *Standard 6*, deteriorated historic features would be repaired to the greatest extent feasible. Features deteriorated beyond repair would be replaced in-kind to match historic features to the greatest extent feasible. Exterior walls would be repaired, windows would be rehabilitated or replaced in-kind to match historic windows, signage would be restored, and the courtyard public access would be restored. Replacement of entry steps would be substantiated by documentary evidence.
- In conformance with *Standard 7*, physical treatments would use the gentlest means possible and would not damage historic materials.
- In conformance with *Standard 9*, the proposed project would not destroy materials that characterize the subject property, and historic material that would be minimally removed would be replaced in-kind. Proposed changes to the subject property rehabilitate and thus would not destroy features or materials that characterize the Morgan House. While taller, the new building would be set away from the Morgan House, and thus would not affect its exterior character-defining features. Use of steel perforated panels would be in a color carefully selected and coordinated with the Morgan House, and thus complementary. The new building would be differentiated yet compatible with the historic materials and scale of the Morgan House.
- In conformance with *Standard 10*, the proposed project includes adjacent and related new construction that would be undertaken in such a manner that if removed in the future, the essential form and integrity of the Morgan House and its environment would be unimpaired. The character-defining features of the Morgan House including its wood board and batten siding, wood windows, wood doors, gable roofs, chimney stack, and exterior courtyard, as well as interior character-defining features. would be retained during the demolition of the rear east wing addition and the Dormitory building, construction of the new building, and two-phase rehabilitation of the Morgan House.

## XI. CONCLUSION

This Historic Resource Assessment found the Morgan House modifications and Dormitory building are non-contributing features of the subject property located at 437 W. 9th Street in San Pedro, California. The subject property consists of a single parcel, comprising four tied lots containing two buildings: a one-story, Craftsman building designed by master architect Julia Morgan in 1918, with several modifications; and a two-story Mid-century Modern Dormitory building designed by local San Pedro architect Frank William Lusby in 1957. The Morgan House modifications and Dormitory building were constructed outside of the period of significance (1918-1944), are incompatible in design, detract from the historic character of the Morgan House, and have not acquired significance in their own right. Therefore, the Morgan House remains a historical resource under the California Environmental Quality Act (CEQA), and, for the reasons presented in this report, this HRA updates its evaluation.

The proposed project includes demolition of the non-contributing east wing addition and non-contributing Dormitory building; a two-phase rehabilitation of the Morgan House; construction of a new four-story, L-shaped, contemporary multi-family residential building with subterranean parking to the east and south (rear) for permanent supportive housing use; and improvements to hardscape and landscape at the front and courtyards of the subject property. While taller, the new building takes advantage of the slope of the site and would be set away from the Morgan House, and its contemporary design and material would draw inspiration from the scale and character of the Morgan House. The proposed project is found to be in conformance with the *Secretary's Standards*, and therefore, this report finds historical resource impacts of the proposed project to be less than significant.

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