



Los Angeles City HISTORICAL SOCIETY NEWSLETTER

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Tunnels for Tots: The Pedestrian Tunnel Experiment in Los Angeles

BY MORGAN P. YATES

At Micheltorena School on the day of Halloween, the student play adopted a theme unexpected for the time of year. Instead of the ghosts and witches of All Hallows Eve, the children portrayed careless versions of themselves, suffering the consequences of playing in the streets or hooking rides on the running boards of cars driven by unsuspecting adults. Also playing the roles of haranguing mothers, miniature Keystone Cops, and a diminutive doctor wearing a stovepipe hat, the children's humorous pageantry enlivened a serious topic of safety. It was a message of particular relevance for the pupils of this Los Angeles school, positioned along Sunset Boulevard where several children and even a few teachers had been

struck by automobiles traveling the busy thoroughfare. Following the enactments, school principal Mary Flynn addressed the gathered students. "What are you going to think of tonight?" she asked. "Safety first," came their choral reply. "Safety only to yourselves?" Flynn queried. Their unified response was, "To other people too." The year was 1923 and there was more to fear on the streets than flying goblins that night of trick or treat.

In the 1920s as southern Californians adjusted to the growing presence of automobiles, concern focused on the hazards that traffic posed to pedestrians – especially schoolchildren. Engineers and city planners considered many solutions, including an experimental pedestrian tunnel installed near Micheltorena School in 1924 in response to appeals to the city council by teachers at the

school and neighborhood parents. The tunnel measured seventy-six feet long, six feet wide by seven feet in height, and ran twelve feet under the street in order to clear gas mains and other service lines. It featured electric lights and drains connected to a nearby sewer to aid cleaning and prevent flooding. Construction cost was \$11,000. It virtually eliminated student/vehicle mishaps at Micheltorena and influenced a successful 1925 bond issue for \$350,000 to fund forty school tunnels. By 1940 just over one hundred subterranean paths bored their way underneath the Los Angeles cityscape, most strategically located near schools.

The first Los Angeles pedestrian subway was built in 1916 under the

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**Micheltorena School Tunnel
under Sunset (1927)**

President's Message

Greetings everyone. As the year draws to a close I want to wish you and your families the best during the holiday season. I hope you will join us for our gala this year, which will be on Tuesday, December 10th, at the Wilshire Boulevard Temple. Our featured speaker will be Karen Wilson, Research Fellow at UCLA Center for Jewish Studies and the Guest Curator of the current Jewish Mosaic exhibit at the Autry National Center. Karen will be speaking on the Jewish experience in Los Angeles. We are also currently working to select our annual award recipients. It is sure to be a fun evening so please watch your mail for the notice.

We also will be mailing out ballots for our annual Board Elections so please watch for that.

In many ways this has been a year of transition for LACHS. We lost two lions of our organization in 2013, Eddy Feldman and Irene Tresun, who are deeply missed. We have also seen other board members retire or move on and new ones step forward to take their place. Recently we have worked to streamline our by-laws which I believe will make us a more efficient organization. I hope you agree that we continue to provide a value on your membership dues and will continue to support LACHS through your membership.

Our programs will continue in 2014 as well as our Marie Northrop Lecture Series so I very much look forward to seeing you all in the coming year. In the meantime I hope you and your families stay safe and well and I hope to see you at the gala.

Thank you all for your continued support of LACHS.

Sincerely,
TODD GAYDOWSKI, President



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"Dorothy Chandler: Trailblazer for the Arts": photos courtesy of Harry Chandler private collection
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Santa Fe Railway tracks on Marmion Way near Avenue 46, and served a pedestrian walkway leading from N. Figueroa Street to the Southwest Museum. It resulted from the necessary replacement of a railroad culvert and therefore its role as a pedestrian tunnel was likely coincidental, according to a 1928 report on tunnels by engineers of the Automobile Club of Southern California.

The first two purpose-built pedestrian tunnels in the region were constructed in 1918 and crossed under the Pacific Electric four-track line and the north roadway of Huntington Drive, at Topaz Street and Fern Place respectively – each costing \$5,500. The City of South Pasadena built a 207-foot tunnel under the same rail line in 1923. The Micheltorena tunnel, the fifth pedestrian tunnel in the region but the first designated to serve a school site, came along the following year.

Typically located mid-block and away from controlled intersections, the tunnels allowed kids to pass safely under busy streets. Police officers previously assigned to student crossings at street level could be reassigned to other duties, resulting in cost savings to the city. The tunnels were compulsory for tots but elective for adult pedestrians, who, experience showed, often eschewed the tunnels for the more convenient but riskier street crossing. Concerns about crime, cleanliness and water intrusion in the tunnels were initially overcome, but these good feelings didn't last.

The LA County Traffic Committee solicited opinions, in 1940, from various government agencies on the advisability of utilizing aerial pedestrian bridges in lieu of tunnels



**Top: Pedestrian Tunnel at Santa Barbara and Western
Middle: Normandie Avenue School, circa 1920s**



for future construction. In their report to county supervisors, the committee concluded that the tunnels were indeed magnets for crime, grime and vandals.

In the early months of World War II, however, jittery Angelenos viewed the tunnels much more favorably as a haven against potential air raids. City engineer Lloyd Aldrich revived Engineering Bureau contingency plans created in 1940, which estimated that 208,700 people could be sheltered in the city's storm drains and tunnels. Pedestrian and street railway tunnels were to accommodate 11,000 of the total. The plans never got beyond a preliminary phase.

By the 1960s, city leaders again grappled with what to do with the tunnels following citizen complaints that they were a magnet for "sex deviates and drunks." In one tunnel under the San Diego Freeway, motorcyclists roaring through the graffiti-tagged tube reportedly terrorized pedestrians. Around this time a number of tunnels were equipped with convex metal mirrors to allow children using them to make sure tunnel entrances were clear, as many of them featured ninety degree-turns.

In more recent times the number of tunnels has dwindled, with many having been closed permanently (filled in) or else equipped with locking gates and used only under adult supervision. The experimental Micheltorena tunnel survives, fenced in, graffiti-scarred, and a forlorn reminder of an experimental effort to mitigate the often dangerous

relationship between pedestrians and cars in Los Angeles. ★



Morgan Yates is the corporate archivist for the Automobile Club of Southern California, and writes the OffRamp photo essay feature for Westways magazine and is also a former LACHS board member.

First subway tunnel in L.A

The Man Who Built Los Angeles Engineer, Mayor, Visionary and Forgotten Man

BY ANNA SKLAR

Fred Eaton was the man behind the plan for the Los Angeles Aqueduct, a man-made river of water that was completed 100 years ago on November 5, 1913. It took him several years to convince his good friend William Mulholland to build an aqueduct from Inyo County to L.A. Eaton knew that the Los Angeles River could not supply enough water for the exploding soon-to-be metropolis. That's because Eaton was born in L.A., unlike Mulholland, who arrived as an Irish immigrant in 1877, and knew little of the periodic droughts inevitable to the town built along the river. Although Mulholland later called him "the father of the Aqueduct," Eaton is barely a blip in the memory of long-time residents,

Eaton was born in Los Angeles in 1855 on Fort Moore Hill, overlooking the Plaza. It was bounded roughly by today's Spring Street, Hill Street, and Cesar E. Chavez Avenue. He would oversee much of the city's water supply during the 1870s. Eaton was the city's first elected City Engineer, during which time he developed several of the city's parks, which still exist today. He was later elected Mayor and led the often contentious, lengthy and eventual successful legal battle to bring municipal ownership to the water supply of the L.A. River. And, of course, he was intimately involved in bringing Owens River water to Los Angeles via the California Aqueduct.

In many ways Eaton was, to quote Orson Welles, "a man who had within him the devil of self-destruction that lives in every genius."

Although many writers compare Mulholland's rough-edged childhood with that of Eaton's more patrician background, in many ways they were similar. Both loved camping and exploring the Sierra Nevada range. Both men were fascinated with water: its power as essential to the lifeblood of the city, and a plentiful supply of it to quench the thirst of an ever-growing city. Mulholland was often imperious. So was Eaton. Both men enjoyed the social company of men in fraternal organizations. But Eaton was more of a politician, and he loved to engage in public debate. He also had a wicked sense of humor that he rarely demonstrated

unless within the confines of his family.

As an adult Eaton was a Radical Republican, promoted Civil War reconstruction and was intimately involved with development of city parks, roads and sewers both in Los Angeles and Santa Monica. He made a second home in Santa Monica away from the demands of the ever-growing city that would eventually become a metropolis.

Eaton's father was Judge Benjamin Eaton, who arrived in Los Angeles in 1853 and shortly afterward became the city's district attorney. He subsequently served as county assessor in 1857. Benjamin Eaton later moved to San Pasqual, the area now known as Pasadena and is most widely acknowledged as the founding father of Pasadena, South Pasadena and Altadena.

One of Pasadena's main streets, Fair Oaks Boulevard, takes its name from Eaton's large ranch home that he built in 1865 not far from Eaton Creek. Judge Eaton brought irrigation to vineyards in the area; and, at the time, a revolutionary method of using iron pipes to bring water supply to the area. He was also instrumental in the development of the Mount Wilson Toll Road in 1891. Several distinctive spots including Eaton Canyon, Eaton Wash, and Eaton Falls bear his name.

Fred was five when his father left for San Pasqual with his second wife, after Fred's mother died. Fred remained in Los Angeles and lived with his relatively wealthy aunt and uncle in Los Angeles. Despite the absence of his father, who had begun a new family with his second wife, Fred Eaton was deeply influenced by his father's work with water and his reputation as a leading citizen

of Los Angeles.

Fred Eaton began his water career with the Los Angeles Water Company, a privately owned company that supplied the city with water, brought, by various methods, from the Los Angeles River. He became the company's superintendent in 1874 and shortly thereafter hired William Mulholland, who arrived in the city in 1877 as a zanjero (ditch digger), who quickly moved up in the company under Fred's tutelage.

Fred Eaton became active in progressive politics in the city. After serving an appointed term as City Surveyor,



Fred Eaton as the young superintendent of the private LA City Water Co. circa 1875.

Courtesy of Harold "Hal" Eaton

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Fred Eaton, continued from page 4

precursor to the elected office of City Engineer, Eaton, the only candidate, was declared by acclamation the city's first City Engineer. During his two-year tenure from 1887-1889, he redesigned and renovated present day Pershing Square—first known as 6th Street Park, later Central Park, and finally renamed in honor of General Pershing, a WWI hero. Other parks he designed included Elysian Park, the second largest and oldest park in Los Angeles founded in 1886 by the Elysian Park Enabling Ordinance.

He designed Westlake Park (later renamed in honor of General MacArthur). He also designed the Plaza, a park that had been built by the privately owned L.A. Water Company under an agreement with the city to improve the site. But it wasn't until Eaton became city engineer that the Plaza became a true park, a popular site that included fountains and grass, all of which are no longer there. His design for the park added a bandstand, and the square soon became a meeting ground and cultural center for the town's ascendant Anglo population. Fred also developed Eastlake Park with an artificial lake. Eastlake was later renamed Lincoln Park under Mayor Hazard, who served as mayor from 1889 to 1892—the year that Fred Eaton left the City Engineer's office to pur-



Eaton's Birthplace: Fort Moore Hill - The small house on the lower right of the screen is probably the adobe house where Fred was born in 1855. Drawing is of Los Angeles Plaza done in 1853 by Charles Koppel, looking east from Fort Moore Hill to the west, 1853.

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sue other business interests.

Fred Eaton's major achievement while City Engineer, however, may have been his design of a new sewer system for the city, as well as a twelve and-a-half mile sewage outfall to the ocean that would carry the city's sewage fully by gravity. Voters paid for the internal system, but balked at paying for an outfall for sewage that was then a valuable asset. Sewage was sold to farmers until 1907, and after expenses and salaries were subtracted, profits ranged from \$1,500 to \$5,200 a year. Despite what would appear to be an overwhelming yuck factor, sewage farms throughout Southern California operated until well into the late 1940s when suburban development pushed out farmers operating the farms, primarily used for walnut trees and other non-vegetable products.

Eaton purchased a home on Ocean Avenue in Santa Monica in 1891 and retained homes there until 1904, when he permanently moved to Inyo County. While in Santa Monica he led the campaign for a paved road from Santa Monica to Los Angeles to accommodate bicycle riders. He also designed a sewer system for the city as well as the wharf for the sewer to the ocean. The wharf was the later site of the present day Santa Monica Pier.

Eaton had visited Inyo County several times

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(l-r) J.B. Lippincott, Fred Eaton, Wm. Mulholland

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Fred Eaton, continued from page 5

with his father when he was younger. Later, in 1892 he visited Owens Valley on a camping trip with friends where he made an extensive study of land and water resources. It was at this time that he had first become convinced that the Owens River could provide water via an aqueduct to Los Angeles. He purchased property in July that year and, with three men, formed a corporation, the main aim of which was to acquire and reclaim desert lands by means of irrigation in Inyo County.

Several years later he recalled, "I caused a preliminary survey to be made then at my own expense. I allowed the matter to lie dormant until the middle of 1904. Finally I made up my mind that the time had come for action." In an interview with a reporter he said, "My idea was to organize a strong company which should develop the great water power of the streams which pour down from the High Sierra and then combine with the electric feature, bringing the water to the San Fernando Valley. From the sale of the electricity and water I was satisfied the project would be an inviting one."

Many critics of Eaton's role in the acquisition of land and water rights in Inyo County in 1905 assume that he was simply working on behalf of Los Angeles and had no true interest or previous residence in Inyo. But, in October 1893, he attended the National Irrigation Congress held in Los Angeles as a representative from Inyo, while his father Benjamin Eaton was there as a representative from Pasadena.

In addition to his residences in Inyo and Santa Monica, Fred Eaton retained a home in Los Angeles. While serving as the city's mayor in 1899, he fought for city ownership of the water from the Los Angeles River. Primary spokesperson and leader of prominent businessmen, he headed up a committee of 100 for passage of a \$2,090,000 bond measure to pay for the acquisition of the water company's rights. It received the largest vote ever cast in Los Angeles at a special election with two-thirds of the vote needed for passage. While mayor, Eaton led a series of battles for civic betterment: efforts to reform the city charter; ensured strict enforcement of civil service laws in the city, crusaded against unsavory activity of saloons that were used by women; desegregated the fire department (re-segregated by the mayor who followed him); attempted unsuccessfully to shut down slot machine activity, and in an echo to his days as city engineer, in 1900 led a successful fight to prohibit sale of sewage water to Chinese farmers who were using the

sewage for vegetable and fruit crops grown both within and outside the city limits.

While Eaton was mayor, he created the Los Angeles Water Department, forerunner of the Department of Water and Power, and announced his plans to appoint William Mulholland as superintendent and Chief Engineer, who was then heading up the private L.A. Water Company.

It would be decades before Eaton convinced Mulholland of the need to bring water to Los Angeles from Inyo County. He knew that the L.A. River, with its periodic droughts, could not sustain the city's growth. Mulholland scoffed at the idea of bringing water from Inyo to Los Angeles.

This was particularly true in July 1900 while Eaton was mayor. F. H. Newell, chief hydrographer of the United



Fred and son Harold C. Eaton "camping it up on an exploration trip in the Sierra Nevada July 1900.

Courtesy of Harold "Hal" Eaton

States, and J. B. Lippincott, then a government hydrographer of the district in the Sierra Nevada and Eaton went on a hunting and camping trip to the summit of the Sierra. They were later joined by William Mulholland. Although they supposedly did not discuss plans for an aqueduct, all four men would later be embroiled in the controversy over the 1905 decision by Los Angeles to build the aqueduct.

The aqueduct story is far too complicated to summarize in this short essay,* but one point must be noted. William Mulholland and Fred Eaton had a terrible breach in their friendship. Eaton, had purchased several thousand

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Fred Eaton, continued from page 6

acres of ranch land in Inyo County, some on behalf of the city and some for his own use. He retained a large parcel for a reservoir to be built in Long Valley to hold water during the inevitable drought that would face L.A. It's never been quite clear how much money he wanted for this land, but all accounts suggest it was about \$1 million, a hefty sum that would have set up Fred and his family for a long time. Mulholland was appalled. He was convinced that L.A. did not need a reservoir, just as he had been convinced years earlier that the L.A. River was sufficient for a population of one million. But this time he was angry and publicly announced that Eaton was attempting to unfairly profit from what was a civic venture. He refused to pay and vowed that L.A. would not go over his head. Mulholland then was in total control of the city's Department of Water and Power. Business and civic leaders shared his opinion.

Eaton was insistent. After all, when he first conceived of the aqueduct, he planned on a combined public-privately owned operation. City officials convinced him that the Department of Reclamation would not approve anything but a purely public venture, so he agreed. But he never let go of his dream of wealth.

When one looks at Eaton's time in Los Angeles, it is clear that he, like Mulholland, was an obstinate man. He relished public debates. Often wrote lengthy articles defending various positions he held to be true. Upon leaving office as mayor, in 1900, he wrote a 14,000-word article for a local newspaper that laid out all the many details of the Los Angeles Water Company's repeated illegal activities and unfair dealing with the city. After completion of the aqueduct in 1913, he also may

have been upset upon noting the prominent businessmen—Moses Sherman, Harrison Gray Otis, his son-in-law Harry Chandler, E.H. Harriman, and H. E. Huntington among others—who profited greatly from vast land purchases in the San Fernando Valley (laying the foundation for the myth that became the movie *Chinatown*).

Despite the strange, so-called retelling of the Inyo County water deal in the now classic movie *Chinatown*, which set the story in the 1930s, there was no conspiracy to wrest the water rights from Inyo County. There was, however a concerted effort on the part of Los Angeles to obtain the water rights.

Fred Eaton suffered the first of several strokes in 1926, and by 1931, had become enfeebled in both mind and body. His land in Inyo County was foreclosed by a receiver

in 1932 after he was unable to pay a mortgage which had apparently been signed by his wife. The mortgage was unpaid because the Watterson Brothers, who owned all five banks in Inyo County embezzled funds, including money owned by the Eatons, and all mortgages became the property of receivers. The Inyo county bankers were convicted of their crime and went to prison for ten years. That was of no help to Eaton and his family. Both Eaton's wife Alice and son Harold publicly announced their poverty in 1932 and need for public welfare. Fred Eaton died in 1934 in Los Angeles, pretty much a forgotten man. He designed and built a world-class sewer system. He built the parks we still use. He fought for and won the battle to make the L.A. River a municipally owned utility. He envisioned and shared his vision of a river of water to build a metropolis. But he is remembered, if at all, as a villain, who attempted to profit from a mighty public venture. ★



Fred's eldest daughter, Helen Louise Eaton in 1906 *Saturday Evening Post* cover photo. Helen was an actress and had accompanied her father to meetings with President Theodore Roosevelt when L.A. was working on getting federal approval for the L.A. Aqueduct. "She later moved to Eastern Sierra where she ran the Whitmore Tubs Hot Springs, which Fred built for her with a large outdoor swimming pool overlooking Long Valley."

Courtesy of Harold "Hal" Eaton

*For a better understanding of the controversy I'd suggest *Vision or Villainy: Origins of the Owens Valley-Los Angeles Water Controversy* by Abraham Hoffman (1981) and *William Mulholland and the Rise of Los Angeles* by Catherine Mulholland (2000). Catherine Mulholland's book is a balanced and documented account of Mulholland's life.

Special thanks to Hal Eaton, Fred Eaton's great-grandson who generously shared family stories, links to publications, and photos for this article.

Eddy Feldman In Memoriam

By ANNA SKLAR

More than 100 people crowded into the historic Lummis house, *El Alisal* on a hot July 15 afternoon to pay their respects to Eddy Feldman. Eddy was a remarkable man who died of a heart attack at, what seemed to many of us, the untimely age of 93.

Many LACHS members knew Eddy because of his dedication to the society, but the depth and breadth of his friends, his many legislative accomplishments, his published books and articles, and a score of service years on state and local commissions may surprise those who knew him only through the historical society.

Several people paid homage to their friend, colleague and greatly civic-minded citizen. In a surprisingly emotional statement, Councilman Tom LaBonge compared Eddy to Football Hall of Famer Deacon Jones, who passed away only a month earlier. “As Deacon was to the Coliseum,” LaBonge said, “Eddy Feldman was to the City of Los Angeles.” Noting the location of the memorial, he added, “Like Lummis, Eddy was an author, historian, poet, and man of many achievements.”

Imbued with intellect, wit, style, and good humor, Eddy Feldman distinguished himself professionally as an attorney, while he pursued interests in music, literature, and furniture design. One speaker noted that he was “A man who not only had private interests but had a sense of civic participation that was the essence of the civilized man.” Eddy was on more than a dozen city and state commissions and boards during his lifetime and was most proud of his work with the Municipal Arts Commission, and as a sponsor of the Concerts on the Green and other municipal programs.

Eddy was managing director of the Furniture Mart for



Eddy Feldman. Photo courtesy Brett Arena

seventeen years and served as counsel for the Los Angeles Chapter of the American Society of Interior Designers and the Design Alliance to Combat AIDS. He drafted legislation creating the first California Arts Council and the L.A. Cultural Heritage Board. He was president of the Los Angeles Music Guild for ten years. He served on the City’s Board of Municipal Arts Commissioners for eleven years, wrote *The Art of Street Lighting in Los Angeles*, and was counsel for L.A. Library Association

It is difficult to sum up the character of a man who was always charming and fascinated with life. Always stylishly dressed in a suit and bow tie (one of forty), he invariably had a smile for everyone and never bore a grudge towards anyone.

Long-time friend and confidant Judy Smith organized the memorial, wrote his obituary brochure and said, “How happy I am that I was in charge of planning this memorial service. It has given me so much pleasure to make arrangements, chat with well-heeled friends of Eddy’s and expose myself to all that was important to this magnificent man.”

Judy arranged for his precious book collection to be distributed to the appropriate people—this included distributing 2,500 books to the Last Bookstore in downtown

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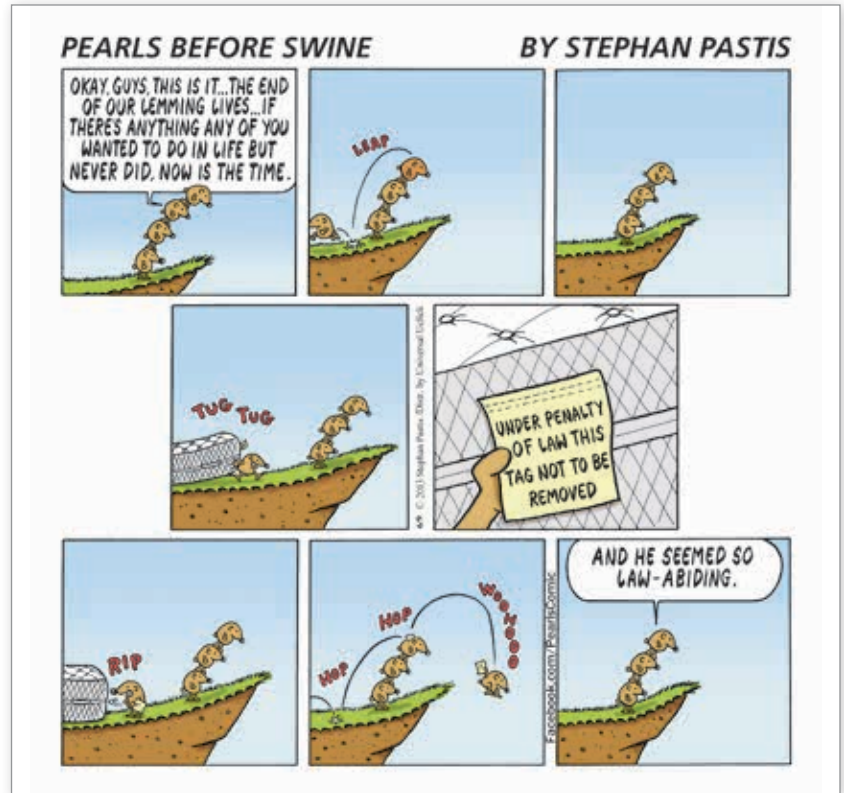
Councilman Tom LaBonge at Memorial for Eddy Feldman at Lummis House. Photo by Kay Tornborg

Eddy Feldman, continued from page 8

L.A., and mailing his extensive collection of George Barnard Shaw books to the International Shaw Society, of which he was a long-time member. Judy especially enjoyed talking to his legal clients and “friends who loved him dearly.” She commissioned a wonderful cellist who performed two of Eddy’s favorite musical pieces at the memorial: a movement from Bach’s First Suite and Irving Berlin’s “Always.”

Like many LACHS members, Brett Arena was on the board when he met Eddy for the first time, in 2002. In recent years they met regularly for lunch, went to dinner frequently and became close friends. “He was a quiet, yet effective leader, whose wisdom, affability, and poise could win over even the most intransigent among us.” Arena noted, “He was an astute observer of people, life, and our city’s post-war public and current affairs.” He concluded, “I will always be grateful for the time we shared and I feel fortunate to have known such a generous soul.”

David Staller, founder and artistic director of Manhattan’s Gingold Theatrical Group, was also a long-standing friend. As a lifetime devotee of George Bernard Shaw’s writing and life’s philosophies, he has been inspired to produce every play Shaw wrote as a direct response to world events. Thinking of Eddy Feldman, he shared one of Eddy’s favorite quotes that he said applied to Eddy as well: “I am of the opinion that my life belongs to the whole community and as long as I live, it will be my privilege to do for it whatever I can. . . . I want to be thoroughly used up when I die, for the harder I work, the more I live. . . . Life is no “brief candle” for me. It is a sort of splendid torch, which I have got hold of for the moment, and I want to make it burn as brightly



Pearls Before Swine

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as possible before handing it on to future generations.”

While this might be the best summation of Eddy Feldman’s life, I’d like to close this memorial with a final note about a piece of legislation he wrote of which he was particularly proud. He wrote the law requiring mattress manufacturers to list the mattress contents. That is why we see a “do not remove” label on all mattresses. Before that law, manufacturers could stuff their mattresses with sawdust or any flammable material.

In commemoration of Eddy Feldman, we publish the cartoon of nationally syndicated and popular artist Stephan Pastis. ★



Eddy Feldman, Judy Smith, and Last Bookstore owner Josh Spencer. Photo courtesy Judy Smith

Welcome to New Members

- Gordon L. Pattison of Los Angeles
- Lynne T. Jewell of Los Angeles
- Albert and Rose Marie Parnis of Crestline
- Suzanne Beal of Tujunga
- Allan Gluck of Los Angeles
- David Zoraster of Burbank
- Sandy Hemmerlein of Beverly Hills

Dorothy Chandler Trailblazer for the Arts

BY DIANE KANNER

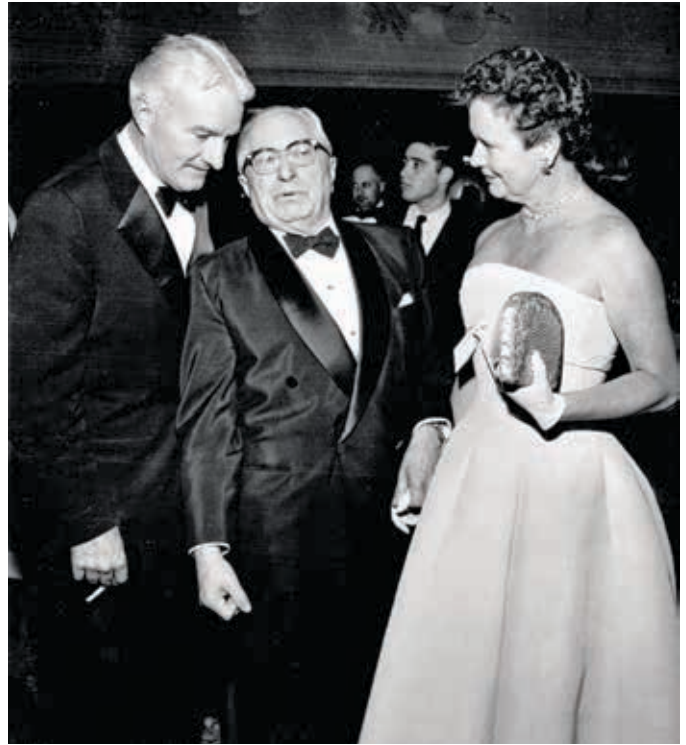
Dorothy “Buff” Chandler often said that if it had been left to men, the Music Center would never have been built. The woman who led the successful drive to raise \$34 million for a Los Angeles performing arts center based this bold statement upon countless earlier unsuccessful attempts. Efforts to underwrite a better venue for the Los Angeles Philharmonic Orchestra than the musty Philharmonic Auditorium Teams, all male-led campaigns, as Buff later noted, fell flat, until the “can do” Chandler appointed herself in 1959 to lead a drive to build what has become the Los Angeles County Music Center. She loved to talk but she did not like to write. She was often blunt and always honest. During a lifetime in the newspaper business and the community spotlight, she chose not to keep a diary. Her Washington Post colleague, Katherine Graham, wrote a highly regarded autobiography, but Chandler sat out writing a memoir.

As officials at the Los Angeles County Music Center now prepare to observe its half-century anniversary in 2014 with a public relations outpouring, the Dorothy Chandler backstory will probably begin to unfold.

The Los Angeles Philharmonic was little more than a glorified community orchestra during the 1934-35 season, but 35-year-old Dorothy Chandler was a champion for it. In the 1930’s, a half dozen metropolitan newspapers vied for readers. While not yet on the payroll of the Chandler family-owned *Los Angeles Times*, she was already being groomed by her father-in-law Harry Chandler to participate in political campaigns and to entertain *Times*’ contacts.

Dorothy was raised in Long Beach, where her father served as mayor. She was a leader in her high school class, delivering the valedictory address in 1918. Music and athletics were her extracurriculars when she enrolled at Stanford University. There she met Norman Chandler, whom she married in 1922.

Interviewing her in 1975 for his book, *The Powers that Be*, best-selling author David Halberstam learned that the woman he called “fierce, intense, and driving” had been so wounded by her mother-in-law’s coldness and her sister-in-laws’ jibes that she had dropped out of society, “turning up her toes,” as she described her melancholy. She suffered a mental breakdown in 1930 and underwent psychoanalysis. Her own family had always encouraged her, and now, psychiatrist Josephine Jackson did the same. “Dr. Jackson convinced her that she was bright, vital and interesting,”



Norman Chandler, Louis B. Mayer, Dorothy Chandler (1955)

Halberstam wrote.

Back in the community in such organizations as the Junior League and Children’s Hospital, Chandler’s confidence grew. By 1943 she became one of 70 members of the Board of Directors of the Southern California Symphony Association. In 1948, she and two others were appointed vice presidents. Chandler was now assisting her husband Norman at the *Times*. In this post-war era, she oversaw updating of the *Times*’ facilities to make way for a new paper, the *Mirror*. Chandler had free reign over the women’s pages of both papers where she established “Women of the Year” awards and selected recipients. In 1951 her husband Norman surprised her with his selection of her to receive one of the awards. The *Times*’ headline read, “Mrs. Norman Chandler Comes to Bowl Rescue.”

The open air amphitheater known as the Hollywood Bowl was, and remains, the finest outdoor cultural attraction that Los Angeles has to offer, yet its varied programs of opera, jazz, popular and classical music appeared doomed that summer of 1951. At the opening of the season, there were short lines at the box office and thousands of empty benches.

The opening opera, *Die Fledermaus* by Johann

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Dorothy Chandler, continued from page 10

Strauss, Jr., was not a crowd-pleaser such as the more popular *Carmen* might have been. Attendance averaged 4,795 per evening in a facility that held up to 20,000. After five performances, the Bowl was shuttered on July 14, and was \$200,000 in arrears. The future of the Bowl was threatened, as was the future of the Los Angeles Philharmonic. The orchestra generated a significant portion of its revenue in its annual summer sojourn from the Philharmonic Auditorium downtown to the natural bowl north of Hollywood.

Dorothy Chandler had attended the board meeting the day before when the dramatic ‘close the doors’ decision was made. “They never should have opened with an opera,” Chandler told the startled board, for her years of experience with the visiting San Francisco Opera Company made her aware of the high costs of staging one. “Somebody,” she later noted, “had to pick it up and say, we are going to open the Bowl.” At the request of the Los Angeles County Board of Supervisors, an emergency committee of seven convened, with Dorothy as chair, and determined to stage as many “Save the Bowl Concerts” as they could secure top talent.

During a frantic week, Chandler moved into the guest room of Philharmonic conductor Alfred Wallenstein’s home. The emergency committee persuaded headline soloists and conductors like Oscar Levant, John Green, Yehudi Menuhin and Artur Schnabel to forfeit any remuneration so the proceeds might go to union musicians. Chandler recalled, “We had a wonderful response, people like Jascha Heifetz and Gregor Piatigorsky. I appointed Neil Petree (president of furniture maker Barker Brothers) to head a committee to get the public to give to pay off \$100,000 of the debt.”



Chandler being recognized by Los Angeles County Supervisors Warren Dorn, Kenneth Hahn, Burton Chace, and Ernest Debs. (1965)

Petree later recalled Dorothy’s insistence. “Well, you know how Buff Chandler is,” Petree laughed. “She has foresight and she has enough energy and enthusiasm for a dozen people. I couldn’t have refused her. I said, give me a minute to think. . . They had to raise \$100,000. All right, we’d have a committee of 100 top businessmen. Let each one raise \$1,000. They took me over to the press conference and I made the announcement as if I’d been thinking it over for a month.”

Chandler was essentially the acting director of the Bowl. Within twelve days, the Bowl reopened. That memorable day was July 26. She later wrote to Heifetz and all the famous artists, who gave up their honorariums. “On behalf of the Reorganizing Committee which is working to reestablish the artistic stature of Hollywood Bowl as a symbol of great music, “I am writing to express to you our very sincere thanks.”

Enough pledges were solicited to cover the season and pay the symphony. Buff raised an additional \$87,000 for a reserve fund, and pressured the County Board of Supervisors to assume some long-range financial responsibility. Buff’s friend, Lil Leland-Garth, agreed to oversee a volunteer recruiting effort. “Buff asked me to come on board and I asked her how much work would be involved,” Leland-Garth recalled. ‘Not a lot,’ she said. ‘I just want to organize the entire county.’” Support groups that are so important to the financial well-being of the Music Center today were established throughout the 1950’s.

For her efforts, Chandler received a “First Citizen of Music” scroll from the Southern California Symphony Association at a dinner at the Biltmore Hotel on November 5, 1954. “We have one of the finest symphony orchestras in the world today,” she said that night. “We have one of the greatest conductors in the world today. But there is one thing we lack—a home for our music. With this scroll, I am dedicated to go forward and unite each one of us to get a home for this great orchestra, a home for what will benefit everyone in this community. We need it, and we will get it.”

Within months Chandler devised a fundraiser that raised \$400,000. Dinah Shore, Danny Kaye, Jack Benny and John Green were among performers who gave their time. The proceeds became known as “the Music Center Building Fund of the Southern California Symphony Association.” Finally elected to chair the association in 1958, Chandler had the official power needed to proceed as the leader of a cultural center campaign. “The men were all so glad to have me do all the dirty work,” she recalled of previous association chairs. “Finally I said, ‘I’ve done this, and they get all the credit. I’m very happy to say I’d like to

continued on page 12

Karen S. Wilson to Speak at Annual LACHS Gala

We are excited to have Dr. Karen Wilson as our featured speaker this year. She is the guest curator/historian of the Autry National Center's exhibition "Jews in the Los Angeles Mosaic," which opened in May and will remain open until January 14. The exhibition is on display in the George Montgomery Gallery. Her topic for the evening will be "Social Networking of Early Immigrants."

Wilson is a Sady and Ludwig Kahn Post-Doctoral Research Fellow with the UCLA Center for Jewish Studies, working on "Mapping Jewish Los Angeles," a multimedia digital history project. Her work as a historian focuses on the urban American West and the effects of interpersonal relationships on community development.

This year's dinner will be held at the newly renovated Wilshire Boulevard Temple on Tuesday, December 10, 2013 in the Stalford Hall in the historic 1929 building. The room was often used by early film moguls to screen films. Reception begins at 6 p.m., and speaker will follow, after which a buffet will be available. Dinner will be catered by the historic (1927) and continuously family owned Taix Restaurant and will be buffet style, including coffee.

Invitations will be mailed to LACHS members, cost for which is \$50 per person.

If you'd like to ensure a seat, please rsvp to info@laci-tyhistory.org. Please include the number of people in your party and mail your check to L.A. City Historical Society, P.O. Box 862311, Los Angeles, CA 90086. ★

Dorothy Chandler, continued from page 11
be president."

With \$100,000 pledges each from the James Irvine Foundation and Michael J. Connell Charities, Chandler began serious talks with members of the Los Angeles County Board of Supervisors. On March 17, 1959, the supervisors—Ernest Debs, James Hahn, Frank Bonelli, Burton Chace and Warren Dorn—approved a plan to set aside a 6½ acre County-owned site in the Civic Center for a "Living Memorial to Peace," giving birth to the Los Angeles County Music Center. Welton Becket and Associates was named project architect. The Music Center Lease Company was created to propose a method of funding for the County's obligation. In the end, the new company raised \$16 million by issuing revenue bonds.

Of the \$34 million three-theatre Music Center complex, *Time Magazine* wrote, "Buff Chandler almost singlehanded raised a staggering \$18.5 million to build the center and organized a company to float another \$13.7 million in bonds to finish the job. It was perhaps the most impressive display of virtuoso money-raising and civic citizenship in the history of U.S. womanhood"

Speaking before the National Association of Manufacturers in New York on December 3, 1965, a year after her name was given to the Dorothy Chandler Pavilion, Dorothy Chandler said that anyone hoping to raise money for such ventures should make the ante "startlingly high. Many individual Music Center donors gave \$25,000 and beyond," she said, "amounts previously unheard of in Southern California. It was," she said of the complex "a symbol of salesmanship." ★



Hollywood Bowl Campaign (August 1951)

Diane Kanner is a LACHS Board Member and is a freelance writer and a consultant on Los Angeles History.

2013 Annual Awards

At this year's annual Gala dinner, we will be presenting the following awards:

The David G. Cameron Preservation Award to Glen Creason, Map Librarian at the Los Angeles Public Library, for bringing the map collection of the library to public attention, for expanding the collection as well, and for his gloriously illustrated *Los Angeles in Maps* published by Rizzoli Publications in 2012, and for his 34 years with LAPL.

The Owens History Award to LAasSubject, the archival collaborative housed at USC and that provides a data base to more than 150 archives in the region and hosts the annual Archives Bazaar, now in its 8th year, which attracts thousands of visitors each year at the Doheny Library on the USC campus.

Honorary life Membership to Raphael Sonnenshein, for his contributions in analyzing the political

structure of Los Angeles. Sonnenshein was Executive Director of one of the two committees that updated the City Charter, the first since 1925. He is the author of *City at Stake: Secession, Reform, and the Battle for Los Angeles* and *Politics in Black and White: Race and Power in Los Angeles*, and currently, is the Executive director of the Edmund G. "Pat" Brown Institute of Public Affairs at California State University, Los Angeles.

The Miriam Mathews Ethnic History Award to Darnell Hunt and Ana Christine Ramon, editors of *Black Los Angeles: American Dreams and Racial Realities*, a project of the Ralph J. Bunche Center for American Studies at UCLA.

And a special award is being give to Steve Lopez, Pulitzer-prize winning columnist at the *Los Angeles Times* for his outstanding work in highlighting themes and individuals that make up our city. ★

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

MEMBERSHIP APPLICATION (Membership may also be submitted at www.lacityhistory.org)

NAME _____

ADDRESS _____

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PHONE _____

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Check your choice of membership:

- \$85 Sustaining
- \$50 Family/Dual
- \$35 Active
- \$25 Senior/Student
- \$500 Life (Individual)

Membership Benefits Include:

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

Clip (or copy) and mail, together with your check to:

LOS ANGELES CITY HISTORICAL SOCIETY • P.O. Box 862311 • Los Angeles, CA 90086-2311

Water and Power Associates Virtual Museum

BY JACK FELDMAN

One of the most entertaining ways of experiencing (re)living family history and, for that matter, city history, is to browse through old photo albums. We at Water and Power Associates have provided such an album that includes over 4,000 early historical photos covering over 150 years of Los Angeles' growth. These photos capture some of the more significant historic events, views, and buildings that define the great City of Los Angeles.

A little more about our organization first. The Los Angeles Water and Power Associates, Inc. is a nonprofit, independent, private organization incorporated in 1971 to inform and educate its members, public officials and the general public on critical water and energy issues affecting the citizens of Los Angeles, Southern California and the State of California. That is certainly our primary mission, however, we also have a secondary purpose...and that is to educate the public on how water and electricity played such a vital role in the growth and development of this city. That's why we put together a comprehensive virtual museum that presents different aspects of the development and evolution of water and power and its delivery to the people of the City of Los Angeles. The museum was put together over a two year period and utilizes select photos from a variety of image archive sources, including LADWP, LAPL, USC, CA Image Library, Huntington Library, Library of Congress, and many, many others.

In addition to the museum section, our website (<http://waterandpower.org/museum/museum.html>) offers a quarterly newsletter that includes articles related



Earliest known close-up photograph of the Los Angeles Plaza. Square main brick reservoir in the middle of the Plaza was the terminus of the town's historic lifeline: the Zanja Madre ('Mother Ditch'). The reservoir was built in 1858 by the LA Water Works Company. (ca. 1858)

to Southern California water and energy issues. We also provide commentary and opinions on current Water and Energy Legislative Initiatives.

Immediately after its first release in May of 2012, the popularity of our website caught us by surprise. That's because the virtual museum was apparently resonating with so many visitors (over 400 unique visitors a day), not only in L.A. but throughout the world as well. Because of so much positive feedback, we decided to expand the museum to include other topics of interest especially as they relate to the history of Los Angeles and its surrounding area (Early Views of Hollywood, San Fernando Valley, Santa Monica,

continued on page 15



Los Angeles' second water wheel, built during Civil War days. The wheel was built to raise water from the Los Angeles River to the old Sainsevain Reservoir. (1863)



Transportation was largely by mule power when the Los Angeles Aqueduct was under construction. This photo shows a 52-mule team hauling sections of aqueduct pipe. (1912)


**BOOK
REVIEW**
A BRIGHT AND GUILTY PLACE: Murder, Corruption, and L.A.'s Scandalous Coming of Age

by RICHARD RAYNER.

New York: Doubleday, 2009. 269 pp.

BY ABRAHAM HOFFMAN

There's film noir Los Angeles (*Gangster Squad, L.A. Confidential*), literary noir Los Angeles (Michael Connelly, Raymond Chandler, Walter Mosley, many others), and, for the history-minded, historical Los Angeles noir (Jules Tygiel, *The Great Los Angeles Oil Swindle*; John Buntin, *L.A. Noir*; Tere Tereba, *Mickey Cohen*). Richard Rayner adds his book to the last category, opening a can of worms in Los Angeles in the 1930s sure to make readers squirm. Modern noir Los Angeles usually begins with the corrupt administration of Mayor Frank Shaw in the 1930s and moves forward through Bugsy Siegel and Mickey Cohen in the 1940s and 1950s. Rayner moves the corruption back a decade or so, revealing criminal activity practiced not only by gangsters but by public officials, especially the police department, during the Roaring Twenties and Depression Thirties.

Between 1920 and 1930 the population of Los Angeles doubled in size, from 576,000 to more than a million. The city was a beacon for ambition, ruthlessness, and vice, with a large population of newcomers who often felt lonely and dispossessed. Sister Aimee Semple McPherson could pack her Angelus Temple with those who sought a religious anchor in their lives. Others could find it in brothels operating under police protection. Local newspapers—the *Times*, *Examiner*, *Daily News*, *Express*, *Herald*, and *Record* competed with scandal sheets such as the *Pacific Coast Reporter*. News stories on the foibles of movie stars blurred

Virtual Museum, continued from page 14

Pasadena, San Pedro/Wilmington, UCLA/USC, etc.)

This month marks the 100-year anniversary of one of the most significant events in the history of L.A.—the completion of the Los Angeles Aqueduct (November 5, 1913). We've included several sections that describe the engineering marvel that brought water from Owens Valley to L.A. a century ago including: Construction of the L.A. Aqueduct, the Story of the L.A. Aqueduct, and the Opening of the L.A. Aqueduct.

We've also added other sections such as Early L.A. Street Lights, which includes over 100 photos showing the evolution of Los Angeles streetlights over the course of the last hundred years plus. ★

the line between scandalous and salacious, depending on which paper did the reporting.

Central to Rayner's narrative is his tracing of the careers of three men—Leslie White, detective in the district attorney's office; Dave Clark, an assistant D.A.; and Charlie Crawford, a kingpin racketeer involved in gambling, prostitution, and political influence. On March 19, 1931, Crawford was shot dead, his murder triggering a sensational series of trials and exposes that were meat for the media grinder. Charged with the murder of Crawford and reporter Herbert Spencer (who had the bad luck to be in Crawford's office when the shooting started), Dave Clark, most certainly the gunman, won an acquittal even as his political ambitions were ruined.

Rayner also offers a large cast of characters—District Attorney Asa Keyes, who was convicted of bribery and went to prison; District Attorney Buron Fitts, Keyes' successor to the office and who was controversial in his own activities; Clara Bow, one of Hollywood's brightest stars, embroiled in a nasty lawsuit with her former secretary, Daisy DeVoe; Ned Doheny, Jr., murder victim whose case has never been satisfactorily been resolved; Guy McAfee, former Los Angeles police vice cop who became a racketeer and found later career opportunities in Las Vegas; the list goes on.

Few of the men and women in his book emerged unscathed from the scandals, murders, and court trials. Leslie White, disillusioned by the corruption in the D.A.'s office, quit his job and became a successful writer of second-rate detective stories. Edward L. Doheny, Ned's father, died a broken man, his millions notwithstanding. Clara Bow married Rex Bell and left Hollywood for a ranch in Nevada, never quite able to conquer her demons. Dave Clark, his career ruined, later murdered a friend, and died in prison. Buron Fitts shot himself in 1973. As for Los Angeles, the noir atmosphere of this era created a Mother Lode of rich source material that would be mined by many additional writers including Erle Stanley Gardner, Ross Macdonald, and, more recently, John Gregory Dunne, James Elroy, J. D. Parker, and other writers. They may be writing fiction, but the historical background of a dark city makes their work all the more believable. ★

Abraham Hoffman teaches history at Los Angeles Valley College.

Race, Real Estate and Remembrance in Santa Monica's Ocean Park Neighborhood

BY ALISON ROSE JEFFERSON

It was a summer weekend gathering place. You would see everybody . . . all your friends, there,” Ivan J. Houston recalled of the beach in the Ocean Park area of Santa Monica where African Americans could enjoy sand, surf, and sociability during an era of segregation—an era that did not end until the 1960s. Houston, a long-time Los Angeles resident and retired head of Golden State Mutual Life Insurance Company, also recalled when the neighboring Casa del Mar Beach Club rebuilt a 1920s era fence out into the water, so that “people” would not “trespass” on the public beach in front of the exclusive clubhouse. Nevertheless, Houston and his friends and family continued to have a pleasant time. Especially as a young adult in the 1940s, he noted, “It could be a very noteworthy, social event to go to the beach.” He liked to stay in the water a long time, swimming and bodysurfing on those hot-summer-day visits to the “Inkwell,” the derogatory nickname sometimes used by Anglo Americans for the beach south of Pico Boulevard, near Bay and Bicknell streets frequented by African Americans.

At a time when discrimination and restrictive real estate covenants prevented them from buying property in certain areas or using various public or private facilities, when distinct social barriers and overt discrimination persisted, African Americans were able to locate some relaxation, recreation, and vacation sites in southern California. At these places they were relatively free from bigotry to enjoy the sunshine and picturesque outdoor offerings of California. The section of beach near Pico Boulevard, derogatively described by whites and sardonically referred to by blacks as the “Inkwell,” remained an important recreational area for African Americans from the turn of the twentieth century through the racial conflicts of the 1920s and into the post-war period when social and legal barriers were beginning to crumble.

The beach frontage at the termination point of the Pico-Kenter storm drain outflow has gone through many transformations from the nineteenth to twenty-first

centuries. Increased development has added layers of built structure density. Effort to halt beach erosion have changed where the actual beach and mean tide line are located on the oceanfront.

At Santa Monica's incorporation as a city in 1886, its beaches and canyons had been popular with regional and long distant visitors from the east since the 1850s. Early on, summer campers stayed in tents. By the 1870s–1880s modest and more luxurious hotels emerged that were popular with visitors who had the financial resources, and white ancestry to be accommodated at these facilities.

As bathhouses became all the rage, a *Los Angeles Times* article in June 1886 touted “the value of hot saltwater baths as cures for ills from ‘biliousness’ to rheumatism.”

Rather than swim in the ocean, the Victorians preferred their dips in huge, heated saltwater plunges (or swimming pools as we call them today). In 1887 the Crystal Plunge, was built at the end of Front Street, or Pico Boulevard today, where the Casa del Mar Hotel stands.

In 1905 a storm damaged the Crystal Plunge beyond repair. An early version of the storm drain outflow was already built by the time the plunge was abandoned in 1908. In these years the oceanfront area around Pico south a few blocks to Bicknell Street emerged as a place where African American groups gathered from Santa Monica and all over Los Angeles County to enjoy the beach, sun and surf. This seascape arose down the hill from the city's earliest African American community settlement with Phillips Chapel CME Church as its spiritual center.

Here African Americans met to socialize, enjoy the ocean breeze, swim and play games with less racially motivated harassment than at other Southland beaches.

History suggests Anglo Americans probably first used the term “Inkwell” to describe a few leisure sites around the United States associated with African Americans during the Jim Crow era. This derogatory term referenced the “blackness” of the beach-goers' skin. Some African Americans repurposed the offensive name, transforming the hateful moniker into a badge of pride. The name Inkwell has not



Verna Williams and Arthur Lewis at the Jim Crow era, African American beach site (sometimes known as the “Inkwell”) in Santa Monica, CA 1924. Los Angeles Public Library Online Collection

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Layered Cultural Landscape, continued from page 16

been universally used or recognized in any community as the name of these leisure locations, with some refusing to use the name at all.

There were Anglo American homeowners and business people who tried unsuccessfully to “purge” African Americans from their enjoyment of this stretch of the beach. In 1922 the Santa Monica Bay Protective League blocked the efforts of a black investment group, the Ocean Frontage Syndicate led by Norman O. Houston and Charles S. Darden, Esq., with plans to build a “first-class resort with beach access” where Shuttters Hotel is located today near Pico.

There were some unfortunate personal assaults on individual African Americans to inhibit their freedom to use the public beaches to the north and south of the City of Santa Monica. By 1927, as a result of legal challenges to these discriminatory practices by the National Association of Colored People (NAACP), the beach became free for all the public’s enjoyment, and racial restriction attempts at public beaches began to fade away. In spite of these unpleasant events, which persisted in various forms even into the 1950s, many African American Angelenos continued to visit this wonderful site for enjoyment of the sun and surf.

By the mid-1920s, the exclusive beach clubs were allowed to rise near the foot of Pico. The section of the beachfront that is remembered today as the principal gathering place for African American beachgoers was pushed towards Bay and Bicknell, a quarter of a mile south of Pico. The lavish Casa del Mar Club opened in 1924 on the site of the former Crystal Plunge. It was the first of three large private clubs, and the most successful, that opened between Pico and the Santa Monica Pier to the north.

Whereas at the beach public areas all classes more or less mingled together, at the beach clubs the members stayed within their own private, fenced-in beaches. Restriction and open discrimination against African Americans, Mexicans, Asians, and Jews were imposed at most of these private clubs. Pushed southward by the exclusive clubs, the African American beach site evolved with Bay Street as its hub, and from the edge to the center of public activity.

African Americans pioneered leisure in America’s “frontier of leisure” through their attempts to create communities and business projects, as Southern California’s black population grew during the nation’s Jim Crow era. With leisure’s reimagining into the center of the American dream, African

American Californians worked to make leisure an open, inclusive, reality for all. They made California and American history when they challenged racial hierarchies by occupying recreational sites like the beaches, public spaces at the core of the state’s formative, mid-twentieth century identity.

These leisure sites marked a space of black identity on the regional landscape and social space. Through struggle over these sites, African Americans helped define the practice and meaning of leisure for the region and the nation, confronted the emergent power politics of leisure space, and set the stage for them as places for remembrance of invention and public contest.

African Americans took advantage of the opportunities availed by the white beach club next door to their gathering place, by enjoying the music played by bands floating in the air from the facility, and utilizing its floodlight system for their nighttime socializing at the beach. This subaltern community refused to be pushed away from the site they enjoyed due to the incursion of their new rich white neighbors at the beach clubs on their recreational and social space.

In 2008, the City of Santa Monica officially recognized this important gathering place controversially known as the “Inkwell,” as well as Nick Gabaldón (1927–1951), the first documented surfer of African and Mexican American descent, with a landmark monument at Bay Street and Oceanfront Walk. Though some may not recognize it, these stories of the Inkwell and Nick Gabaldón are part of American history. All of us no matter how recently arrived share in these stories.

The Inkwell/Gabaldón monument creates an identified sense of place and inclusive social history in the landscape, allowing for a more culturally inclusive, shared civic identity, and history encompassing public process and memory. It touches many people’s lives as they come to enjoy the beach in this Santa Monica location. ★



“California Wash: A Memorial,” 1996 by Helen Mayer Harrison and Newton Harrison. Artwork at Pico Boulevard and the oceanfront, at the northern end of what was once the Jim Crow era, African American beach space.

Alison Rose Jefferson is a doctoral candidate in Public History/American History at University of California, Santa Barbara. She is the author of “African American Leisure Space In Santa Monica: The Beach Sometimes Known as the ‘Inkwell.’” Southern California Quarterly, 91/2 (Summer 2009). Her website, “Celebrating the California Dream: A Look at Forgotten Stories” is at www.alisonrosejefferson.com.

LACHS Visits *Becoming L.A.* at The Natural History Museum (Dinosaurs Optional)

BY KAY TORNBORG

Like kids ready for a summer treat, we all started lining up early at the gate to “our” parking area on a warm Saturday in July. Once assembled, we waited impatiently for the Museum to open and then streamed across the bridge to the new Otis Booth Pavilion entrance, which features the very elegant 63-foot long fin whale (bones only), an old friend at the NHM, on the ceiling just inside the doors.

Becoming Los Angeles, which opened on July 14th, “shares stories about how people and the environment interacted over centuries and transformed Los Angeles into the city it is today.” Its myriad features include early cow poop (and an explanation of its role in building LA... no pun intended); paintings of the missions; Charlie Chaplin’s Little Tramp costume from *City Lights* (1931); an ostrich (stuffed), a HUGE model of downtown, with all its tiny buildings on Bunker Hill; stills from films; a bio/pix spread on early community leaders (Harris Newmark, Fred Eaton, etc.), early signage from downtown businesses and on and on.

The space is fairly intimate and we all got to chat with one another and exchange information on various aspects of the exhibit. We were also fortunate to have as our guides

NHM’s Tom Jacobson and former NHM-er and LACHS member Tom Sitton.

As we approached a huge model of downtown, we could hear LACHS (new) member Gordon Pattison as he described and pointed out his family’s Bunker Hill properties. Diane Kanner was thrilled to see a metal star that was the original sign for “La Estrella,” (the star) the city’s first newspaper, which printed stories in English and Spanish.

The cow poop exhibit amazed everyone; the mock “vehicle” for films, with different moving scenery running in the rear window, was charming.

And we learned that LACHS member Robert Hemedes has visited scores of LA museums and other attractions, sometimes 2 per weekend. And that Gerry Hoppe is a Bunker Hill aficionado. And Al and Rosemarie Parnis traveled the longest to join us: by rail from Fontana (???) and the “rail” broke down but they got here for lunch.

We passed through The Nature Lab, the indoor companion to the 3½ acre Nature Gardens, and on to...lunch! Arriving just a bit before the crush we were lucky to all find tables with umbrellas in the comfortable patio and enjoy our selections. Many headed back to the exhibits for a long-awaited encounter with a dinosaur. ★



LACHS Board President Todd Gaydowski on the left and member Gordon Pattison, who is explaining to rapt visitors where all the original buildings were in the city, as they look at city engineer’s mock-up of downtown Los Angeles in the 1930s. Photo by Kay Tornborg



Diane Kanner and husband Ron Weinstein enjoying the sight of a prehistoric dinosaur. Photo courtesy Diane Kanner

Los Angeles  Department of Water & Power

L.A. Aqueduct

Centennial 2013

Schedule of Events



Unveiling of Los Angeles Aqueduct Intake Centennial Plaque & Send-Off for *One Hundred Mules Walking the Los Angeles Aqueduct*

Los Angeles Aqueduct Intake, Off Hwy. 395, NE of Independence, Inyo County, CA
 October 18, 2013 – 10 a.m.

Lauren Bon and Metabolic Studios Perform *One Hundred Mules Walking the Los Angeles Aqueduct*

Owens Valley to Los Angeles
 October 18, 2013 - 11.a.m. departure, LAA Intake, Independence, CA



LA Aqueduct Centennial Garden Dedication

Los Feliz & Riverside Drive
 October 23, 2013 - 8:30 a.m.

CORO Southern California Water Symposium

Celebrating 100 Years of the LA Aqueduct—Leadership Lessons
 October 24, 2013 - 9 a.m.

Commemorative Civic Event and Reenactment

L.A. Aqueduct Cascades
 November 5, 2013 - 12 noon



L.A. Aqueduct Cascade Reenactment Viewing and Open House

LADWP Downtown Headquarters, John Ferraro Building
 November 5, 2013 - 12 noon

Natural History Museum Centennial Event

Free Admission Days
 Natural History Museum of Los Angeles County
 November 5 and 6, 2013 - 9:30 a.m. - 5 p.m.

Opening of “Just Add Water” L.A. Aqueduct Commemorative Exhibit

Natural History Museum of Los Angeles County
 November 6, 2013

Our Legacy. Our Future.

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Los Angeles City
HISTORICAL SOCIETY NEWSLETTER
P.O. Box 862311
Los Angeles CA 90086-2311

INSIDE THIS EDITION:

Tunnels for Tots:

The Pedestrian Tunnel Experiment in Los Angeles

The Man Who Built Los Angeles:

Engineer, Mayor, Visionary and Forgotten Man

In Memoriam: Eddy Feldman

Dorothy Chandler: Trailblazer for the Arts

Karen S. Wilson to Speak at Annual LACHS Dinner

2013 Annual Awards

LACHS Visits *Becoming L.A.*

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in Santa Monica's Ocean Park Neighborhood

BOOK REVIEW:

A BRIGHT AND GUILTY PLACE:

Murder, Corruption, and L.A.'s Scandalous Coming of Age

The Man Who Built Los Angeles: *see page 4*



Wm. Mulholland (wearing his signature hat) leads the crowd as they watch the water gates open and the Los Angeles Aqueduct water starts to flow down the cascades into the San Fernando Valley. (Nov. 5, 1913)