

INTRODUCTION

The Sepúlveda Block (currently known as the Sepúlveda House) stands between North Main and Olvera Streets in El Pueblo State Historic Park. The adjacent area centers around an early 19th C. plaza rooted in Los Angeles history, between Macy, Alameda, North Main, and the Santa Ana freeway. The building is a two story, brick commercial and residential block. The ground floor presently houses four small retail businesses; the second floor has been vacant since the early 1960's.

The first extant record of a building on the site is of an adobe constructed in 1847 by Francisca Gallardo; forty years later, the present structure was built. The social and architectural history of this building have been traced back to 1847, with major areas of activity from 1847-1905 and from 1926-1935.

The property in question remained in the ownership of three generations of women within the same family from 1847-1938. In 1938 the holdings were passed on to male descendants, who in turn sold the property to the State of California in 1958. The building appears to have undergone little alteration in its ninety-three year history, although Olvera Street was transformed during the late 1920's.

The Sepúlveda Block makes an important contribution to the history of Los Angeles on account of its association with the transition from Mexican to Anglo life, its location within the historic area of Los Angeles' founding, and as one of the few remaining Eastlake style commercial structures remaining in the city. The building was the product of a fusion of two cultures, and remains so today.

I FAMILY HISTORY

Senora Francisca Gallardo de Martinez, daughter of Luis Gallardo and Ignacia Mesa, is believed to have come to Los Angeles from Sonora, Mexico in 1844. She and her "husband", Estaquio Martinez, had two children, Eloisa (born in Sonora c. 1833) and Luis (born in 1829). Estaquio and Francisca de Martinez reportedly came to Alta California from the presidio of Tucson, State of Sonora, Mexico c. 1835, and apparently returned there before journeying to Los Angeles. Their daughter, Eloisa Martinez, arrived in Los Angeles in 1844 (1900 Census, enumeration district 82, p. 1); it is assumed that she was accompanied by her mother. It is not currently known what became of Estaquio, although he was reported to have been in Los Angeles prior to the arrival of his family. There is little or no mention of him in relation to the family, however, and his "wife" is most often referred to as simply "Francisca Gallardo". They may never have been married by the Catholic Church, and so were not recognized as married. The 1836 Census listed Estaquio born in Sonora in 1806; he was registered as a laborer living with Francisca's brother Rafael Gallardo, and as unmarried. He died prior to 1858.

It appears that Francisca Gallardo was a woman relatively on her own in this new place, except that she was in contact with members of her family. Her brother Felis Gallardo, born 1802 in Sonora, at one time lived with her. Felis' daughter Josefa Gallardo, born c. 1823, married Jose de Carmen Sepulveda in 1852. The two lived on land between the Pico House and the Firehouse on the Plaza. Rafael Gallardo was born in Sonora in 1800 and seems to have acted as guardian to his younger sister Francisca. Rafael came to Los Angeles c. 1835, and later owned substantial property in the pueblo area, some of which he sold to Francisca over the years. Both were obviously people of some means. Rafael Gallardo married Loreta Armenta and had five children before her death in September, 1840. Their son Feliz Gallardo was born in 1827 in Sonora, and later married Francesca Antunes. Rafael married a second time Ascencion Cota de Gallardo, a one time neighbor of Francisca's.

Joaquin (sic) Gallardo resided in the adobe adjacent to Francisca by 1856,

and was probably her neice, Joaquina, daughter of Rafael. Francisca's third brother, Juan Gallardo, was born in Sonora in 1797, and was a companion of or was married to Encarnacion Avila. He married again in 1864.

Francisca's daughter, Eloisa, married Joaquin Sepulveda on December 13, 1856 when she was about twenty-three years old. They had one child, born in November of 1857, Maria Concepcion Rosa Sepulveda y Martinez. The child's godparents were her grandparents Jose Sepulveda and Francisca Gallardo. Sadly, Maria died during her early youth; she was not listed in the 1860 census.

Eloisa and Joaquin were apparently of the middle class. Although the Sepulveda family was well established in Los Angeles by this time, in this case it seems that Eloisa was the main provider. She and her brother, Luis Martinez, had both registered their cattle brands during 1857; Joaquin Sepulveda only registered his brand in 1866 (L.A. County Hall of Records, Brands, bks. 1 and 2). In March of 1868, Joaquin had deeded his wife land which lay within the Rancho San Vicente y Santa Monica "... for the purpose of compensating certain advances and benefits of property and money received by him for the sale of her separate property which she brought to said Joaquin at the time of their marriage." This deed resulted in an 1869 court case, which Eloisa lost when the court determined that Joaquin had not legally owned the parcel of land that Eloisa had long used as pasture for her 100 horses and 100 sheep.¹

Joaquin Sepulveda died in 1880, leaving his wife no tangible estate.

Eloisa Martinez de Sepulveda's brother, Luis, was a prominent citizen and a member of the Los Angeles City Council. He was married to Emilia Antunes in February, 1858, and had six children, one of whom was named for her aunt. This child, also Eloisa Martinez, was born Maria Eloisa Emilia Martinez on June 8, 1863. Senora de Sepulveda was evidently extremely fond of her neice, especially having no children of her own. Another neice, Maria Rosa Margarita Martinez was born in 1857. Joaquin and Eloisa de Sepulveda were padrinos at both of the neices' baptisms: January 20, 1861 and July 4, 1863.

Rosa Martinez was married to Calvin Jeffries, who was called Clemente Jeffries by the Catholic record-keepers in Los Angeles of the late 1880's, and settled on Cypress Avenue. One of the brothers was James J. Jeffries, heavy weight boxing champion. Rosa and Calvin had seven children, one of whom, Lillian, was born in the north bay, second floor room of the Sepulveda Block on November 5, 1900.

Eloisa Martinez lived with her aunt and grandmother in 1883-84, near the lumber business of Edward A. Gibbs. Eloisa and Edward were married on August 29, 1888. Edward Gibbs was born in Iowa in 1853, the son of a lumber businessman. He graduated from Iowa Wesleyan College, where he was trained in law and engineering, and came to Los Angeles in 1881 from Chicago, where he had practiced law. He was a city agent for Samuel Stein & Co. in 1895, and became deputy City Engineer in 1898, a post he retained until his death in October, 1921. Mr. Gibbs was a long time member of the Los Angeles City Council, and assisted in the establishment of the San Pedro Harbor, constructed between 1899-1912. The City Council had selected Santa Monica as the harbor site, as Henry E. Huntington's plans had determined San Pedro to be an unsafe location. Gibbs did further soundings from a rowboat off San Pedro, which proved the previous study inaccurate, and helped to influence the eventual choice of San Pedro as the city harbor.²

The Gibbs' had five sons: Edward Ashley, Jr. (born in the Sepulveda Block on November 24, 1891), Robert J. (1895), Arthur William (born in the south bay, second floor room of the Sepulveda Block in 1897), Carl P. (1898), and George Llewelyn (1900). Edward A., Jr. is the only one of the five still alive in 1979. He was for many years president of Edward A. Gibbs Co., Representative of American's Largest Fire Insurance Co. He was also a member of Los Fiesteros de la Calle Olvera.

Two other brothers, Carl and George, maintained a hardware-electric supply company on the site of the first known structure on the Gallardo-Sepulveda lot. Gibbs Bros. Electric Co., electrical contractors, remain in operation today, headed by George L. Gibbs, Jr. The office is located at 1754 North Main in Los Angeles.

II DEVELOPMENT OF THE GALLARDO PROPERTY ON BATH-MAIN STREET

1847-1887

El Pueblo de La Reina de Los Angeles (the Town of the Queen of the Angeles) was established by the Spanish in 1781. Governor Felipe de Neve had organized the pueblo, which was comprised of approx. twenty-eight square miles populated by eleven families, or forty-four people, who had traveled here from Mexico. El Pueblo de la Reina de Los Angeles was named the capital of Alta California' in 1835, around the time the United States began to show interest in the area. The Mexican War of 1846 led to Commodore Robert Stockton's take over of Los Angeles in 1847, the year Señora Gallardo built her adobe.

The town remained Mexican in both language and culture, however. Activity continued to converge around the public square, the Plaza, which was located on higher ground above the Rio de la Porciuncula (now the Los Angeles River) on its third and present site.

Extending northward from the Plaza during the year of the American siege was a lane which ran only a short distance, sloping down on the north end to the Zanja Madre (Mother Ditch), a stone channel carrying water from the river. Small adobes, including that of Doña Francisca Gallardo, sparsely lined the roadway.

(PLATE I)

Doña Francisca went before the Ayuntamiento (Council) on July 24, 1847 to petition for land upon which "to build a house for herself and her family." There existed an empty lot between the adobes of Señora Guadalupe Valencia and Señora Encarnación Buelna which seemed suitable.³ The petition was immediately referred to the Police Committee who examined the land and found that Señora Buelna claimed ownership. She was instructed to produce her title to the parcel, but had only a document stating that "a small house was to be put up, measuring $7\frac{1}{2}$ varas (approx. $20\frac{2}{3}$ feet) adjoining the house of Ygnacio Palomares." The committee determined that Señora Buelna's house and lot had a frontage of $12\frac{1}{3}$ varas (approx- 34 feet), which would leave a frontage of 11 varas (approx. $30\frac{1}{2}$ feet), for Francisca Gallardo.⁴

Señora Buelna objected however, and the matter was resubmitted to the Council for resolution. They decided to grant the petition.⁵ On July 31, 1847, Francisca received the lot measuring 11 varas frontage by a depth of 30 varas (approx. 82½ feet running from street to street), but only under conditions written into the deed as follows: That within one year a "habitable" house must stand on the property, and that she must keep the line straight with the street or lose all right to the interest.⁶

The lane upon which Doña Francisca's adobe stood was not named in Lt. E.O.C. Ord's first survey of the Pueblo in 1849 (PLATE 2); despite the growth of the region, the small street was not yet considered significant enough to be named. During the 1850's, the street became known as Calle de Los Baños (Bath Street), after the adobe bath house, Alameda Baths, that had been constructed by Obed Macy in the early 1850's on the north end approaching the Zanja Madre. Bath Street remained the name of the street for the next 30 years.

Los Angeles was developing into a more American town as the decade of the 1850's came to an end. American business blocks and buildings were sprouting about the Plaza area. The U.S. Congress passed an act in 1851 which provided for a board of three commissioners to pass on all new acquisition and already existing land titles. Prior to these title requirements, land grants, surveys and deeds were informal, inaccurate, and sometimes ignored. The act brought on years of litigation amongst property owners and claimants.

In August, 1853 Francisca Gallardo, whose adobe had been designated as number 12 Bath Street, purchased adjoining property from her former opponent in litigation, Encarnacion Buelna. For 120 dollars Francisca received the deed to the parcel of land on the east side of Bath Street adjacent to her present real estate directly north.⁷ A.G. Ruxton's survey of 1873 showed the property of Joseph Maria Herrera and Loreto Valencia immediately north of the lot in 1855, (PLATE 8).

Loreto Valencia deeded a portion of his lot to José Covasich on October 12, 1855. Covasich's property was bounded southwest by a "street" situated between the pro-

perty of Francisca Gallardo and Ascencion Cota and Joaquin Gallardo, northwest by the property of Francisca Gallardo, northeast by the property of Loreto Valencia, and southeast by the "schoolhouse lot".⁸

The Assessment Book of 1856-57 valued Francisca Gallardo's Plaza property at \$250 without improvements, and \$250 with improvements.⁹ Properties running north from the Plaza to the Zanja along Bath Street (sometimes called School Street in those early years) belonged to James P. McFarland (leased by J.G. Downey in 1854), Ygnacio Palmares (1854), Francisca Gallardo (Ascencion Cota and Joaquin Gallardo), José Covasich and Loreto Valencia, and the Bath Street School.¹⁰ (PLATE 3)...(See APPENDIX 1). This same year Francisca was assessed for thirty acres of cultivated terrain near the Pueblo granted to her by her brother Rafael. (See Footnote 9). She owned property 312 X 336 varas (approx. 6½ acres) located near the bed of the Los Angeles River which Rafael had deeded to her on May 3, 1846.¹¹ She also had acquired a plot of land northwest of the Plaza valued at \$300 in 1861.¹²

The earliest known photo of the Gallardo property dates from the mid-late 1860's. Francisca Gallardo's one story, flat roofed, whitewashed adobe stands two buildings south of the Bath Street School, the two story, hip roofed structure which remains a focal point for later photos of the area. (PHOTO 1)

By the time the c.1869 photo was taken (PHOTO2), Francisca's adobe had received a second story and a hip roof. Two 1870 maps also depict the property on Bath Street. (PLATES 5 & 6) The photos and maps of the 1870 period showed open space on Francisca's lot between her two story adobe and the one story adobe to the south belonging to Joaquin Gallardo and/or Ascencion Cota. This building had first appeared c. 1855 separated from the lot of Señora Gallardo by a "street". South of Gallardo/Cota is the large holding of John Jones, who had rented from J.G. Downey in 1868, and purchased the lot from Downey in 1870.¹³ 1872-75 City Directories listed John Jones as a wholesale dealer of general merchandise, wholesale grocer, but he was also alledged to have operated a large house of prostitution.

While carefully drawn in many respects, the 1871 Koch birdseye map of the area

is inaccurate (PLATE 7). Francisca Gallardo's two story adobe was not shown, nor is the L-shaped building on the north. A clump of trees stood in their stead, as they may have appeared in the 1830's. The long, one story, ridge roofed abode of Gallardo/Cota lay north of that of Jacob W. Bingay (1861). (See APPENDIX 1)

The first Los Angeles City and County Directory of 1872 recorded three residents at the 12 Bath Street adobe: Felis Gallardo, Eloisa Martinez de Sepulveda and her husband Joaquin Sepulveda.

By the early 1870's Francisca Gallardo's two story adobe had been whitewashed on the second floor, and even the hip roof appeared to have been painted. The second story fenestration was altered to include three windows, and a balcony extended from the second story facade. A fence appeared between the adobe and the one story Bingay adobe to the south. (PHOTO 3)

Since the early 1800's Wine Street (Olvera Street) had run northward to the property of Francisca Gallardo where it dead ended at a steep bluff above the Zanja and Alameda Street. Beginning in 1873 (PLATE 8 & 9), a gate appeared at this slope on Wine Street southeast of Francisca's property, blocking off the as yet unopened section of the land which would later continue on beyond the Zanja to Macy Street. The gate did not appear on Kelleher's 1875 Zanja Madre map. (PLATE 10)

1875 Assessment Records recorded Francisca Gallardo de Martinez' lot fronting seventy feet on the east side of Bath Street, seventy feet on the west side of Vine Street (Wine, Olvera Street). She was bordered on the north by Antonio Pelanconi and [?] Pico. Her land was valued at \$77, improvements at \$600, furniture at \$25. Señora Gallardo was also assessed for a Plaza lot 21 X 85 feet on the east side of Bath Street, south of the public school, north of Pico, and west of Pelanconi. This portion was valued at \$168.¹⁴ By the time of the 1876 Stahlberg map (PLATE 11), Vine Street (Wine, Olvera Street) had been lengthened. The gate stood farther north on Vine toward the Zanja, at the property of the L-shaped adobes. This lot was, as of 1875, split between Pico (southwest portion) and Pelanconi (east portion). It can be surmised from the assessment mentioned above the Señora Gallardo owned the

narrow strip of land parallel to Bath Street between Pico and the schoolhouse.

By May, 1877, Vine or Wine Street had been officially renamed Olvera Street, and was extended through the schoolhouse lot to Macy Street c. 1878. The 1877 survey map prepared for the extension measured Doña Francisca's two story adobe lot 71½ feet along Olvera Street. (PLATE 12)

On ^May 14, 1881 Francisca Gallardo de Martinez y Gracia (Francisca Gallardo's husband Estaquio appears to have been the son of Josef Maria Martinez and Maria Josefa Garcia, married February 7, 1785 at Mission Santa Clara. /Spanish-Mexican Families of California 1769-1850, Vol. 1, Marie Northrop/) deeded the 12 Bath Street lot and adobe to her daughter, Eloisa Martinez de Sepúlveda. Eloisa was then a widow. Francisca, aged 73 years, accepted \$5 for the transaction. She continued to live in the adobe she had built 34 years earlier, located between lots owned by John Jones on the south, and Antonio Pelanconi^{on the north}. The old adobes of Joaquin Gallardo and Ascención Cota may have been demolished by this time. The 12 Bath Street lot measured 65 35/100 feet (plus or minus) on both Bath and Olvera Street.¹⁵ Dimensions for the Gallardo-Sepúlveda lot varied slightly from year to year. The 1875 measurement along Bath had been 70'; the 1877, 71½'; and the October 26, 1882 measurement on the engineer's map preparing for the upcoming widening of Bath Street is for only a section of the lot at 46.2 feet.¹⁶ (PLATE 13)

The Los Angeles City and County Directory of 1883-84 listed the adobe as both number 12 Bath Street and number 526 North Main. (SEE APPENDIX III). It was at that date still being inhabited by "Mrs. F.G. Gallardo (widow)", "Mrs. E.M. Sepúlveda (widow)," and Eloisa Martinez, Señora de Sepúlveda's 20 year old favorite neice.

An ordinance for the opening of North Main Street replacing the old Calle de Los Baños, had been passed on August 25, 1883. During the transition, both street names were employed. North Main Street was to be the outcome of a widening of Bath Street, as well as an extension northward across the Zanja Madre and through the property of Oscar Macy. North Main would intersect Alameda Street at an angle. Condemnation proceedings for the widening of the street commenced on February 16,

1884, but the Bath Street property owners objected strongly. Through continued proceedings, they were successful in detaining the work until a final report was accepted on November 16, 1885. Doña Eloisa Martinez de Sepulveda received damages of \$1,600 from the city for a section of property 66.18 feet X 18.5 feet u r e n n i n g parallel to the street at the west end of her lot.¹⁷ She lost approx. one half of her adobe to the a e x p e n d e d street.

Señora Sepulveda's home at 526 North Main was described briefly in the Los Angeles Times, Sunday, April, 18, 1886. The article, entitled "Bath Street... Washed Totally out of Existence", discussed changes taking place on North Main Street which involved demolition of sections of, or entire adobes and brick buildings lining the street from the Plaza north to Macy and Alameda. The old Jones mansion, which stood south of the Sepulveda lot, lost an 18' strip of its west elevation. The article states that "beyond the Jones Mansion there is a two story adobe, minus roof, doors, windows, and floor, and only awaiting the onslaught of the pick and battering ram." This was undoubtedly Francisca Gallardo's adobe.

In 1886 Los Angeles was anticipating that "the upper end of Main Street thus opened would furnish some eligible business sites and...there is no doubt that they will be speedily occupied by substantial business blocks." (L.A. Daily Times, April 18, 1886). The renewal of old Bath Street and its buildings was part of a general eagerness to improve Los Angeles' downtown. This surge was referred to as the "Boom of the Eighties".

III PHYSICAL DEVELOPMENT OF THE SEPULVEDA BLOCK

1887-c. 1940

The immediate betterment of North Main Street turned out to be little more than a dream, however. The west side of the street saw a spattering of new construction, but no new structures appeared on the east side until 1887 when Doña Eloisa Sepúlveda engaged Fred Eaton, civil engineer (later City Engineer, and still later, Mayor of Los Angeles) to survey her lot as the future site of a brick business block. Few dimensions are written into Eaton's field book of May 3, 1887; instead he used the deed description of the property from book 103, p.131, Francisca Gallardo to her daughter Eloisa, which had been recorded in March, 1883. Eaton also made calculations from board fences that separated the Sepúlveda lot from the Pelanconi property immediately north, and the Jones property south. These fences enclosed an area along North Main which measured 65.22 feet on Eaton's drawing. The completed survey resulted in a lot which was three feet wider on North Main than it was on Olvera. Dimensions here again varied slightly from 65 33/100 feet in 1881, to 66.18 feet in 1884, to 65.22 feet in 1887.¹⁸

A twenty foot wide piece of land along the north end of the lot was indicated, and the section of the decaying two story adobe situated in this portion was remodeled into a small one story structure. It was contiguous with the new block under construction to the south. The Sanborn Insurance map of 1883, updated to 1887 (PLATE 14), labelled this block as "being built". The first floor facing onto North Main was divided into four stores running east to west. These were separated from a two story Olvera Street section by an open area running north to south. Four out-buildings located behind the adobe appeared for the first time on this map.

Doña Eloisa's building was to be called the Sepúlveda Block. "This new block will be located on North Main Street, just above the Plaza. It will be 45' X 82', and two stories high, running back to Olvera Street. There will be ^{two} ~~the~~ storerooms fronting on North Main Street, and the upper floor will be devoted to lodging rooms,

which will also front on Olvera Street, occupying both first and second floors. It is to cost about \$8,000. Costerisan and Merithew are the architects."¹⁹ John Bruer was the contractor. (SEE APPENDIX II)

The Sepulveda Block was constructed as described in the L.A. Times article quoted above. It was a two story brick building, 45' X 82' X 48' X 83' with a basement. The basement was located beneath the rear dwelling rooms, as the slope of the land allowed space only at the eastern end of the property.

The rear (east) elevation of the building faced onto Olvera Street, and measured three feet less than its parallel wall, as according to Eaton's survey of the lot. The south wall ran at a slight angle to compensate. The original building record was for a "store, apartment, and rooming house", "45' X 82'."²⁰

The North Main Street interior was not divided into the four stores "being built" on the 1887 Sanborn map (PLATE 14). The front 2/3 of the building were instead bisected east to west as planned. Each store maintained its own entrance, the south at 622 (522), and the north at 624 (524) North Main Street (SEE APPENDIX III). The stores were separated by a center stair entered through two swinging doors at 622½ North Main.²¹

An open paved court ran from north to south at the rear of the stores, dividing them from three dwelling rooms which fronted on Olvera Street at the back of the building. Rear entrances to both stores opened off the court. Presumably, the court allowed for privacy for Eloisa Sepulveda, who is believed to have lived then in the rear rooms, from the retail businesses in front. It also may have been a carriage run or "service entrance" for the stores. The court was reached through an open arched entrance located toward the eastern end of the north wall. It is not known whether this archway originally contained a gate or door. November 23, 1903 probate records described the boundaries of the building and made note of an "iron door" on the north elevation; this door must have been at the location of the archway. The small cellar

beneath the northeast corner of the dwelling rooms was down a stair in that corner of the court. A stair leading to the second floor may also have been original. This stair rose eleven steps up the west wall of the court (rear wall of the stores) to a small landing with a balcony overlooking the area below. The little balcony was located at the center of the west wall. The stair here turned 90 degrees eastward, continuing up to the second floor. It is difficult to surmise the exact date of this rear stair but it appears to be original. Although it does not appear on either the 1887 nor the 1888 Sanborn maps, it does show on the 1888 Dakin map. (PLATES 14,15,16). Eloisa Sepulveda would not necessarily have needed access to the rear of the second floor at the outset, but if the stair was not original, it may have been built soon after 1887. A second means of egress, although not required by fire or building codes until the 1930's, would have been practical for a building with rented rooms upstairs.

The second floor rooms were arranged as follows: three rooms ran across both the front and rear of the building. The center rear room was the bathroom, and appears to have been the only such facility in the building for a good many years. The north and south sides of the second floor interior were lined with four rooms each. All of the rooms opened onto the center stair hall, which was lighted by two large skylights running lengthwise overhead. The original skylights appeared in an 1890 photo of Olvera Street looking north (PHOTO 4), and again in a photo taken in the 1910's. (PHOTO 6). The two skylights that exist today may have been put in during the mid 1950's (PHOTO 22). The stairhall opened onto a larger square space at its western end. Each hall door was headed by a glass transom to provide some light for the rooms, as originally the north and south building elevations were windowless.²²

The wooden balcony presently extending from the second floor rear above Olvera Street did not appear on the original building permit plan. (See footnote 20)

Completed during the late summer, early fall, the Sepulveda Block was representative of the downtown transition from Mexican heritage to present American life. The building was the result of the composite of two cultures, an Anglo commercial

structure built out of the affiliation of Spanish social tradition and current American style.

Eloisa Sepulveda's brick building was distinguished by its Eastlake style victorian bays overhanging on the second story facade. These brought light into the two front corner rooms. The center facade bay between the two was a double segmentally arched window, topped by a crenellated brick peak. The seven first story bays were separated by a molded iron engaged column, each ornamented by a simple scroll-like carving.

There were four outbuildings indicated on early maps of the site, beginning with 1883-1887 Sanborn. (PLATE 14). These were located north of the brick block, and immediately east of the adobe. The outbuildings extended back toward Olvera Street approx. 2/3 the length of the Sepulveda. Exact locations and sizes varied slightly from Sanborn 1887, to Sanborn 1888, to Dakin 1888 (PLATES 14,15,16), but the general whereabouts are depicted. Specific use of each outbuilding is unknown, but it is likely that one served as an outhouse. No early record of a toilet facility located on the ground floor of the Sepulveda has been uncovered, which left the entire building perhaps dependent upon one w.c. located on the second floor. The rear dwelling rooms must have had a toilet facility and/or a kitchen, but no record of either has been found. The second story boarders may have dined in a restaurant on the first floor of the building, or may have used an outdoor kitchen in one of the outbuildings. Additional outbuildings were probably used for animals or general storage.

The first known repair or alteration to the building may have been performed in 1908-09 when the value of the land and improvements on the lot rose slightly from \$3500 in 1904-07 to \$4250 in 1908-09. This minor rise may have resulted from simple upgrading of the interior fabric, such as paint or carpentry. The lot size was recorded as being 48' on North Main, 82'+ on the north (Tononi property), 44' on Olvera, and 83'+ on the south (Jones property).²³

Further repair or alteration may have occurred subsequently, as the assessed

value of the land and improvements again rose from \$5075 in 1914-15 to \$6510 in 1916-19.²⁴ The differentiation may have been the result of the balcony addition on the second floor over Olvera Street. No record for construction of the balcony has been discovered, but it appeared in the c. 1916 photograph (PHOTO 7). This original balcony balustrade was simple vertical posts and a railing (PHOTO 6 and 7). A slightly later balcony balustrade was a vertical and horizontal post lattice twice the height of the original (PHOTO 8 and 9). The second level of the lattice was removed (PHOTO 10) before the late 1920s when the balcony balustrade was reconstructed to imitate the original (PHOTO 13).

Also apparent in the c. 1916 photo was a ground level porch addition on Olvera Street. A 1916 paving profile survey of the street identified the simple wooden post fence obstructing the vacant lot between the rear of the Sepulveda Block and the Pelanconi House to the north. The ground floor porch extended onto Olvera Street from the east elevation, but no dimensions were given; it stretched a full 3/4 length of the rear wall, slightly north of center.²⁵

Eloisa Martinez de Gibbs' North Main Street property assessment remained relatively unchanged between 1919-1928;²⁶

	<u>LAND VALUE</u>		<u>IMPROVEMENTS</u>
1919-20	\$3210	1919-20	\$2300
1921-22	\$4700	1921-25	\$1830
1923	\$6720	1926-28	\$1470
1924-27	\$8390		
1928	\$7440		

The 1921 Baist map (PLATE 21) indicated the 48' x 83' x 44' building at 622 and 624 North Main Street, 23 and 25 Olvera Street. A "frame" building stood on the site of the north adobe, measuring the full 17.7' width of the lot along North Main, adjoining both the Sepulveda and the Tononi building next door. Two outbuildings remained behind. The 1923-25 Sanborn map (PLATE 22) labelled the building on the same spot as still being constructed of "adobe". Although the precise date is not established, the 1847 adobe was demolished sometime between 1920-1925 to make room for a new brick and

^ustocco structure on the site. Doña Francisca had lived in the adobe until her death in 1889; her daughter Eloisa stayed on until 1902-03. Subsequently we have no record of a residence in the adobe, although there may have been small stores in the building. Gibbs Brothers Electric Co. was established on the site in 1919, and must have operated from the adobe house until it was razed. They remained at this location after construction of the new building.

The 1923-25 Sanborn map of the site (PLATE 22) showed the south store in the Sepulveda partitioned to create a third tiny store within its southwest corner. If this third unit existed as a shop, it must have been entered through the south store, as there is no evidence of a second south end doorway from the street. The second story north and south elevation windows appeared for the first time on this map. Edward A. Gibbs reportedly recalled these windows being added in the 1920's. The ground floor porch on Olvera had been altered or rebuilt, and occurred at the northern most end of the rear elevation. It ran approx, half way along the wall.²⁷

Evidently, the original center facade stair remained in place until the late 1920's. George Gibbs reportedly remembered the stair being removed during that decade, but the exact date has not been determined. The "1/2" addition to the 622 street address number signified the center entrance to the second floor rooms up until 1928-29. Olvera Street underwent restoration during the late 1920's, at which time the interior of the Sepulveda was "improved". It was probably during this period that the center stair was removed, allowing more space for the two stores. The center door on North Main Street may have remained, however.

George Gibbs also recalled the addition of the second story windows during the 20's, but photos of the north and south elevations taken during the teens and 1920's show solid brick walls (PHOTO 6 & 10). The first window cut through during the early 1920's was on the south elevation, west end (PHOTO 8). The remaining north and south elevation windows were added after 1931 as was the arched first story window at the eastern end of the north elevation. These windows did not appear in the photo of the north elevation taken in 1930-31 (PHOTO 13), but were probably added soon

after.

A 1929 U.S.G.S. survey of Olvera Street showed that the small "wood porch" remained on the northern end of the Olvera Street elevation, and a "concrete foundation for gas pump" stood at the northeast corner of the building.²⁸ This gas pump was in place much earlier (PHOTO 10).

Although little change occurred to the building exterior, the efforts of Mrs. Christine Sterling brought decrepit Olvera Street, including the Sepulveda Block, back to life in 1930. The street level was lowered to include a stepped down entrance to the basement, the building was white washed, and a stone wall and steps were added at the entrance to the patio (PHOTO 12 & 13).

A May, 1939 city engineers drawing described the facade of the Sepulveda as "brown brick with dirty white frame." The one story, white stucco Gibbs Electric building appeared on the north. The drawing is difficult to read but seems to have only a center entrance flanked by three bays to either side.²⁹ The 1938 North Main Street photo (PHOTO 17) also seems to have had a center entrance, with the north (and south) end entrance replaced by a window. The date of removal of the center entrance is unknown...

After c. 1940 we have uncovered no record of change to the building, other than repairs necessitated by the earthquake of 1971. Structural damage caused by the earthquake required that the east wall of the building be replaced from the second floor level to the roof. The west facade wall was rebuilt from the arch above the windows. The new walls were reinforced and anchored to both the floor framing and the roof. Plywood panelling was added to portions of the floor and the roof for additional lateral strength. No electrical or mechanical damage occurred.

IV SOCIAL HISTORY OF THE SEPULVEDA BLOCK

1887-1905

On October 1, 1887 Albert G. Wassenich signed the first indenture for use of the north store in the Sepulveda Block. Mr. Joe Guccia was managing the building for Eloisa Sepulveda with the assistance of a young girl called Martha Odell.³⁰ Mr. Guccia's name appeared on the lease in place of Eloisa's. Albert Wassenich received the right to use the ground floor store running back to the court, and the second floor water closet for his "white employees only". Other employees may have used an outhouse. Wassenich also had the privilege of using the court as a back entrance. His rent was \$75 a month in gold coin, for a one year and three month term. The lease stated that the adjoining store was not to be rented as a lunchroom or restaurant during Wassenich's tenancy, indicating that Wassenich himself was a restaurateur, and wished to avoid competition.³¹

The Sepulveda Block first appeared in Corran's Los Angeles City Directory of 1888. It was listed under "furnished rooms" at 522 North Main. Eloisa de Sepulveda, Francisca Gallardo, and Rosa Martinez were listed as residents in the rooms "west of Olvera Street". J.W. Frey was also listed at 522 selling "mantel^S-marbelized iron". Mr. Frey moved his business to the corner of North Main and Macy in 1894. (PHOTO 5)

On March 23, 1889, Francisca Gallardo died, leaving her daughter, Eloisa, proprietor of the property she had petitioned for forty-two years earlier. Eloisa had been deeded the adobe in 1881, and apparently lived in it after her mother's death while leasing out all of the Sepulveda.

Eloisa rented the north store to L. Maccono and S.T. Anselmo from August 10, 1889 - August 31, 1891. The rent had been decreased to \$45 a month for the store (524 North Main) and the three dwelling rooms on Olvera Street. The lease read, "lessees are to keep an orderly place in the line of the saloon business."³²

The end of the 1880's brought the collapse of the "Boom of the Eighties". There was a rapid decline in land value and purchasing zeal. Interest rates rose, tourist

trade fell off, leases decreased. The financial failing was due to a combination of factors. Farmers left their fields to join in the real estate craze; the city's population was rising rapidly; and much legitimate business gave way to speculation.

The south store at 522 appeared in the 1890 L.A. City Directory as the "Sepulveda Block Drugstore". Up until the early 1970's, the word "drugs" remained imprinted in the cement in front of the south store.

S.T. Anselmo leased the north store again from October 1, 1891-September 1, 1893. Mr. Macono, included in the previous lease, was not mentioned. Rent for the saloon had been further reduced to \$25 per month for use of the store, side entrance and court, and two dwelling rooms on Olvera Street.³³ The third dwelling room had either been combined with one of the others, was unused, or was occupied by another party.

The L.A. City Directory of 1891 listed four residents in the Sepulveda Block, at 620-622 North Main: Mrs. Louise Sepulveda, furnished rooms (620 North Main); Daniel F. Lynch (622½ North Main); and Edward A. Gibbs, Lumber dealer (622 North Main). Eloisa de Gibbs and her husband has established their home in the Sepulveda.

The Los Angeles City Directory of 1892 listed the Sepulveda Block at the old 522 North Main address. August Reglan, stonecarver, was in residence at 522, and Mrs. "Francisca Martinez" at 622 North Main (page 354).

The Dakin map of 1888, corrected to 1893 (PLATE 17) showed Anselmo's Saloon in the north store, and "drugs" still in the south. The center facade stair and the rear stair both appeared, as did the adobe, with only three outbuildings behind. The 1893 City Directory listed the Sepulveda Block as #522. Two relatives of Señora Sepulveda were residing in the building; Miss Ninfa (sic) and Miss Manuela Sepulveda, Eloisa's 18 year old neice.

Edward A. and Eloisa de Gibbs became the second owners of the Sepulveda Block in 1901; Eloisa Martinez de Sepulveda, now 68 years old, deeded the property and the building to her neice on June 3, but retained the northern 20' portion of the lot and

the old adobe for herself.³⁴

That year F.F. Frazier established a machine shop on the ground floor at 622 North Main. Catherine Ivens sold household goods at number 624. Eloisa de Gibbs' sister Rosa Martínez de Jeffries resided here during 1900-01.

The second floor of the building became known as 622½ again in 1902. Mrs. M. L. Santongue took over the furnished rooms, one of which was rented by Mrs. Jennie Stephens. Blodgett and Howes sold bicycles in the south store, while the north store remained a restaurant, operated by Josie Hanscom. Edward A. Gibbs resided at, or kept a studio in the dwelling rooms at the rear of the building on 21 Olvera Street. Eloisa Sepúlveda moved from the adobe into the house, and remained there until she died on May 29, 1903. Her will, prepared in 1899, left the narrow lot and the old adobe to her six other neices and nephews, but Eloisa de Gibbs purchased this property and adobe from them later in 1903.³⁵

The bicycle shop continued in the south store in 1904, but the north restaurant gave way briefly to Sanders and Rising, Machinists. On February 16, 1905 Eloisa Martínez de Gibbs leased the north store to Marshall T. Gower and Co. whose business was stove and range repair, and sheet metal work, with "range setting" a specialty. The rent had been increased slightly to \$26.50 a month for a "brick storeroom at 624 North Main" through February 20, 1907. The water rent was to be paid by Eloisa M. Gibbs, and the leasee agreed "not to keep over five gallons of gasoline on hand at one time and to keep same outside of said storeroom in the chicken house..."³⁶ The Italian American Club had its headquarters at 622 North Main. The old adobe was mistakenly numbered "622" on the Baist map of 1905. (PLATE 17)

V SOCIAL HISTORY OF THE SEPULVEDA BLOCK

1905-1926

The area surrounding the Plaza had been deteriorating since the time of the erection of the Sepulveda Block in 1887. By 1905, the Plaza vicinity had become so run down that the Gibbs family were forced to move to a safer, quieter, generally more desirable neighborhood in South Los Angeles at 1932 Lovelace Street. In 1906 the Italian American Club was still in existence up stairs at 622½ North Main, but Gowers Stove Repair had moved elsewhere. The location was found unsuitable for profitable business because of the unsavory nature of the area, its nefarious characters and events. Olvera Street was close to Negro Alley, well known as a center of illegal activity. Parts of nearby Chinatown were notoriously disreputable.

Frank Arconti, father of Lee Wetherly who currently maintains a shop on Olvera Street, was secretary of the Italian American Club and owner of the wool, coal, hay and grain store on close-by Ferguson Alley. Lee was born in 1906, and lived in the area now occupied by Union Station (railroad terminal). During her childhood, Olvera Street was almost entirely Chinese, Italian and French. She and her brother Johnny played in back of the "caboozes" (little houses) at the foot of Olvera Street at Macy, where the French and Mexican prostitutes lived. Quarrels and shootings amongst Chinese in the neighborhood were not uncommon. Mrs. Wetherly and her childhood friends referred to the Sepulveda as the "haunted house", and although the building was continuously occupied, there may have been periods of partial vacancy, and boarded windows.³⁷ No lease records have been discovered for the period 1906-1930 between Eloisa Gibbs and the lessees of space in the building.

The Italian American Club continued at 622½ North Main in 1907, while Mrs. Aida Bolli ran the furnished rooms at the same address. Her husband, Garibaldi Bolli, was a vocalist. The Bolli's moved to West 15th Street in 1908. The

Italian American Club, with Frank Arconti remaining its secretary, relocated in the Italian Hall, 642 N. Main at Macy that same year.

The 1909 Birdseye map of the area (PLATE 19) plotted the Sepulveda adjacent to "Moline Autos and Supplies" which stood on the original J.G. Downey site. The map buildings were located approx. as they were in reality, but the scale was inaccurate, and certain buildings were missing. The fenestration drawn into the Sepulveda was incorrect, as was the one story rear portion.

The 1910 Baist map (PLATE 20) located the adobe at 626 North Main on a strip of land 17.7' wide, with two remaining outbuildings behind.

Johnny Arconti operated a hardware store on Olvera Street, which had been founded by his father Frank in 1893. Johnny Arconti reportedly spoke of a "madam" named Louise on the street during the early 1900's. This may have been Louise Deforiet, who managed the furnished rooms at 622½ North Main in 1911 and 1912. It is speculated that the Sepulveda was a bordello during those years. Los Angeles' vice district had been almost entirely wiped out in 1909, but many of the women who were driven away returned not long after. The State Legislature passed the Red Light Abatement Act in 1913 following years of crusading by the citizenry against the vice and immorality associated with the area encompassing the Plaza. As a result of this Act, much of the illegal activity subsided.

Sam Chula ran a grocery in the north store from 1912-15. Upstairs, the furnished rooms were managed by Mrs. Lucy Marty in 1914, and by Mrs. Margaret Valle in 1915. The 1916 paving profile of Olvera Street labelled the building due south of the Sepulveda as "cheap shops".

Mrs. Lucy Maur's (sic) rooms at 622½ North Main were probably in a serious state of decline in 1920-21. Little information has been found in regard to the building during the 1910's and early 1920's, but it is known that the general vicinity was a slum. (PHOTO 9, 10, 11). The Gibbs family had little association with the building during those years, except to sign an indenture in January, 1921 with the Bank of Italy as a 3,000 dollar mortgage against their property on North

Main.³⁸ The building may have been nearly vacant at the time.

The 1925 Sanborn map of the site (PLATE 22) showed three extant outbuildings north of the Sepulveda, and a tin shop immediately south. Gibbs Electric remained in the building at 626 North Main, where it had been established in 1919.

The 1920's were prosperous years for Eloisa Martinez de Gibbs, now a widow. Official Grantor Record Indexes listed numerous transactions between the Gibbs' family and various grantees, lessees. Eloisa owned extensive property in Southern California, some of which was leased for a twenty year period for oil drilling.

From 1926-29, the Sepulveda Block rooms (still at 622½ North Main) were managed first by Mrs. Germaine Scott from 1926-27, and then by German (sic) Scott from 1928-29.

VI SOCIAL HISTORY OF THE SEPULVEDA BLOCK

1926-1935

Mrs. Christine Sterling visited the historic Plaza area in 1926, and was shocked by its disreputable and filthy condition. She sought to correct long-time negligence, and with the aid of influential individuals, began the restoration and repair of the entire vicinity.³⁹ While the region was being improved and brought back to life, Eloisa Martinez de Gibbs was growing old. On March 29, 1928 she deeded the narrow lot just north of the Sepulveda Block to her sons George C. and Carl P. Gibbs. The lot measured 20.7' along North Main Street, then easterly along the Tonomi property line to Olvera Street, then southerly 20' to the north wall of the Sepulveda.⁴⁰ This same strip of land was leased to the Plaza de Los Angeles Corp. in March 1930 by George Gibbs, his wife Lina, and his brother Carl.⁴¹ The two brothers ran the family business, Gibbs Brothers' Electric, which operated out of the small building constructed on the site of the old adobe, facing on North Main.

Assessment of the Sepulveda lot from 1928-35 was as follows:⁴²

ELOISA M. DE GIBBS DE LOS ANGELES, D. JOSEPH COYNE, ADMINISTRATOR:

	<u>LAND VALUE</u>		<u>IMPROVEMENTS</u>
1928	\$7440		
		1928-31	\$1470
1929	8320		
		1931-35	1180
1930	7490		
1931	8320		
1932	6660		
1933-35	4790	(height of the Depression)	

The 1929 U.S.G.S. survey of Olvera Street showed the Sepulveda Block unchanged, but a resurgence occurred in 1930. Mrs. Sterling was at the time living in the once condemned 1818 Avila Adobe, located across Olvera Street from the Sepulveda. She invited three young men who called themselves the Yale Puppeteers to come to Olvera Street in 1930. They had travelled to Hollywood from the Univ. of Michigan

and from Yale to perform in a tiny basement theater. Harry Burnet, Richard Brandon, and Forman Brown are still together today after fifty years making each of the hundreds of puppets used, and travelling extensively with their unique shows. The three men lived upstairs in the two rooms on the northeast side in the Sepulveda from 1930-31. At that time, there was a group of artists studios in the building; Mr. Brown recalls requesting that one of the artists paint his peeling cracked walls, and returned that afternoon to find his room raspberry pick. At the foot of the back stairs in the court was the original rear entrance to the south store, converted to their "Teatro Torito", which seated 80 to 100 people. A room on the North Main Street side was the puppeteers shop. The north store had become an "arcade" filled with tiny shop stands entered thru the inner court.

The theater remained in the Sepulveda for two years, during which time Mr. Brown maintained his "Dobe Dollar Bookshop" above a cellar candleshop on the north end of the Olvera Street elevation. The cellar is believed to have been opened to the street for the purpose of opening this shop. The dirt street level had been dropped and a door put through. (PHOTO 9 & 12)

The Dobe Dollar Bookshop sold inexpensive books and tickets to the puppet theater. "Mr. Johnson" ran a collectibles shop filled with Western items, called "Casa de Los Indios Americanos", south of the bookshop. Facing onto Olvera Street upstairs was a "health food" restaurant run by "Lady Morrow", whose two daughters, Alicia and Manuella, danced on Olvera Street. Greta Garbo, Marie Dressler, and Charlie Chaplin are among the many personalities who visited the Sepulveda Block and its famous puppet theater during the early 1930's.

"Adrian's" boutique stood facing on the new patio which had been constructed behind Gibbs Bros. Electric, north of the side entrance to the

Sepulveda. (PHOTO 12 & 14). Upstairs, the second story stairhall was used periodically for exhibits of paintings, craftwork and photography, as there were a group of artists in the building during the early 1930's. Each door opening onto the central hall was painted a different color. Mrs. Morrow's restaurant was the first door at the head of the stairs to the right, the gold door. Her restaurant, called "El Balcon de Flores", served tea and sandwiches on the balcony. The southeast room was not fully equipped as a kitchen; it contained a hot plate or two for heating tea and soup.

Next in line down the hall was the black door, the studio of Virginia Gardener and Madeleine (sic); Gardener was a painter and her partner did batiks and blockprints. Across the hall was the green door, the shop of B. R. Magoffin, importer of Mexican products. His main office was in the Terminal Wholesale Building. Two white doors opened respectively into Frederick Burrows' law office and the studio of Genevieve Rix Burrows and Adrian, design and decoration associates. Mr. Burrows was Christine Sterling's sister. At the end of the hall was the orange door, the studio of Harmen C. Koops and Carmelo Barbara, a furniture decorator and a sculptor. Mr. Barbara also designed magazine covers and posters. Sallie Riley, a horseback riding teacher, had space on the south side of the hall, as did Margery Kellogg, and Carol Williams, also an artist (he drew a map of Olvera Street in 1930).⁴³

The photography studio of Ernest M. Pratt and Viroque Baker stood behind the blue doors overlooking North Main. Both photographers were internationally known. Mr. Pratt received a life scholarship from the Metropolitan Museum and an Honorary Fellowship in the Royal Photographic Society of Great Britain. Miss Baker attended the Clarence White School, and lived on Olvera Street from 1930-37. She assembled numerous prints of the street during those years, now in the possession of the L.A. County Natural History Museum.⁴⁴

VII SOCIAL HISTORY OF THE SEPULVEDA BLOCK

1935-1979

The Sepulveda remained essentially as Christine Sterling had planned until the mid 1930's when it once again became lodging rooms with retail space downstairs. The north side "arcade" was probably closed to the court again around this time. The shop in the cellar and the two curio stores in the rear "dwelling rooms" continued to be part of the Olvera Street Mexican Marketplace. (PHOTO 16)

The only known record of a building permit for the property accounted for four plumbing fixtures added at 622 North Main "store and lodging" in 1936.⁴⁵ It is possible that these fixtures were required by La Golandrina Restaurant, which was temporarily situated in the Sepulveda c. 1936-37. The restaurant was forced to move from its location in the Pelanconi building on the north into the Sepulveda for approx. one year before returning to the Pelanconi, where it remains currently. The restaurant was located at the rear of the present "House of Imports" on the south side. The kitchen was in the north side on North Main, where "La Luz del Dia" presently stands, and extended all the way back to the court.⁴⁶

The 1938 photograph of the North Main Street facade (PHOTO 17) showed that in the ground floor north store were sold refrigerators, washing machines, vacuum cleaners, and electric ranges. The store was an extension of Gibbs Brothers Electric located in the building next door. The Gibbs brothers themselves were living upstairs in the Sepulveda at this time.

Eloisa Martinez de Gibbs, third generation family owner of the block, died on June 8, 1938 at 75 years of age. She is buried in the family plot in the Calvary Cemetery on Whittier Blvd. and Downey Road. Eloisa left the Sepulveda to her five sons.⁴⁷ George and Carls' hardware store moved elsewhere the same year.

Eloisa Martinex de Gibbs' grandson, Edward F. Gibbs, visited the Sepulveda with his father Arthur W. in 1940-41 to collect rent. "Mother Larke" had her "Palace of Dreams" in the patio where the bakery presently stands. The candle-shop remained in the cellar room.⁴⁸ (PHOTO 20) Nell Hervis managed the Sepulveda, and lived in the north rooms on North Main Street sometime between 1940-60. She had a large collection of antiques which she sold. Mrs. Hervis came to Olvera Street with her husband from China c. 1930, and moved into the Sepulveda when he died.

During the second World War, the Sepulveda Block housed a U.S.O. Canteen. Soldiers drank coffee by the gate to the court on the patio between the Sepulveda and the Pelanconi. The canteen departed near or at the end of the War, leaving the ground floor temporarily vacant. Mr. Jose Herrera's Candleshop (now Veleria Gonzales' Candleshop) was in the cellar. Wooden steps had replaced the old stone wall on Olvera Street at the patio (PHOTO 20). The steps were later removed, and the patio dropped to the street level as they remain today (PHOTO 21).

In the late 1940's Mrs. Sterling became concerned about the undesirable image created by "beatniks" who rented the second floor rooms in the building. Mr. Armando Bernal, who had recently located his "Casa Bernal" imports shop in the entire ground floor, was asked for assistance in the matter. He spoke to Mr. Arthur Gibbs and was awarded the master lease for the building at \$700 per month rent. Mr. Bernal evicted the upstairs tenants, and the floor remained vacant from approx. 1944-53 while he held the lease.

The second floor southeast corner room had been converted to a community kitchen for the upstairs boarders.

In approx. 1953, Mr. Bernal gave up his lease and moved further north on Olvera Street. Mr. Joe Ramos took over the ground floor, and retains the south store today. Also in the mid-1950's, La Luz del Dia Grocery was moved from across North Main Street into its present location in the north store. A parking lot was paved in the grocery's former position on the west side of the

street, Joe Ramos' imports store was divided to create space for the grocery.

On June 22, 1953, the forty-four acres surrounding the Plaza were incorporated into a California historic park under the name of El Pueblo de Los Angeles State Historic Monument. The State made numerous attempts to persuade the Gibbs brothers to sell the building, but they were opposed to the action. The family held out for five years while other Olvera Street buildings were purchased, but the Gibbs were finally forced to sell as the amount of compensation gradually increased.⁴⁹ The Gibbs family corp. currently maintains mobile home parks in Vista and the Santa Clara Valley. Their Culver City Park was demolished to make way for the Santa Monica Freeway. Robert J. Gibbs' children Bill and Yvonne operated his flower nursery on Florence near Crenshaw Blvd. up until C. 1970.⁵⁰

On November 28, 1958, Gibbs Realty (formed in 1945) sold the Sepulveda Block to the State of California, El Pueblo de Los Angeles State Historic Monument for \$135,000. The grantors were Carl P. Gibbs, Mary Elizabeth Gibbs, George Llewellyn Gibbs and his wife Lina Esperanza Gibbs. The property included 48' on North Main, 82' + along the Pelanconi Line, 44' + on Olvera Street.⁵¹

In order to provide more stable residents on the second floor of the building Mrs. Sterling suggested that her friend, the Tapias move there from Hollywood in 1955 or 56. Mrs. Belle Tapia was the mother-in-law of Mario Valadez, Mrs. Sterling's long time business associate on Olvera Street. By this time, Mrs. Hennis (who stayed in the building until she died) was no longer able to collect the rent, so Belle Tapia took over the responsibility. Señora Tapia's family all lived in the Sepulveda along with Cruz Ladesma, Olvera Street blacksmith, and his mother. They used the northeast corner room as their living room. This room had a false fireplace on the north wall.

The kitchen remained in the southeast corner room with an archway opening

into the room next door. The bathroom remained in its original location between the living room and kitchen. All the other larger rooms were used for bedrooms, except for the southwest corner room with a bay, which was closed off for storage use by the store below. A sink had been installed in the northwest corner room, ^{there was} and ~~possibly~~ another false fireplace at the west end of the hall. The wiring and plumbing reportedly were replaced in the mid-1950's, and the interior was repainted by the Tapias. They lived in the building until about 1964, when asked to leave in order to make room for offices that were to be built on the second floor.⁵²

The February 9, 1971 earthquake damaged the building extensively. Repairs were based on plans prepared by the Army Corps. of Engineers with Wheeler and Gray Consulting Engineers, and Wallace Bonsall, F.A.I.A. The plans were approved by the State Department of Parks and Recreation.

The Sepulveda Block (House) was listed on the National Register of Historic Places as part of the El Pueblo de Los Angeles State Historic Park District on November 3, 1972. Preparation for the building's restoration is now underway.

APPENDIX I

In 1858, Jose Covasich (sometimes spelled Cobacich, Covazitch, Covacichi) deeded his property to Ygnacio Garcia. The Garcia property description remained the same as Covasich's, describing its southwestern border as being a "street" running between the property of Francisca Gallardo, and Ascencion Cota and Joaquin Gallardo. (Deeds, bk. 4, p. 234)

In the same year, James P. McFarland deeded his lot (bounded 160' on Short Street /School, Bath, North Main/ 100' along the south lot line of Ygnacio Palomares, 160' along Olvera Street and 110' along the Plaza /Deeds, bk. 4, p. 116-117/) to John G. Downey, merchant, banker, and in 1859, Governor of California. In 1860, the lot between J.G. Downey and Gallardo-Cota-Gallardo was deeded by Palomares to Thornton P. Cambell. (Deeds, bk. 5, p. 214-215). The John G. Downey lot was occupied by the U.S. Courthouse for the Southern California District in 1860.

Thornton P. Cambell deeded his lot between Downey and Gallardo to James Shields and Jacob W. Ringay on June 4, 1861 for \$996. (Deeds, bk. 5, p. 327-328). Shields in turn deeded his piece to Eli Taylor in May of 1862 for \$600. (Deeds, bk.5, p. 556); and Taylor proceeded to deed it to John G. Downey in May of 1868 for \$1,830, increasing Downeys' Plaza property northward 48' x 99'+ bordering J. W. Bingay. (Deeds, bk. 9, p. 586-587). Downey rented the property to John Jones, wholesale grocer, who had come here from England and Australia. He was a banker and wholesaler in the Arcadia Block, and in 1865, 1866 and 1871 was President of the City Council

The one story building adjacent to Francisca's adobe on the north appeared in the late 1860's and in 1870 (PHOTO 1 and 2). It was owned by Loreto Valencia in 1858, but in 1870 was labelled "Badilla" on PLATE 5. An addition was made to the southeast of Valencia's building c. 1865 creating an L-shaped structure then shared by Loreto Valencia and Tomaso Badilla. Pedro Badill (sic) was listed in

the 1872 Los Angeles City Directory at 6 Bath Street. "Badill" is probably "Badilla", and a relative.

In 1855 the adobe of Jose Covasich remained east of the L-shaped building, but changed hands four times before 1870: 1858- Covasich to Ygnacio Garcia; 1865- Garcia to Jose Gazzo; 1866-Gazzo to Jose Mascarel; 1867- Mascarel to Domeneco Rivara; and then on July 17, 1871, Domeneco Rivara to Antonio Pelanconi. (Deeds, bk. 17, p. 119).

APPENDIX II

George F. Costerisan, born in 1846 in Pennsylvania, apprenticed under an architect as a boy, and was employed by C.P. Randall, Chicago architect, for two years following the Civil War. Costerisan had his own office in Iowa until he moved to Eureka, Nevada in 1878. Steady flow of immigration in 1879 took him to San Francisco, where he prospered. In December of 1886, he moved south to Los Angeles where remained for four years, left, and returned in 1894. Mr. Costerisan designed a number of educational institutions in the area: The Lincoln School in Pasadena, Fresno High School, Bakersfield High School, Ventura High School, Santa Monica High School, San Fernando and Long Beach High Schools.⁵³ He was also responsible for other public buildings, such as the Santa Barbara County Hospital. Costerisan was elected to the A.I.A. of Southern California in July of 1908.⁵⁴ He remained in Southern California until at least 1926.

William O. Merithew worked with other such architects as James Bradbeer and Walter Ferris. Merithew is believed to have been responsible for the beautiful and well known Victorian residence at 818 Bonnie Brae, built in 1885. Together with Arthur L. Haley, he designed #1036-38 Bonnie Brae in 1896. (Mr. Haley was responsible for some of the earliest reinforced steel skyscrapers on Spring and Hills Streets.) Costerisan and Merithew also designed a small nickelodeon on Broadway, which later became a cap and hat store.⁵⁵

APPENDIX III

The Gallardo-Sepulveda lot was assigned a number of addresses over the years, broken down as follows:

	<u>ADOBE</u>	<u>BRICK BUILDING</u>
Early 1850's-1883/84:	12 Bath Street (sometimes called School St.)	-----
1883/84-1887:	526 N.-Main	-----
1887-1892:		522, 524 N. Main
1891-1893:		620, 622, 622½ N. Main
1893-1910	526 N. Main 626 N. Main	520, 522, 524 N. Main 622-624, 622½ " "
(1905 :	622 " "	618, 620 " ")
1910-1929:	626 " "	622, 624, 622½ " "
1929-1979:	626 " "	622, 624 " "

NOTES:

1. Sepulveda v Haley, et. al., Los Angeles County, District Court 1413
2. Phone conversation with Edward F. Gibbs, October, 1979
3. City of Los Angeles, City Clerk's Office, Los Angeles City Archives, vol. 4, pg. 135 (translation from original Spanish, vol. 4, pg. 191)
4. Ibid: vol. 4, p. 136-37 (translation from Spanish)
5. Ibid; vol. 4, p. 398 (translation from Spanish, vol. 4, p. 488)
6. Los Angeles County, Hall of Records, Deeds, bk. 102, p. 161
7. Ibid; bk. 1, p. 361
8. Ibid; bk. 3, p. 231-32
9. Los Angeles County, Natural History Museum, 1856-57 Assessment Book, supplement G
10. Los Angeles County, Hall of Records, Deeds, bk. 4, p. 116-117
11. Ibid; bk. 8, p. 404
12. Bill Mason, Title Insurance
13. Los Angeles County, Hall of Records, Deeds, bk. 14, p. 785-86
14. Los Angeles County, Natural History Museum, 1875 Assessor's Records #88, #132
15. Los Angeles County, Hall of Records, Deeds, bk. 103, p. 131
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22. Edward A. Gibbs, Jr., telephone conversation with Katherine Wagner, December 1969

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- 1906 Dana Burks; Los Angeles Directory, 1906 (Los Angeles City Directory Co., Dana Burks General Manager)
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MAPS

- Plate 1: 1847 - Hutton, William R., drawing of the Plaza
- Plate 2: 1849-- Ord, E.O.C., "Plan de la Ciudad de Los Angeles surveyed and drawn by E.O.C. Ord, Ltd. U.S.A. and Wm. R. Hutton, Ass't, August 29, 1849"
- Plate 3: 1858 - Hancock, "Sketch of City of Los Angeles and Lot 37 - Old Roads"
- Plate 4: 1864 - Moore, Wm., "Captain Wm. Moore's Map of the Old Los Angeles Water Works. Routes of the Log Pipes, 1864 and Aug. 24, 1868"
- Plate 5: 1870 - Map copied from the wall of the Title Insurance and Trust Co. Building, 433 South Spring Street, Los Angeles, 4th floor searchers area.
- Plate 6: 1870 - LeCovreur, Frank, "Grading Map of Los Angeles, California Showing the Topography." January 1, 1870.
- Plate 7: 1871 - Koch, "City of Los Angeles", Produced by Bancroft, 1871
- Plate 8: 1873 - Ruxton, A.G., "Map of the Old Portion of the City Surrounding the Plaza showing the Old Plaza Church, Public Square, the First Gas Plant and Adobe Building - Los Angeles City". March 12, 1873
- Plate 9: 1874 - LeCouvreur, Frank, "Map of the Plaza Center", 1874
- Plate 10: 1875- Kelleher, M. "Map Showing the Location of the Old Zanja Madre Ditches, Vineyards and Old Town, etc. "Los Angeles, California May 7, 1875
- Plate 11: 1876- Stahlberg, A.J., "Map of Los Angeles". 1876
- Plate 12: 1877- Kelleher, M., "Map of the Proposed Extention of Olvera Street". April, 1877
- Plate 13: 1882- Jackson, John E., "North Main Street Extension, Los Angeles City, California, September 16, 1882
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- Plate 16: 1888- "Insurance Maps of Los Angeles," vol. 1, Sanborn Map Co.
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- Plate 19: 1909- Birdseye
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Plate 21: 1921- "Real Estate Atlas of Surveys of Los Angeles" Baist

Plate 22: 1923-25- Copied from "Insurance Maps of Los Angeles," Sanborn Map Co., Los Angeles County Natural History Museum.

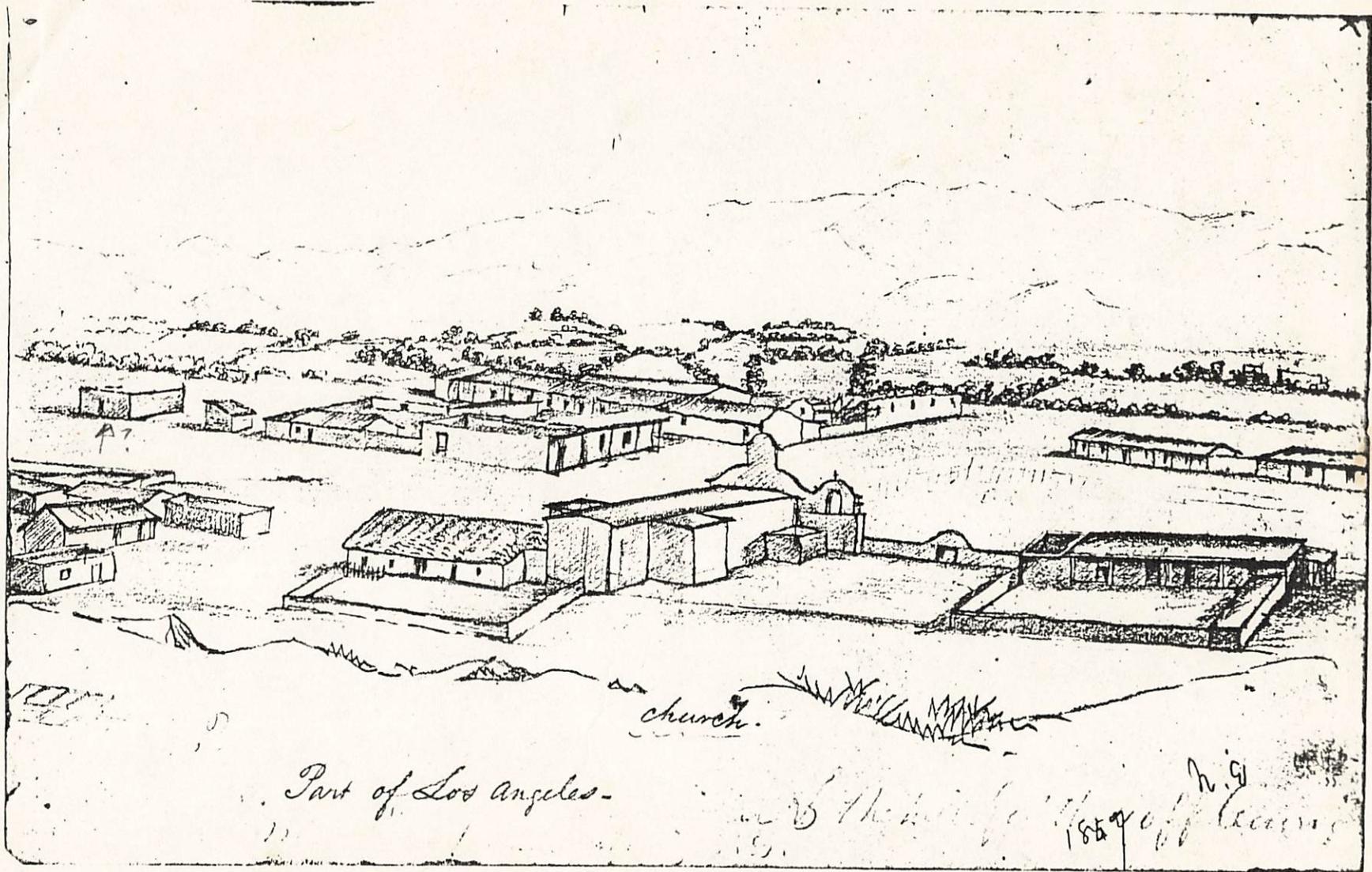
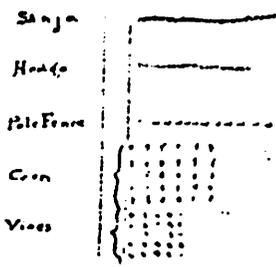


PLATE I

- 1847- William R. Hutton



PLAN

De la Ciudad
DE LOS
ANGELES

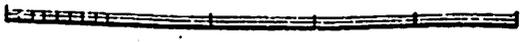
Surveyed & Drawn by

*E. C. C. Ord Lt. U.S.A. &
Wm. R. Hutton apte
August 29th 1849*



- 1849- Lt. E.O.C. Ord "Plan de la Ciudad de Los Angeles"

Scale of 10 Inches to the Mile



Compass Course of Main Street from corner opposite Jose Ant.º Carillos House S 24° 45' W

PLATE 2

Los Angeles City Map
1858

Pg 8

School Street

J. G. Downey

Hector de
Palmores

J. G. Downey

Vine Street

Plaza Street

Olvera

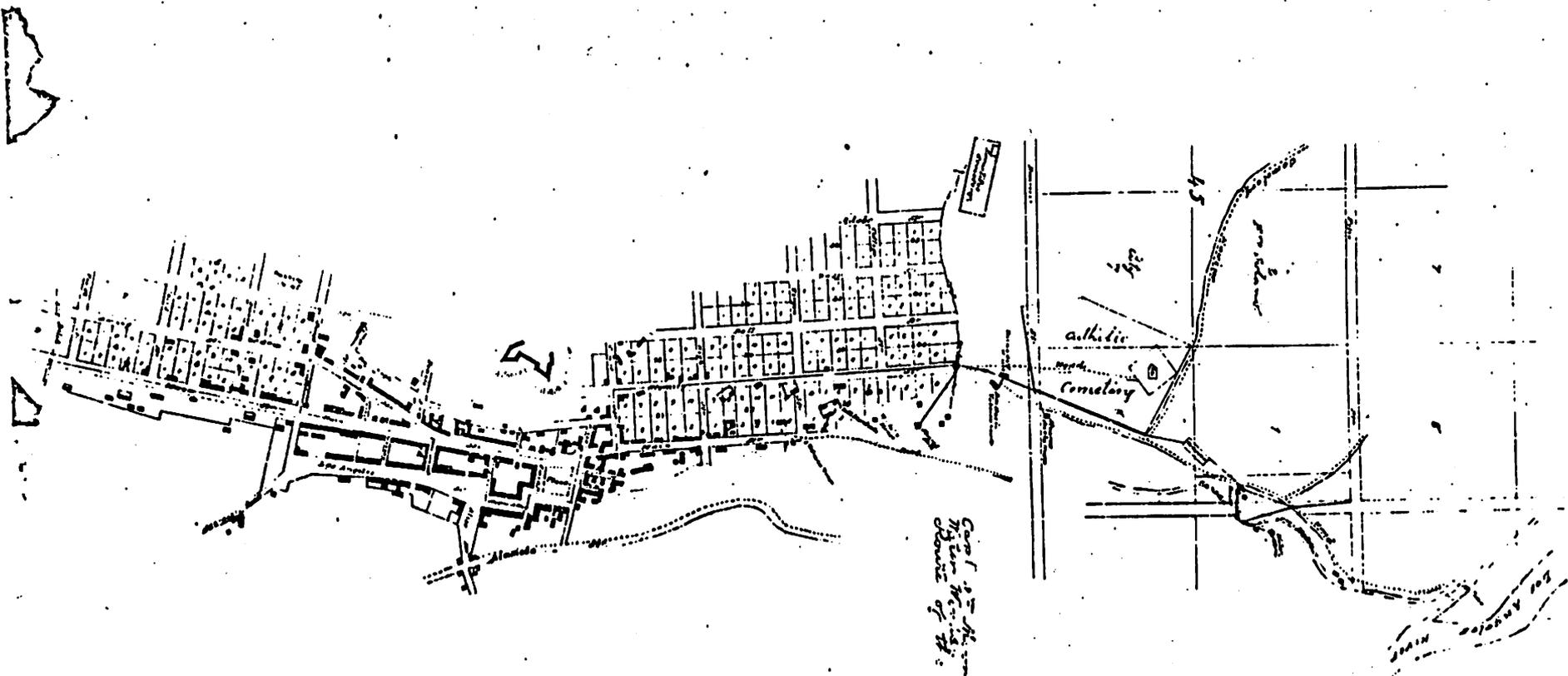
J. Cabazilla

H. Mc Lang

Place of the Street or Alley leading from
the Plaza to Alameda St
Surveyed August 11, 1854
H. Mc Lang County Surveyor

1858- Hancock, "Sketch of City of
Los Angeles-Old Roads.

PLATE 3



Capt. Wm. Moore's Map of the City of Los Angeles
 from the original survey of the City of Los Angeles
 in 1847. The map is a copy of the original
 map of the City of Los Angeles, as shown in
 the original map of the City of Los Angeles.

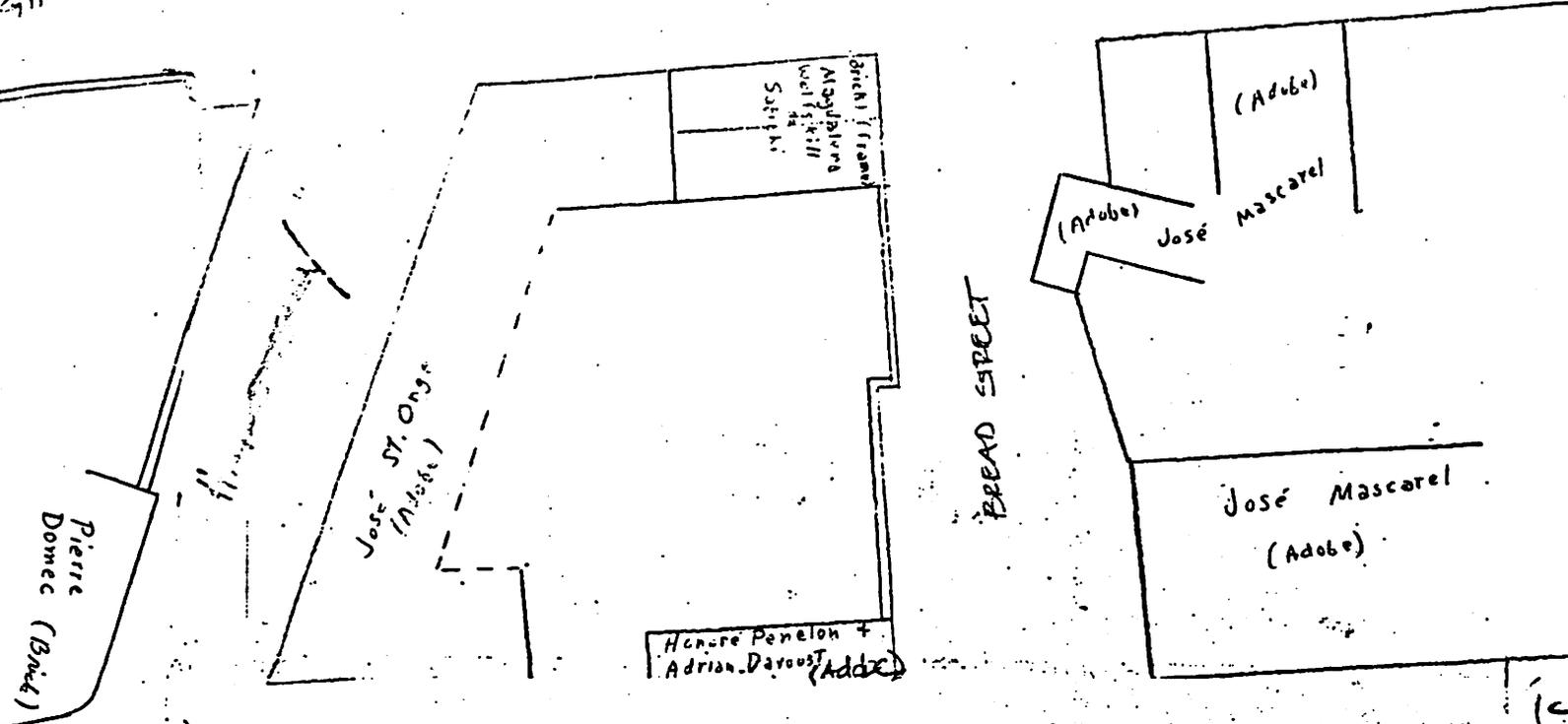
R. M. Moore
 1864
 1864

- 1864-Captain William Moore "Old Los Angeles Water Works"

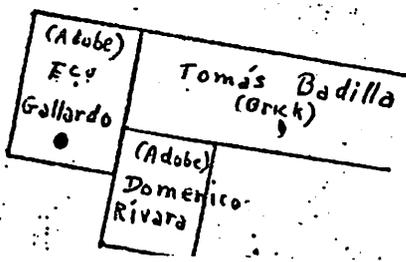
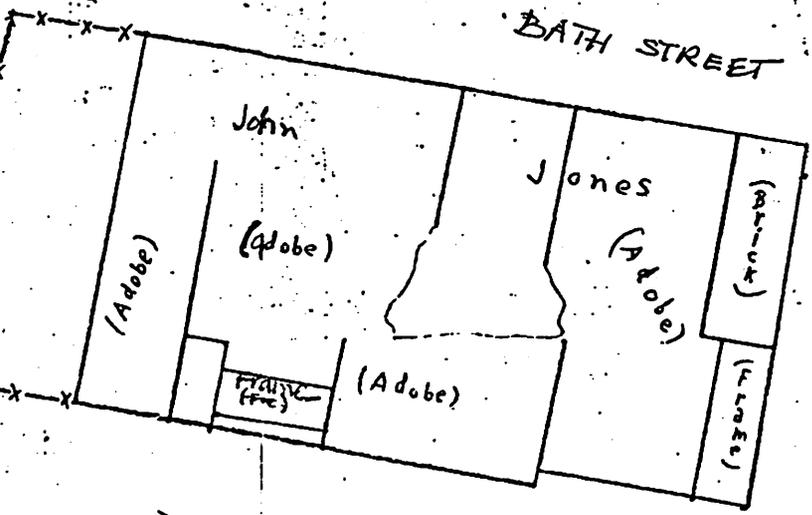
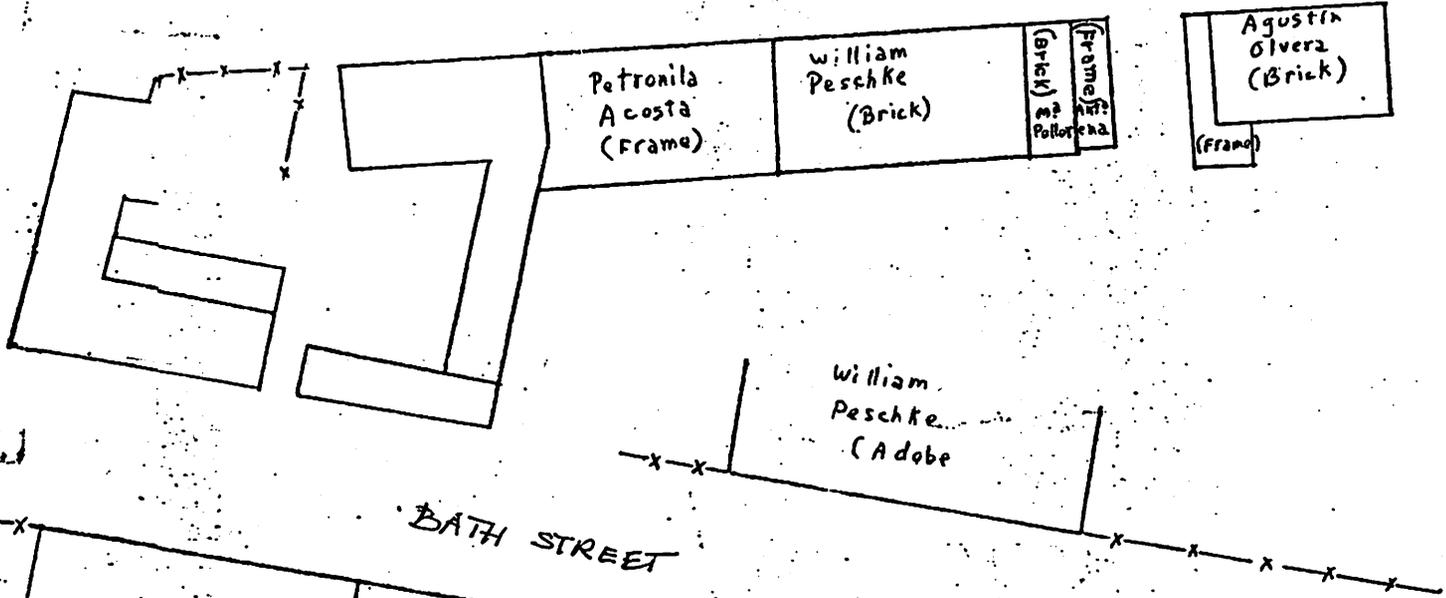
PLATE 4

STREET

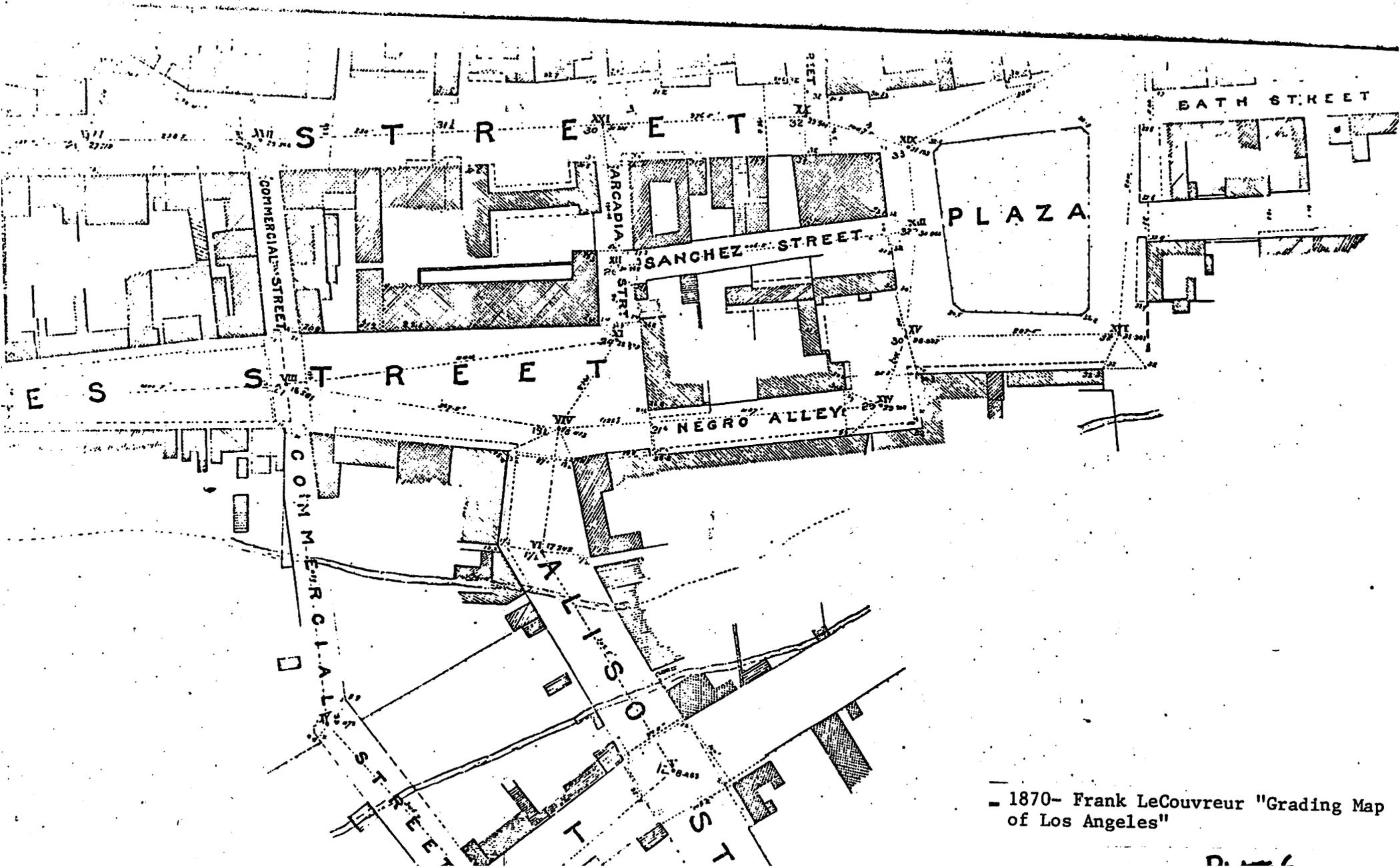
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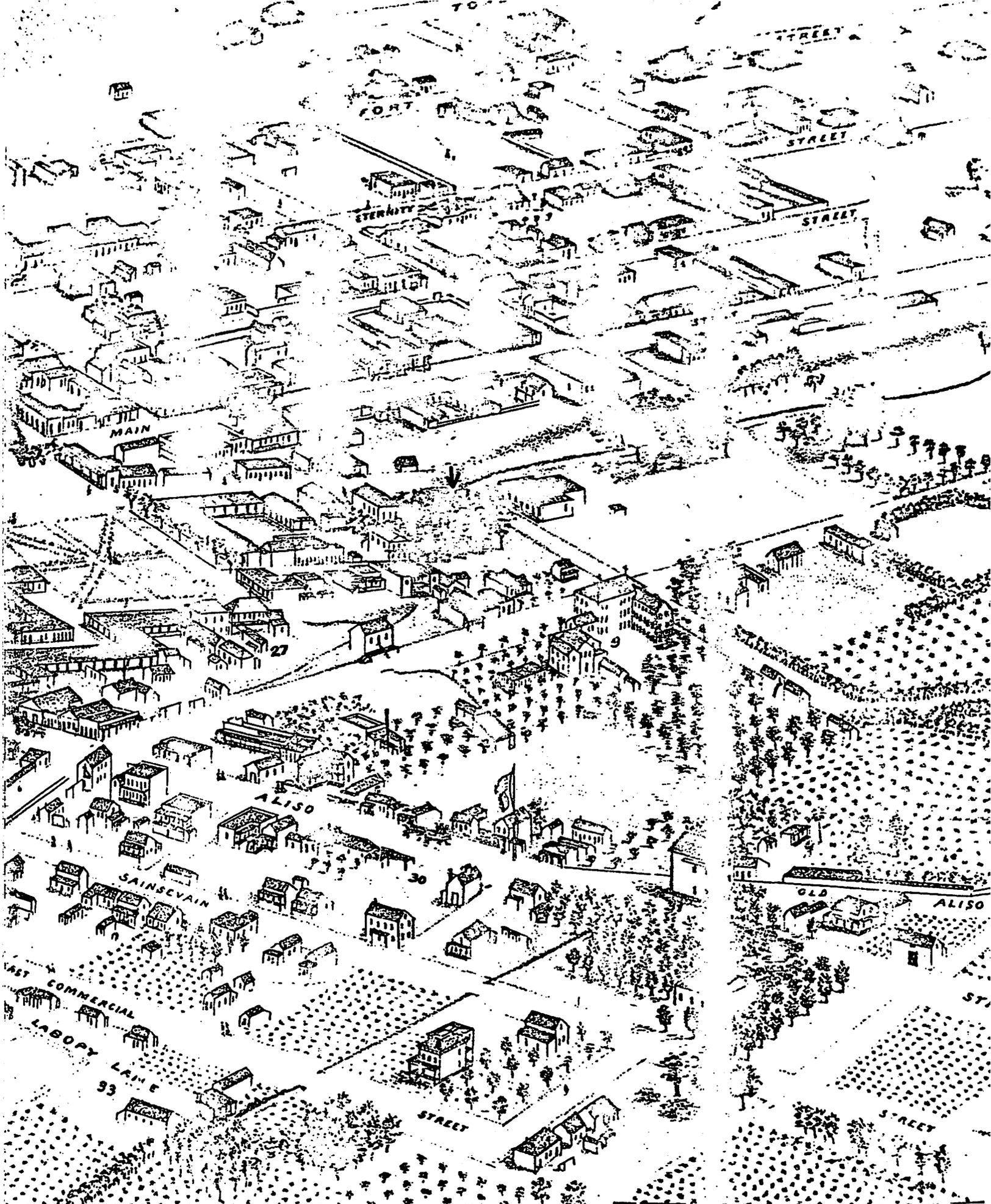
UPPER MAIN STREET



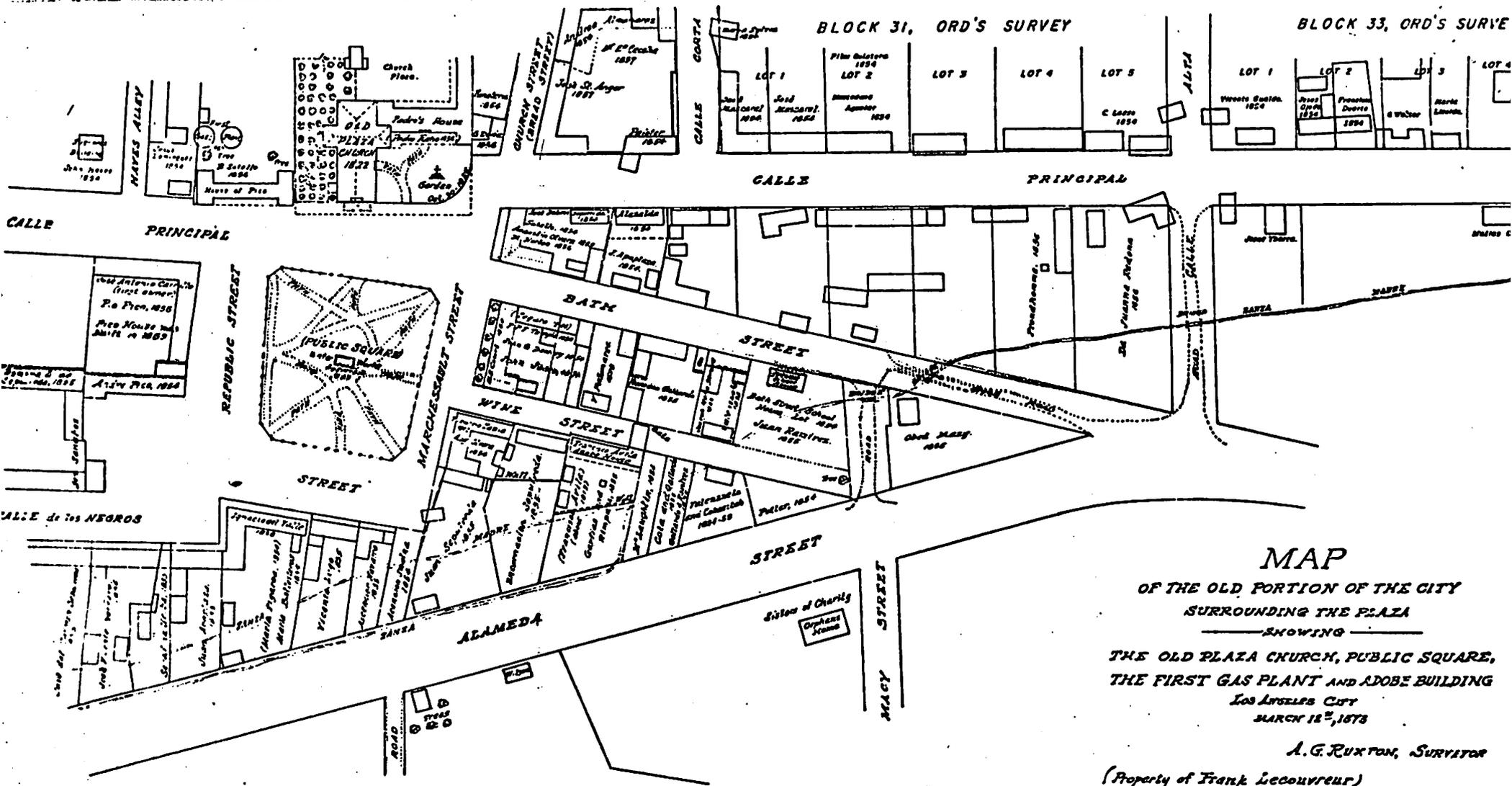
- 1870-Title Insurance and Trust Co. wall map



1870- Frank LeCouvreur "Grading Map of Los Angeles"



1871- Koch "City of Los Angeles"



EVERY ATTEMPT HAS BEEN MADE TO VERIFY THE LOCATION SHOWN, BUT ABSOLUTE ACCURACY SHOULD NOT BE PLACED ON THIS MAP.

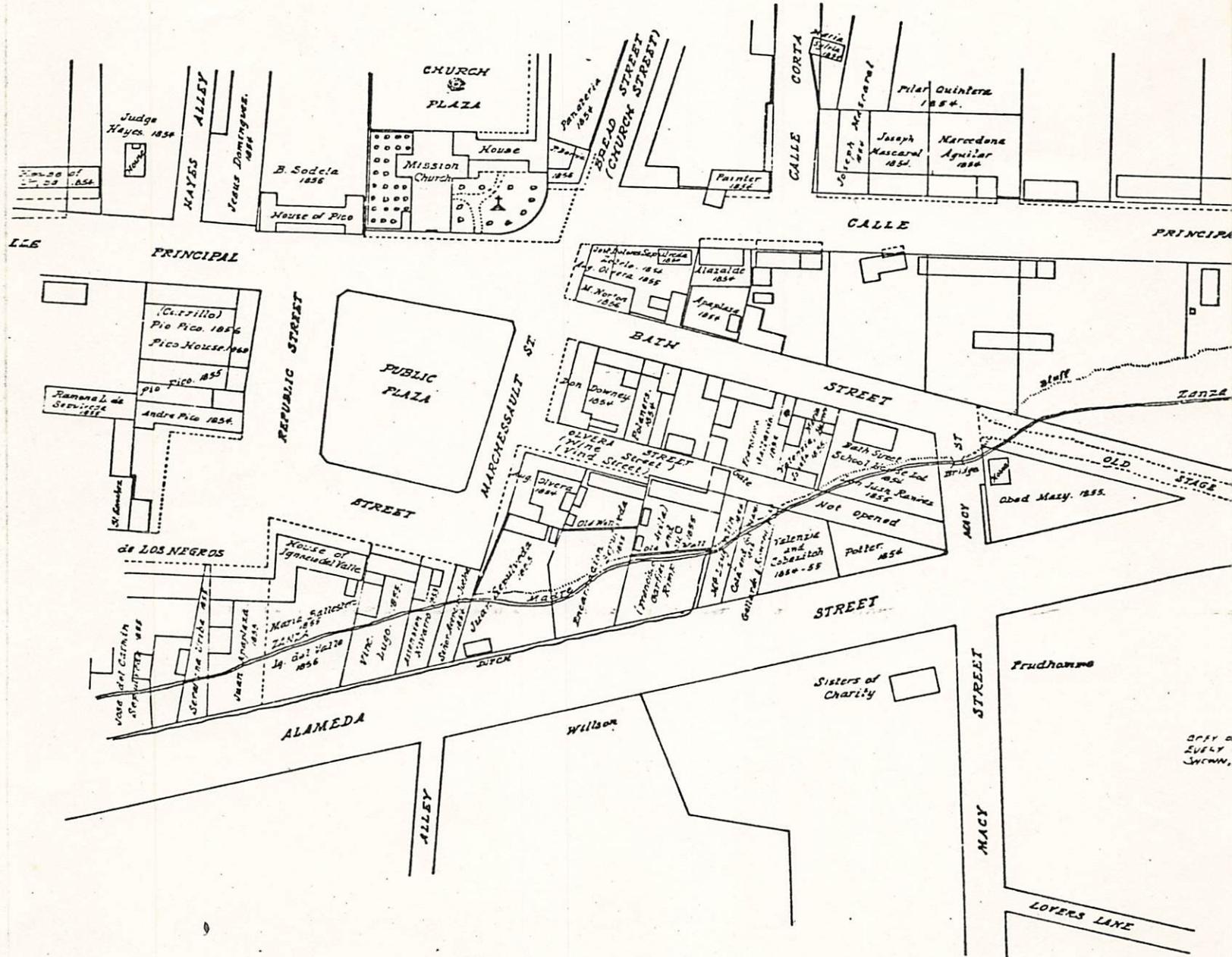
1873- A.G. Ruxton "Map of the Old Portion of the City Surrounding the Plaza"

MAI OF THE PLAZA CENTER.

LOS ANGELES CITY.

1874.

BY FRANK LECOUVREUR

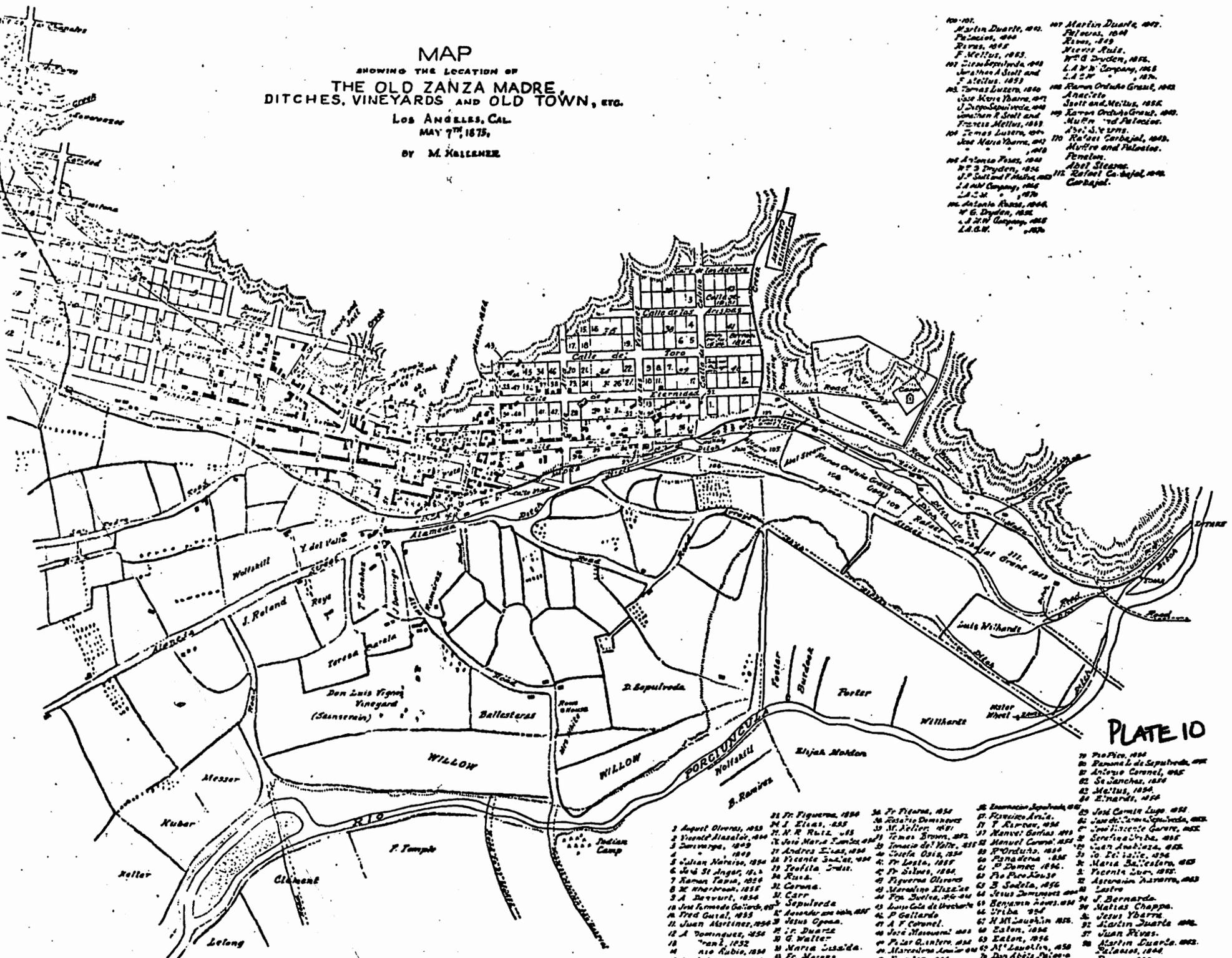


1874- Frank LeCouvreur "Map of the Plaza Center"

MAP SHOWING THE LOCATION OF THE OLD ZANZA MADRE, DITCHES, VINEYARDS AND OLD TOWN, ETC.

LOS ANGELES, CAL.
MAY 7TH, 1875,

BY M. KELLEHER



- 100-101. Martin Duarte, 1822.
- Palacios, 1822.
- 102. Tomas Luzon, 1822.
- 103. Jose Maria Ybarra, 1822.
- 104. Juan Sepulveda, 1822.
- 105. Juan A. Sola and Francis Mellus, 1822.
- 106. Tomas Luzon, 1822.
- 107. Antonio Pizarro, 1822.
- 108. J. P. Sola and F. Mellus, 1822.
- 109. J. A. Sola Company, 1822.
- 110. Antonio Pizarro, 1822.
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- 198. J. P. Sola and F. Mellus, 1822.
- 199. J. A. Sola Company, 1822.
- 200. Antonio Pizarro, 1822.

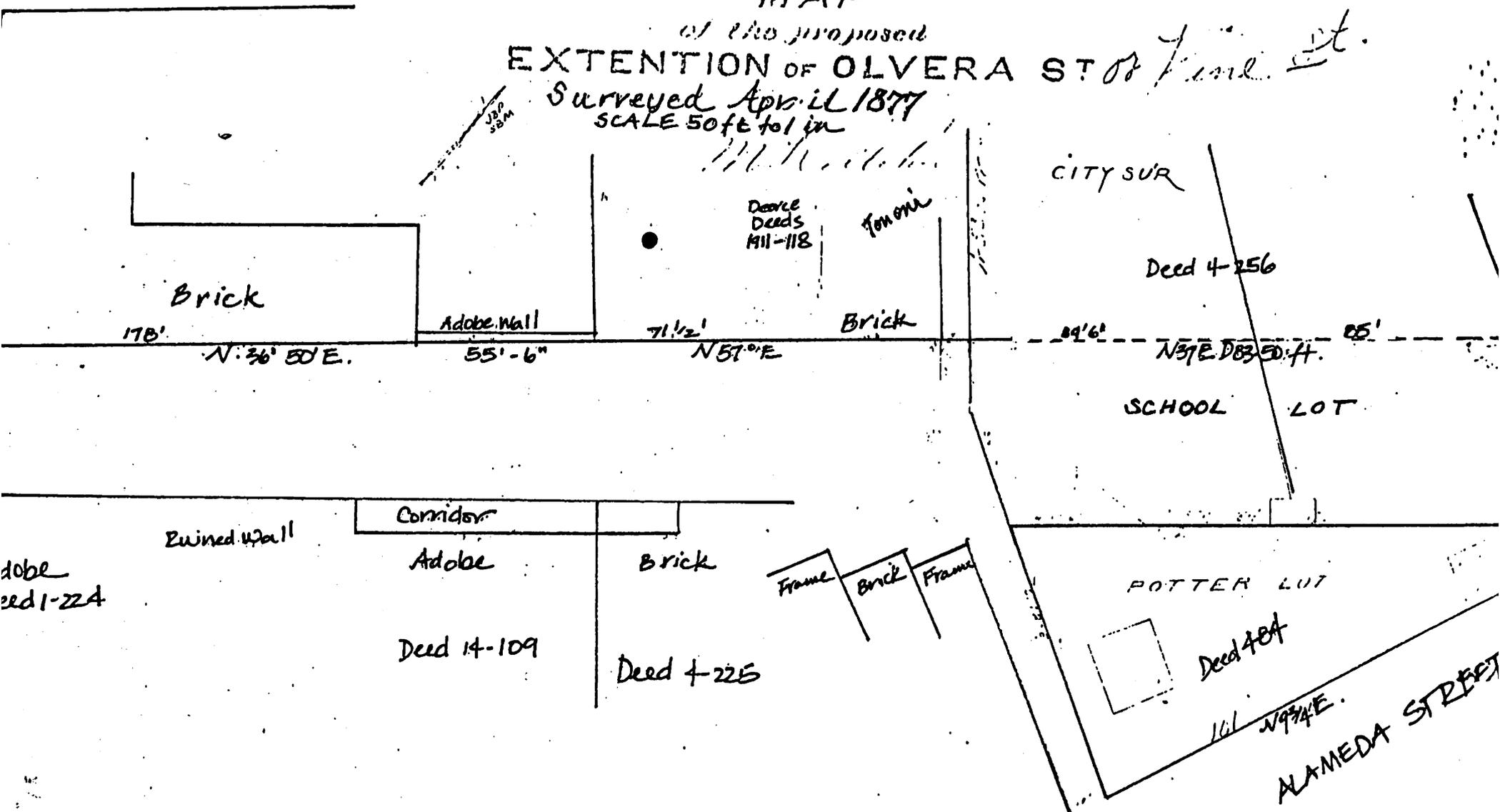
PLATE 10

- 1. August Olvera, 1823.
- 2. Vincent Alazola, 1824.
- 3. Carrizosa, 1825.
- 4. J. del Valle, 1826.
- 5. Julian Navarro, 1827.
- 6. Jose St. Jago, 1828.
- 7. Ramon Tava, 1829.
- 8. St. Bernardino, 1830.
- 9. A. Baccant, 1831.
- 10. Don Fernando Garcia, 1832.
- 11. Juan Martinez, 1833.
- 12. A. Dominguez, 1834.
- 13. J. del Valle, 1835.
- 14. A. Rubio, 1836.
- 15. J. del Valle, 1837.
- 16. J. del Valle, 1838.
- 17. J. del Valle, 1839.
- 18. J. del Valle, 1840.
- 19. J. del Valle, 1841.
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- 41. J. del Valle, 1863.
- 42. J. del Valle, 1864.
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- 92. J. del Valle, 1914.
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- 94. J. del Valle, 1916.
- 95. J. del Valle, 1917.
- 96. J. del Valle, 1918.
- 97. J. del Valle, 1919.
- 98. J. del Valle, 1920.
- 99. J. del Valle, 1921.
- 100. J. del Valle, 1922.

1875- M. Kelleher "Old Zanja Madre"

BATH STREET

MAP
of the proposed
EXTENTION OF OLVERA ST of *Frank St.*
Surveyed April 1877
SCALE 50 ft to 1 in

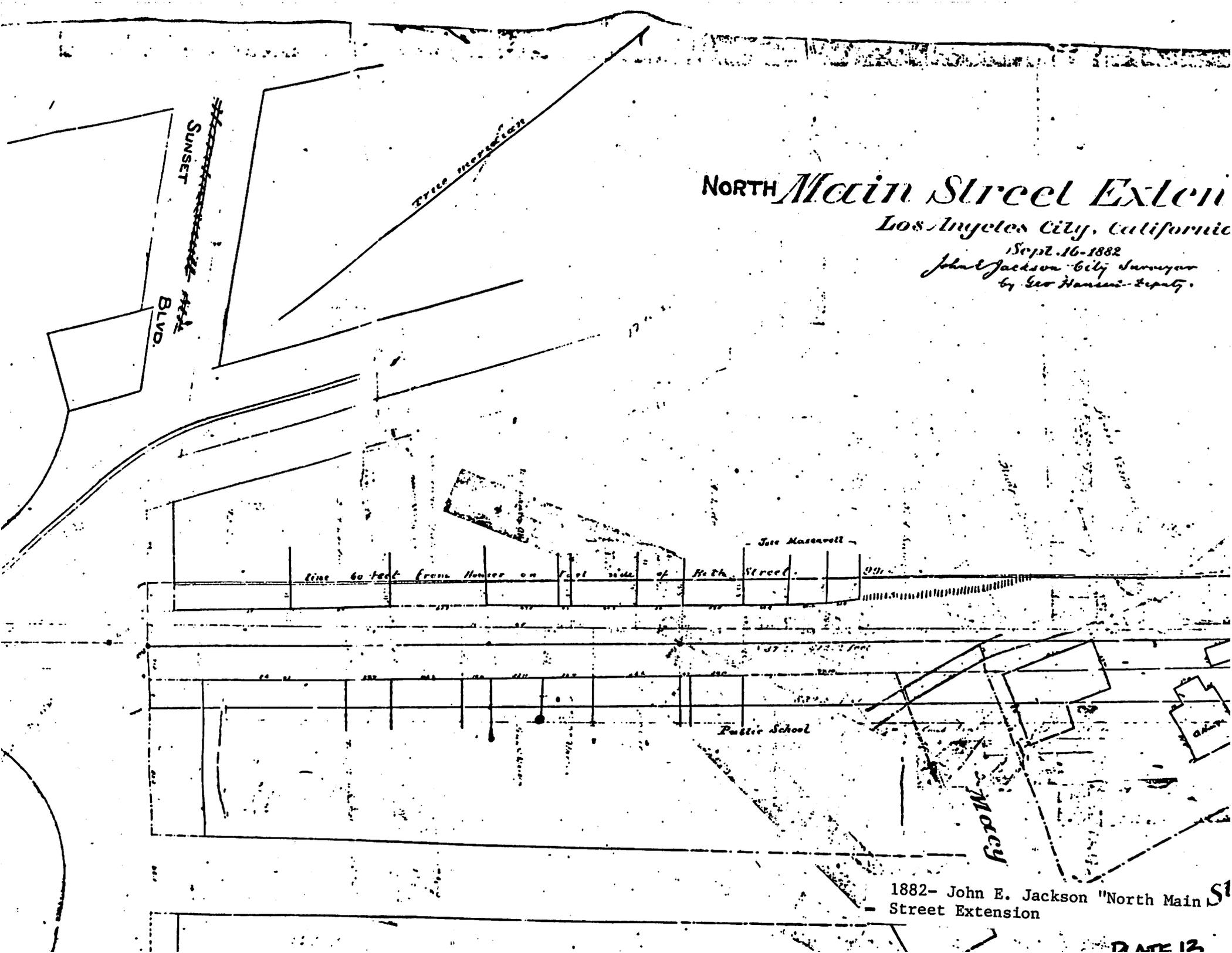


NORTH Main Street Extension

Los Angeles City, California

Sept. 16-1882

John Jackson City Surveyor
by Geo Hansen Deputy



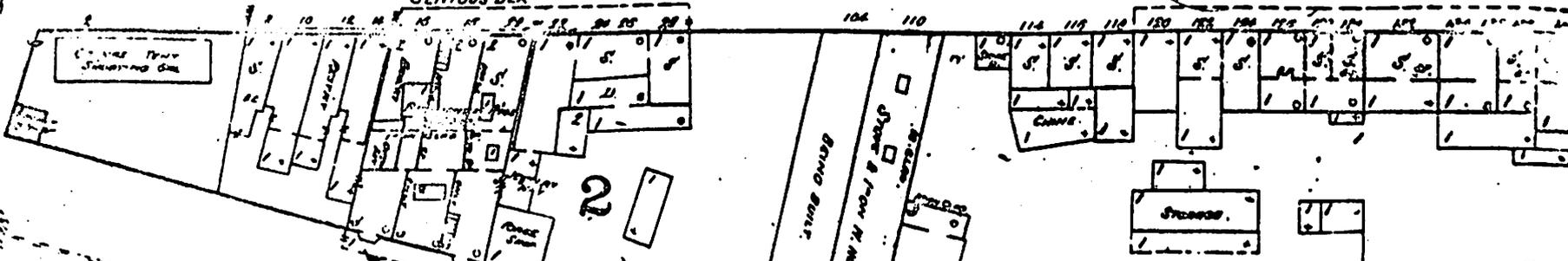
1882- John E. Jackson "North Main Street Extension"

4

1

UPPER MAIN

SCITOUS BLK

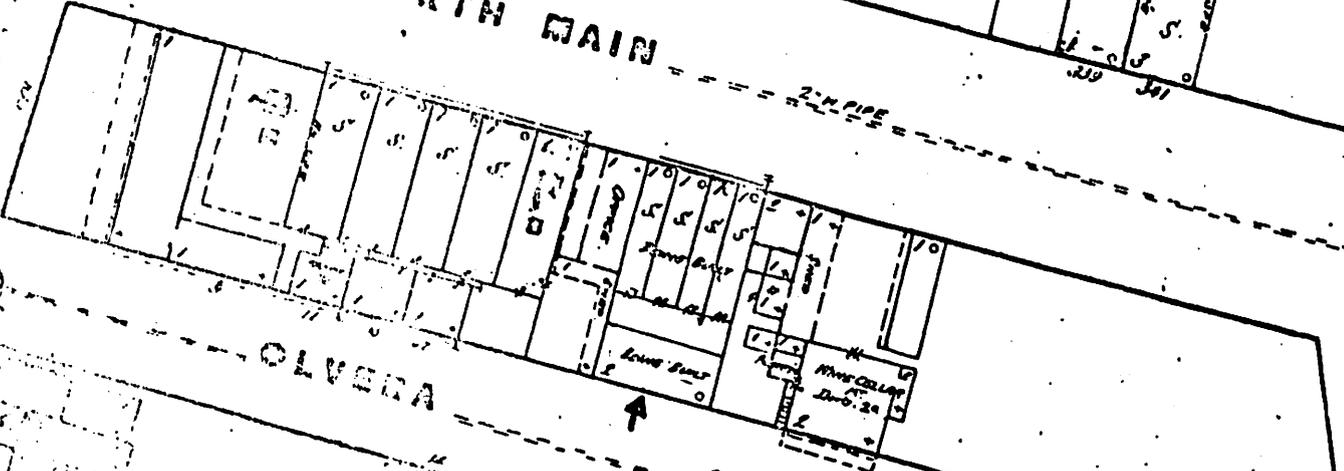


2

6

NORTH MAIN

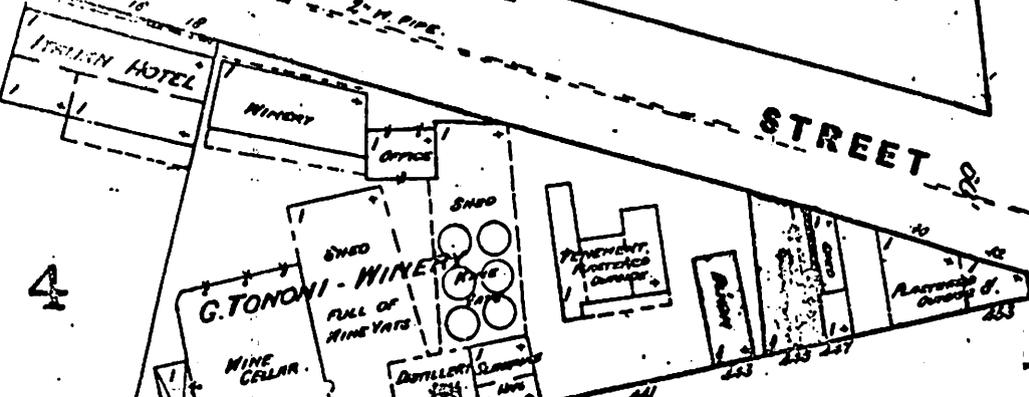
ST.



OLVERA

STREET

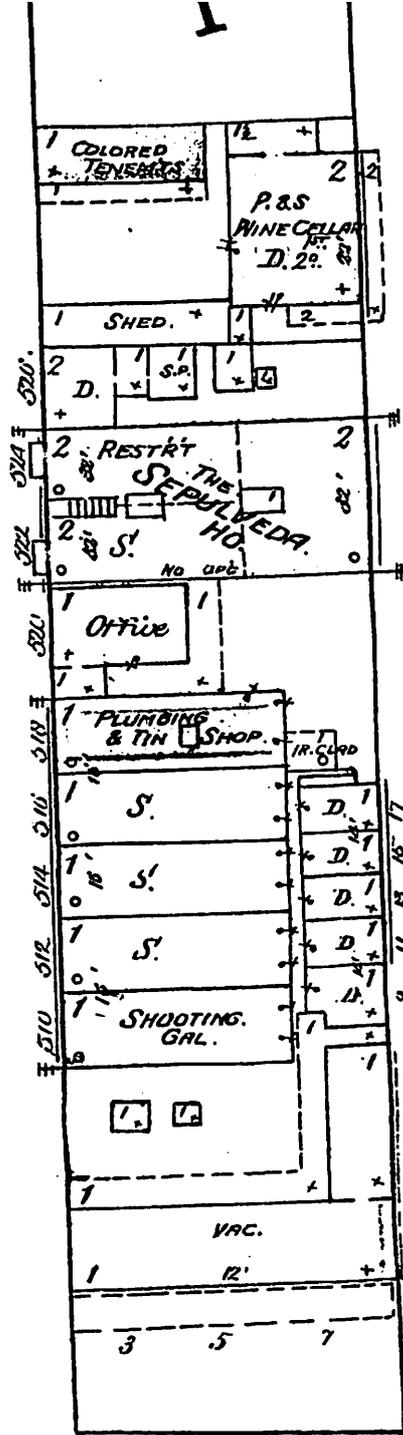
STREET



4

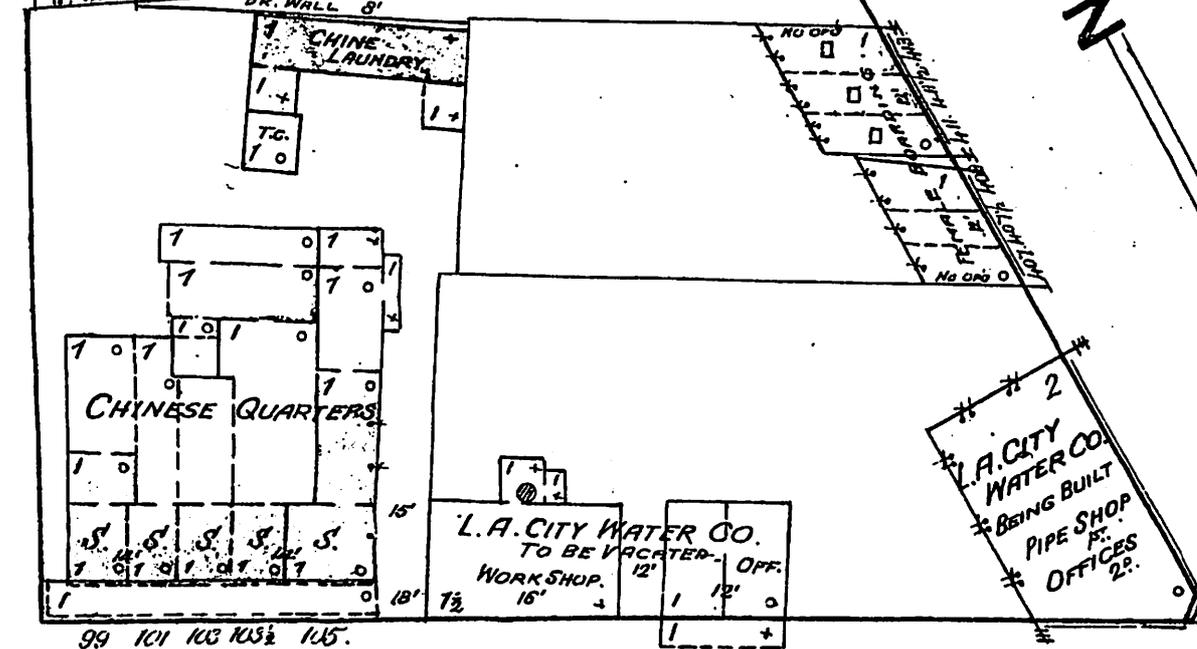
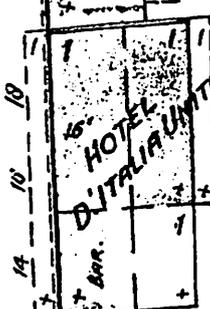
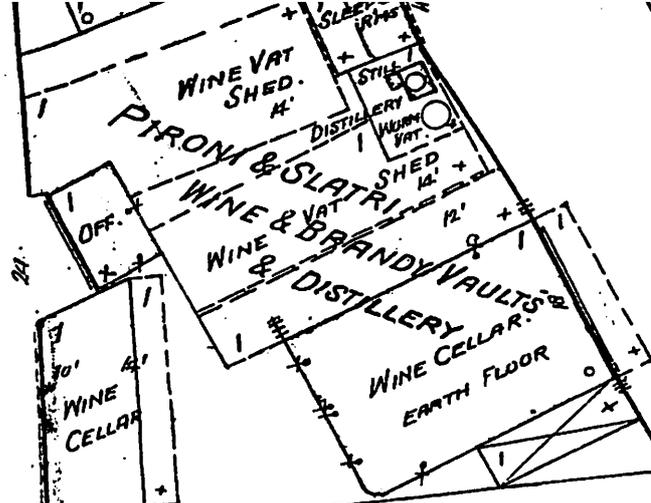
N. MAIN

30'



OLVERA

45'



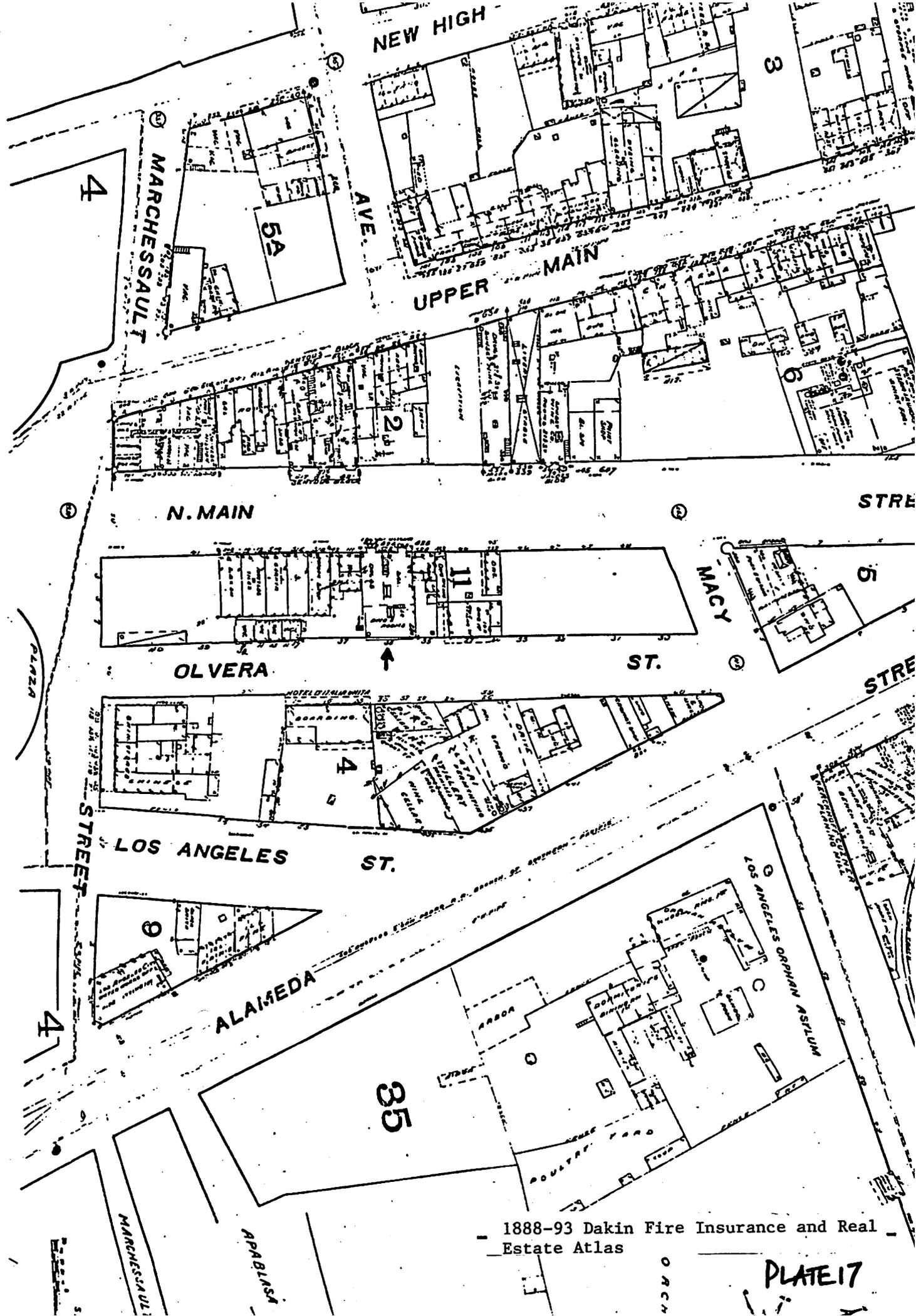
99 101 103 105 105 105

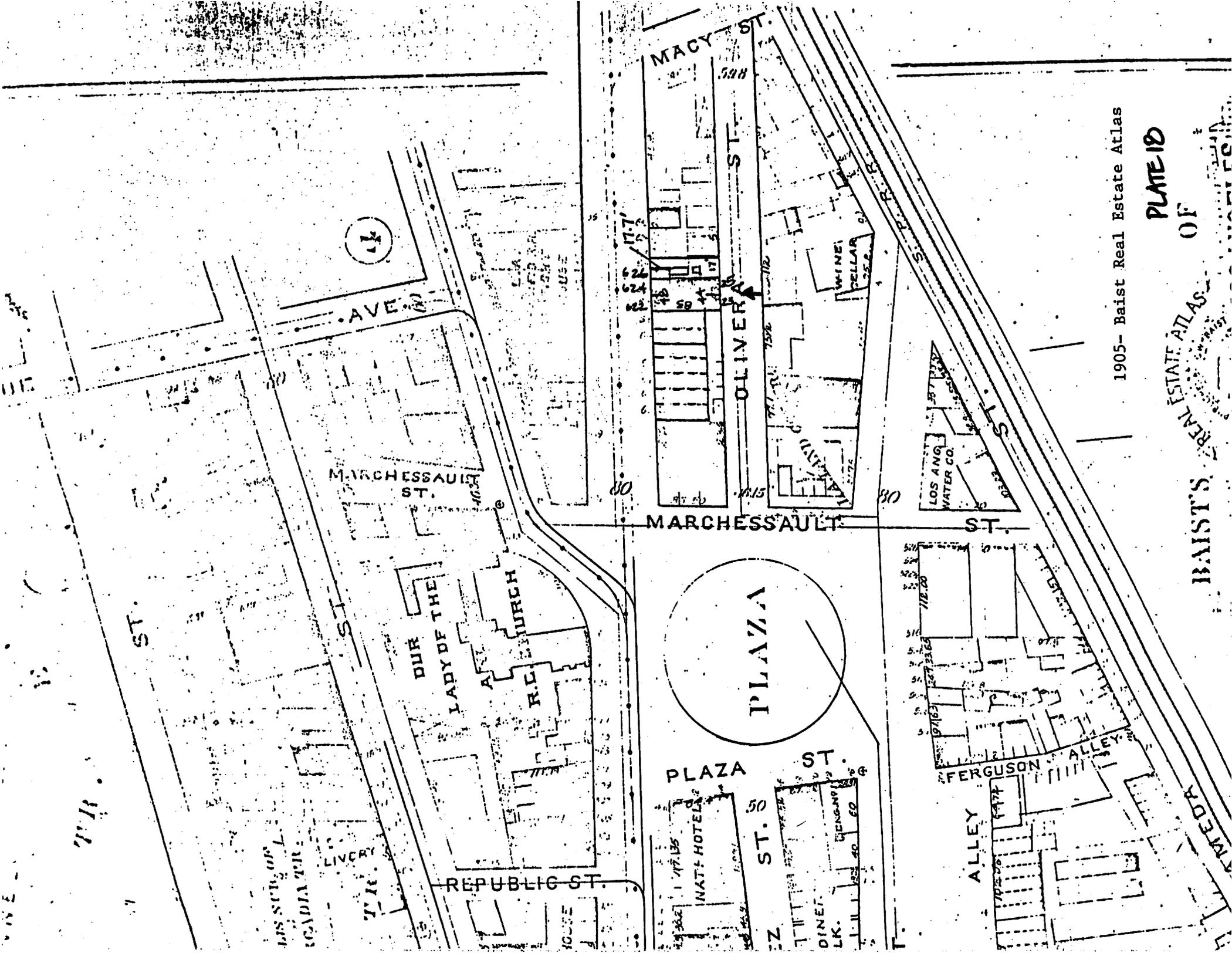
MARCHESSAULT

1" PIPE

S.T.

N. ALAMEDA

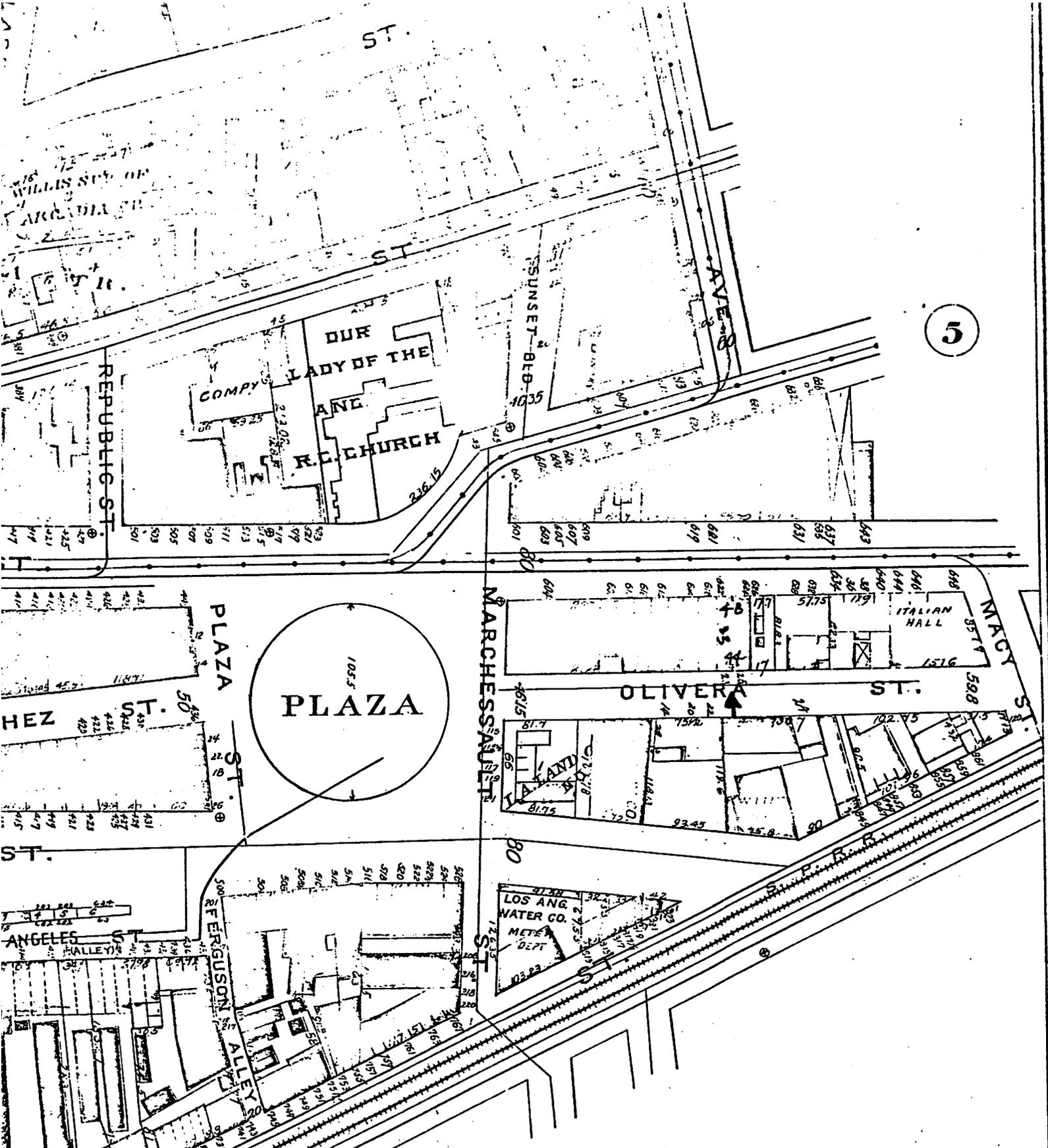




1905- Baist Real Estate Atlas

PLATE 10

BAIST'S REAL ESTATE ATLAS OF



5

BAIST'S REAL ESTATE ATLAS OF SURVEYS OF LOS ANGELES

COPYRIGHTED BY

L. W. BAIST

1910- Baist Real Estate Atlas

PLATE 20

4

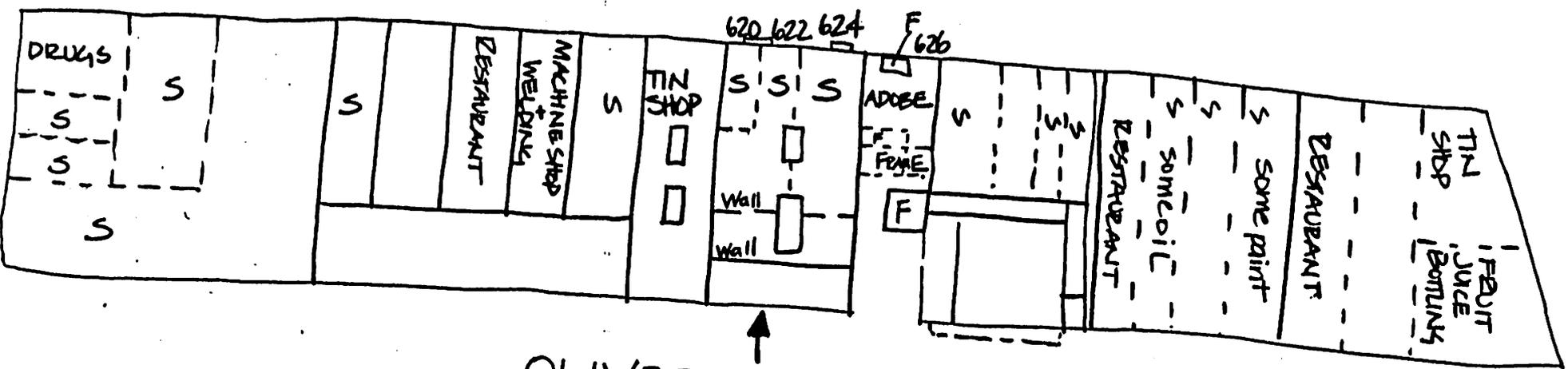
EXPLANATIONS

 BRICK BUILDING
 STONE STABLE
 - - - SECTION LINES

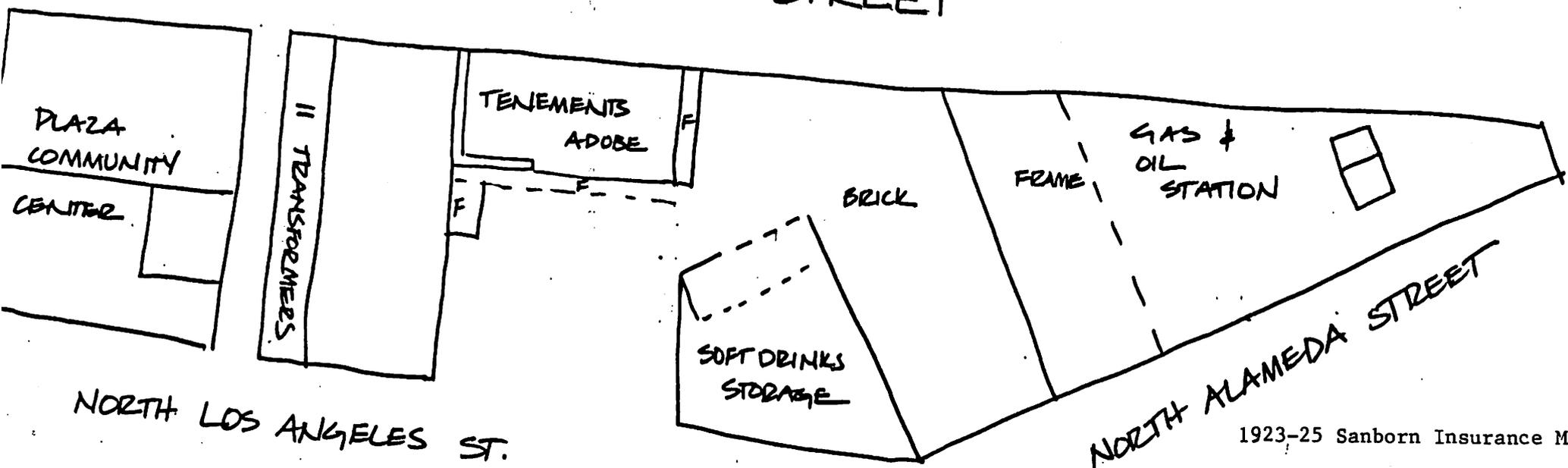
SCALE: 1" = 50'-0"



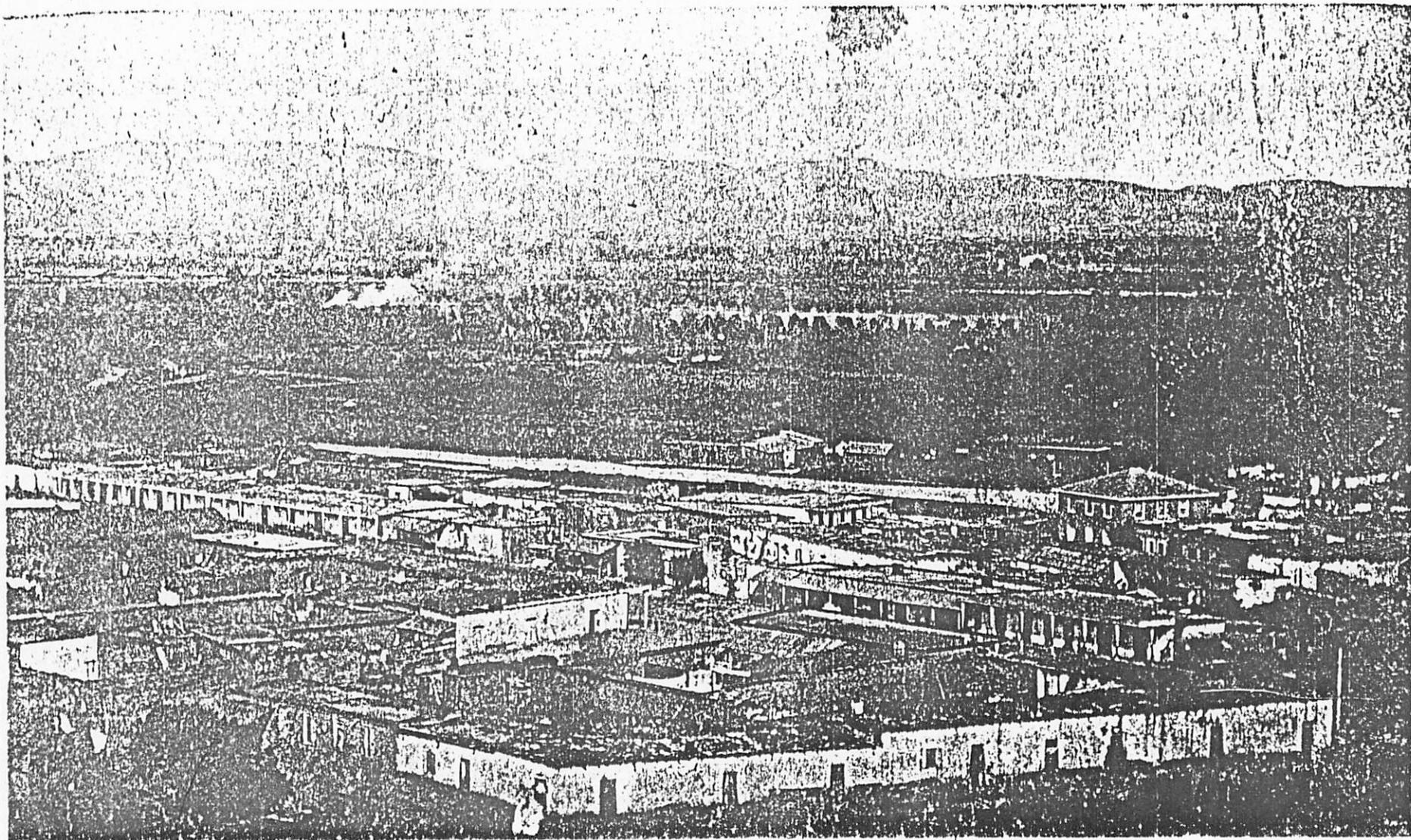
NORTH MAIN STREET



OLIVERA STREET



NORTH LOS ANGELES ST.



A
Saunders

9 Upper Main Street, Los Angeles
Penelon home

- PHOTO 1- Before 1869



YEAR 1862

Photo 2-1870



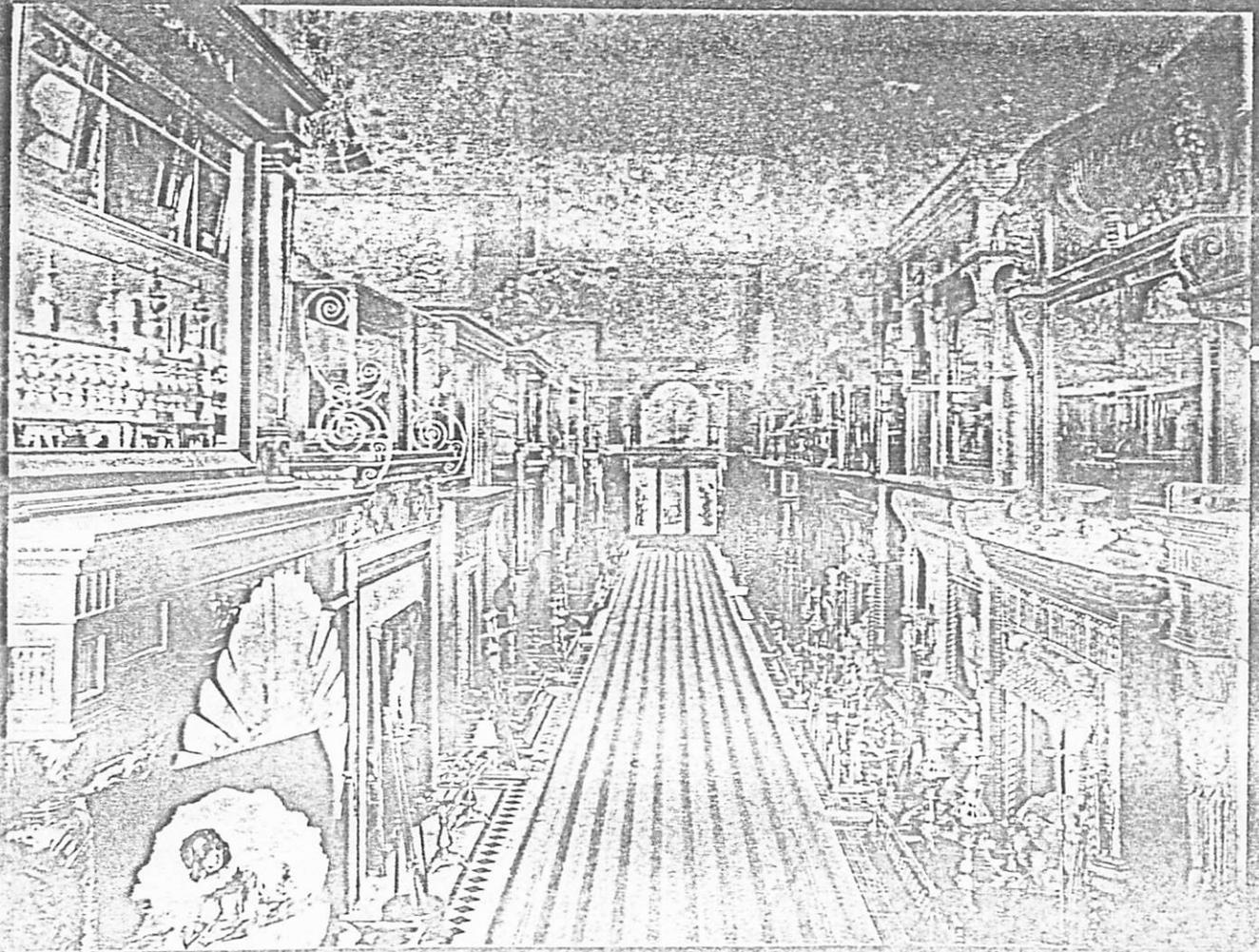
- PHOTO 3- Early 1870's



1890 - Olivera St. from Plaza

1890

J. W. FREY
 WOOD MANTELS, GRATES, TILES



700-702 N. MAIN ST.

Art Glass
 Brass Goods
 Marble Floors
 Tile, Etc. &c.



One Block North of Plaza

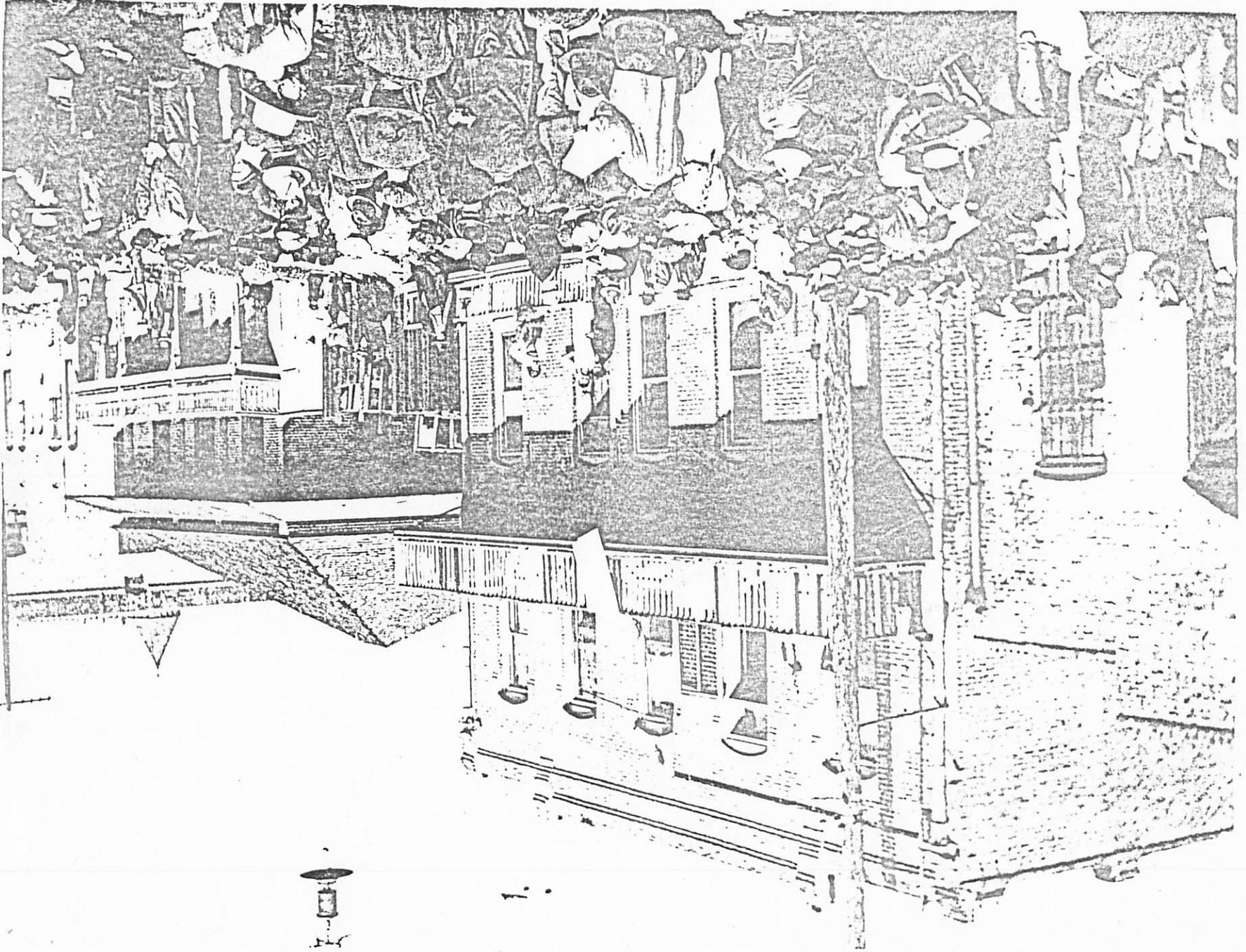


Los Angeles

California



- PHOTO 6- 1910's



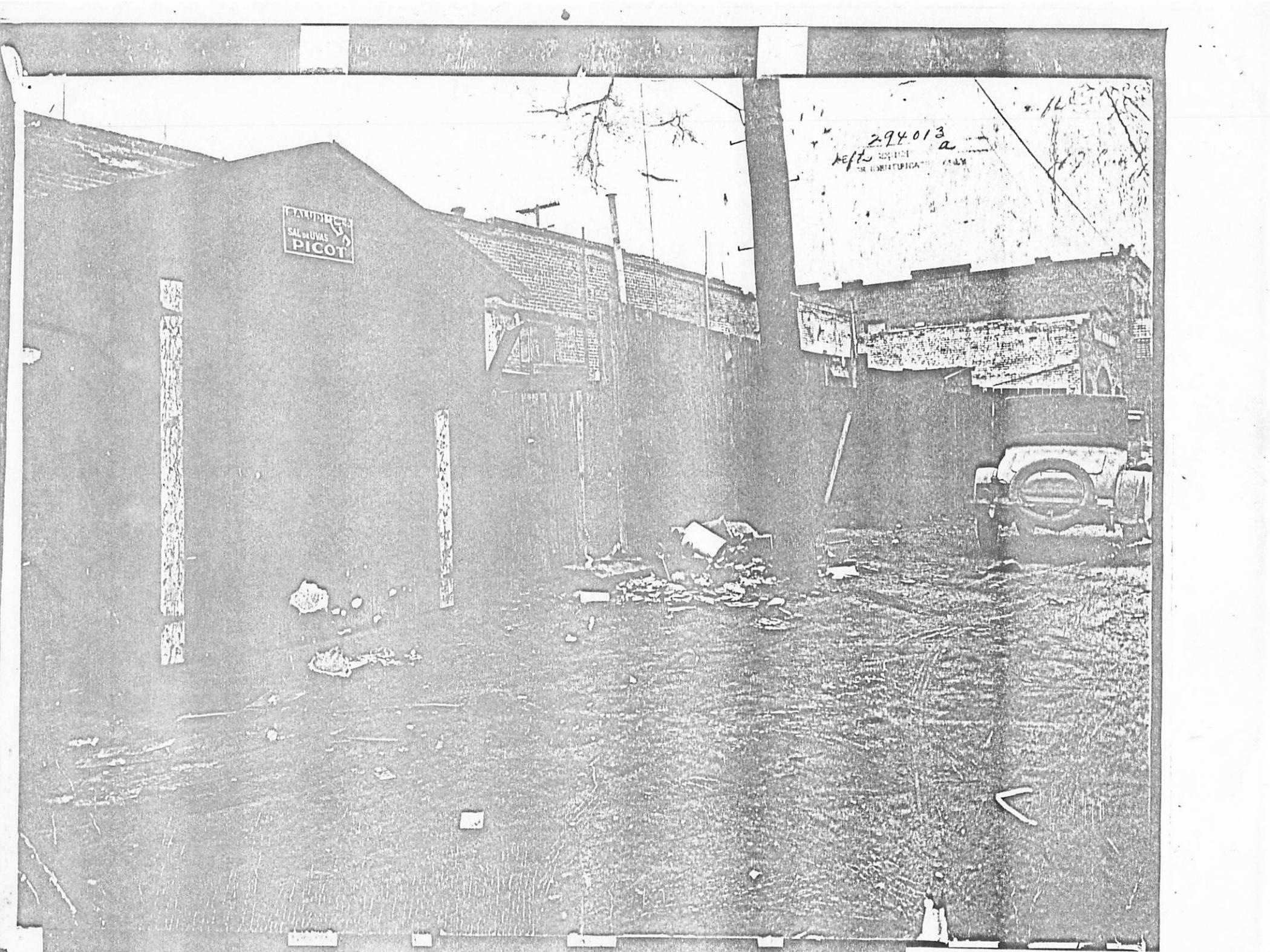
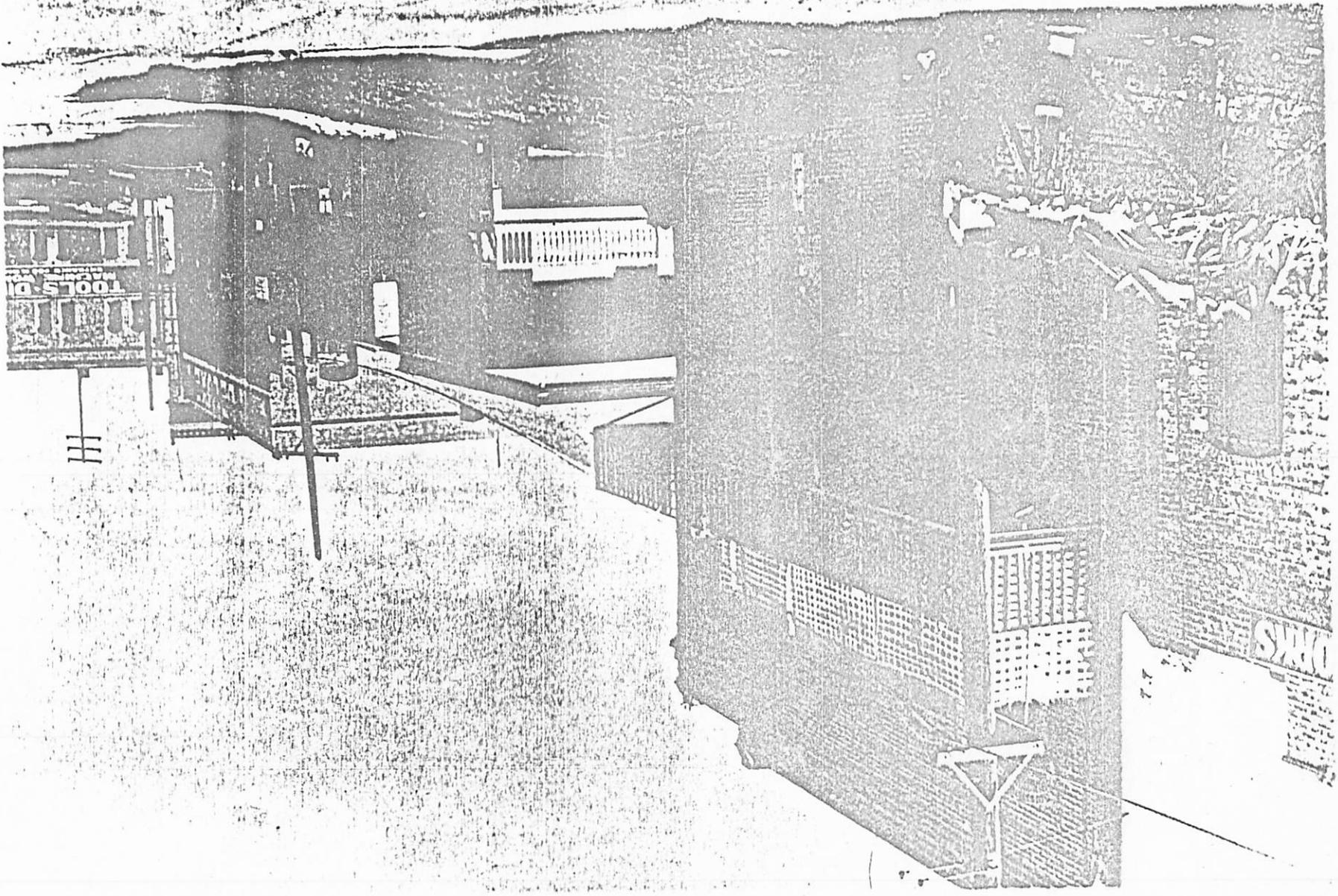


PHOTO 8- Early-mid 1920's

SEPULVEDA HOUSE AND PELANCONI HOUSE
FROM OLVERA ST
BEFORE RESTORATION OF OLVERA ST
BY PLAZA DE LOS ANGELES



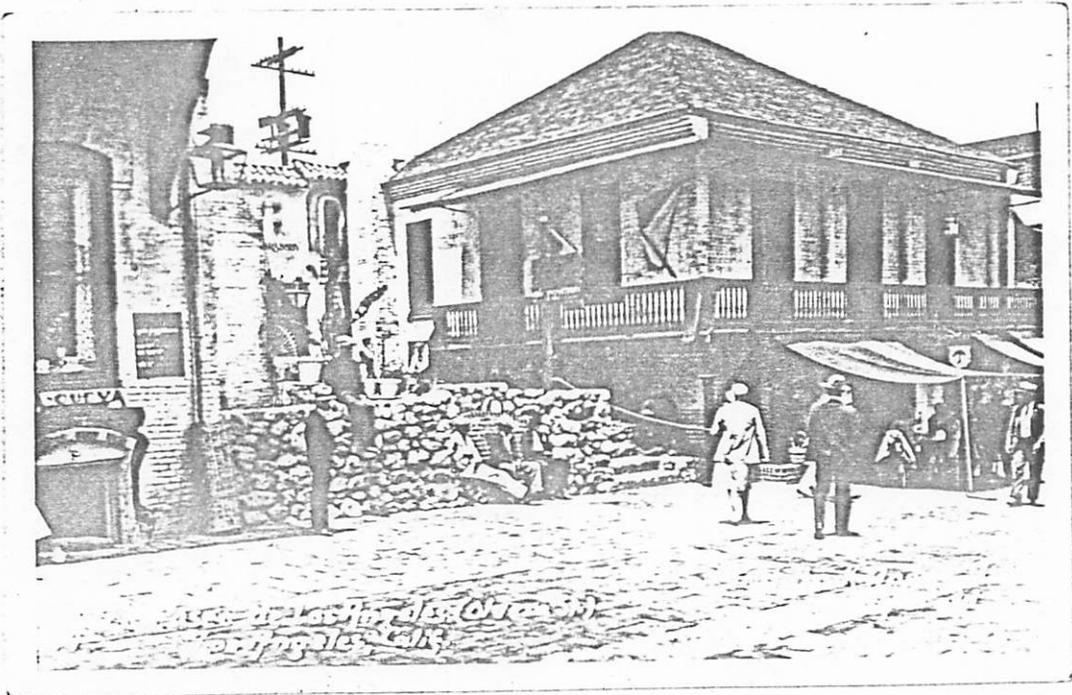
MSK
7.7



PHOTO 10- Mid-late 1920's



PHOTO 11- mid-late 1920's



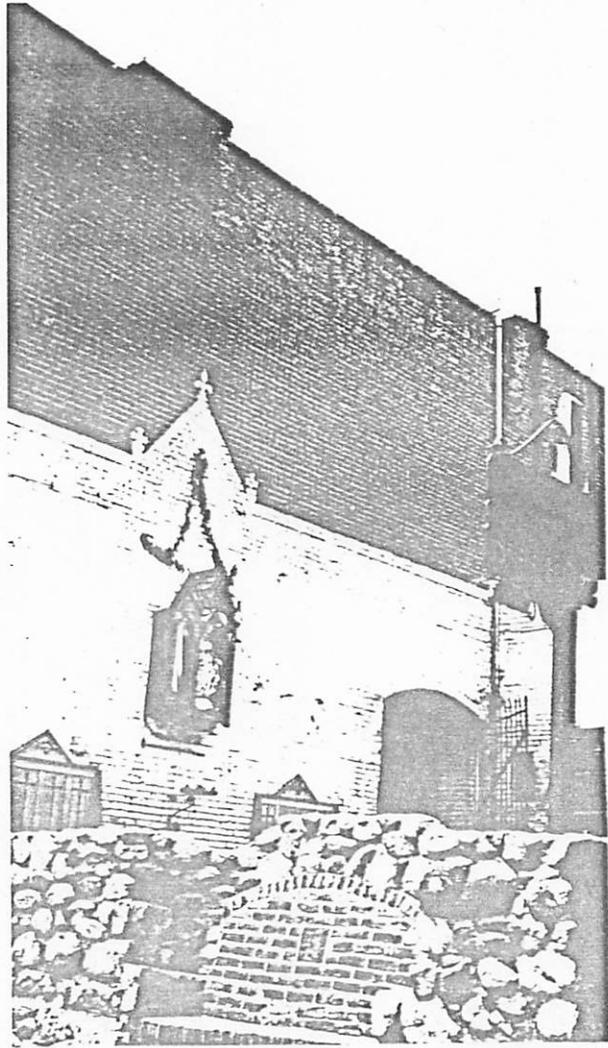


PHOTO 13- 1930-31

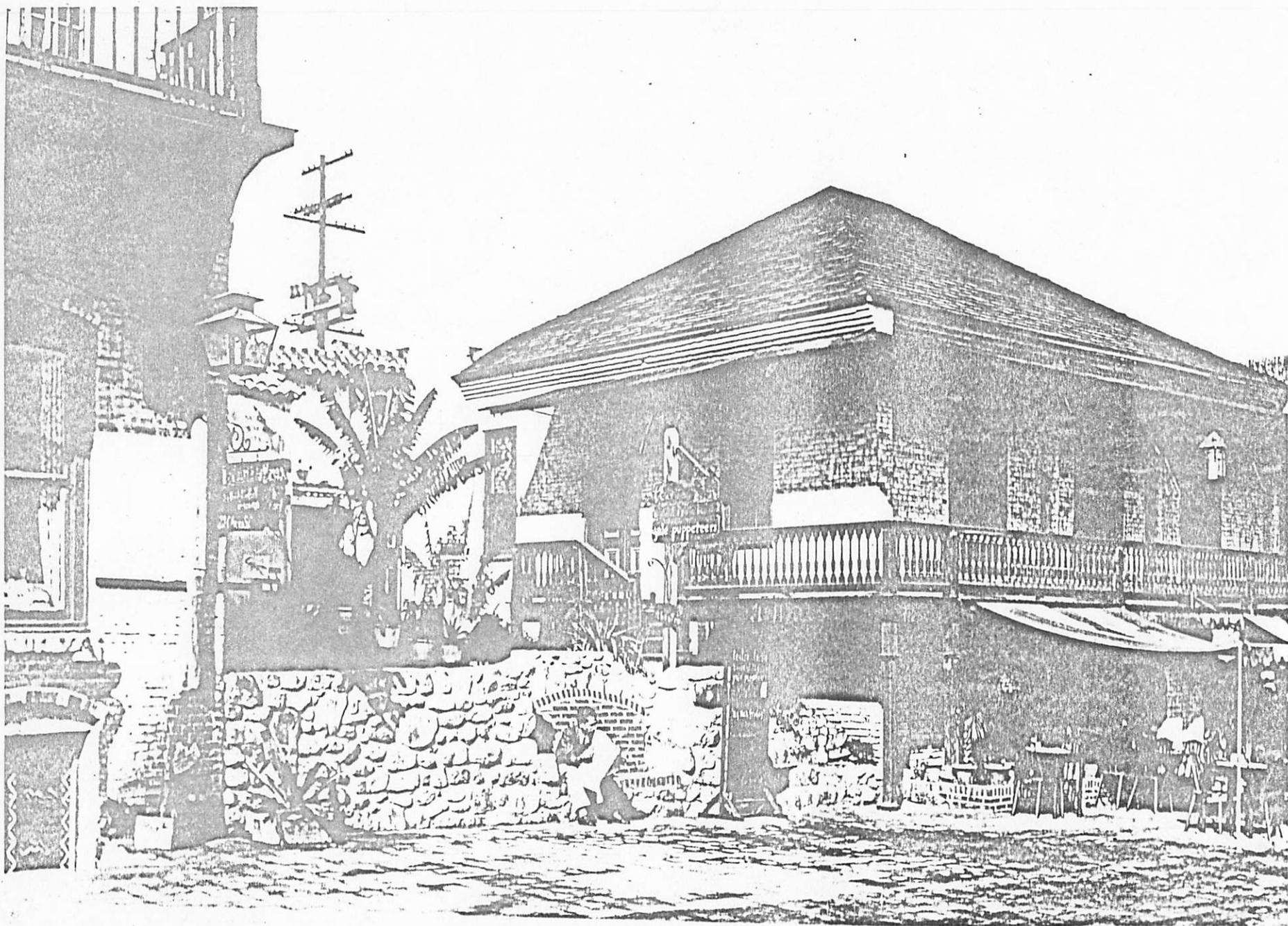


PHOTO 14- 1930-31



PHOTO 15- c. 1932

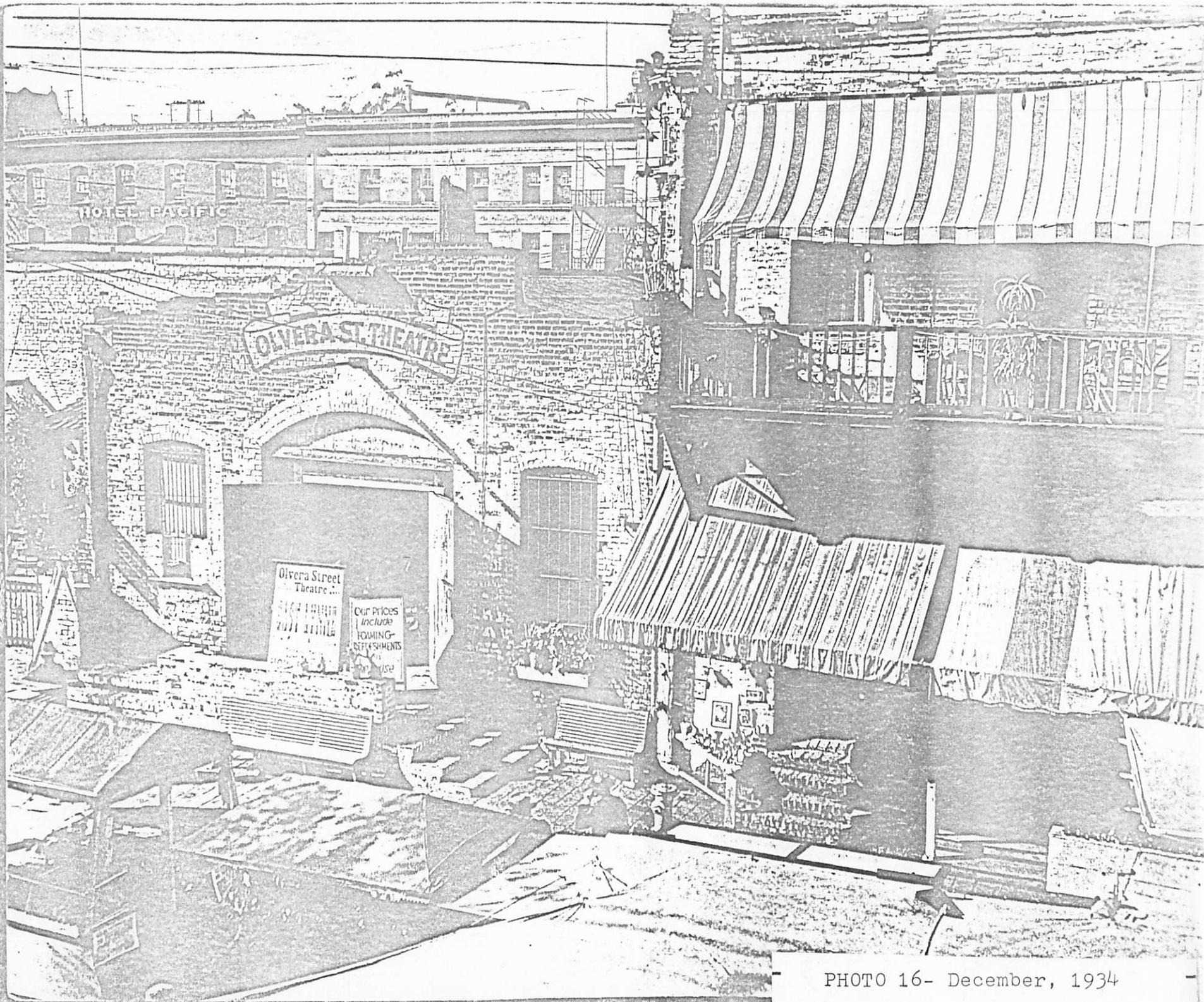


PHOTO 16- December, 1934

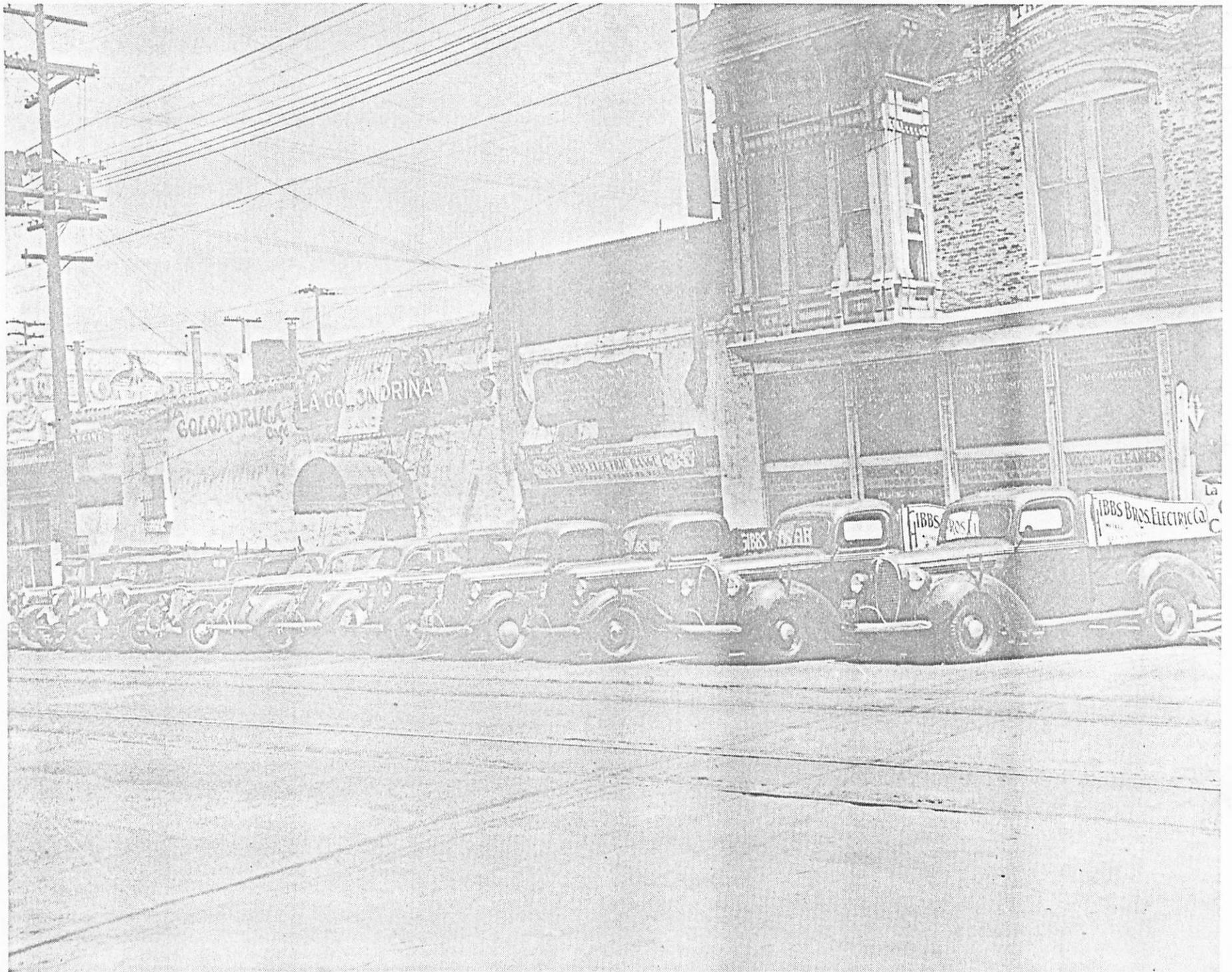
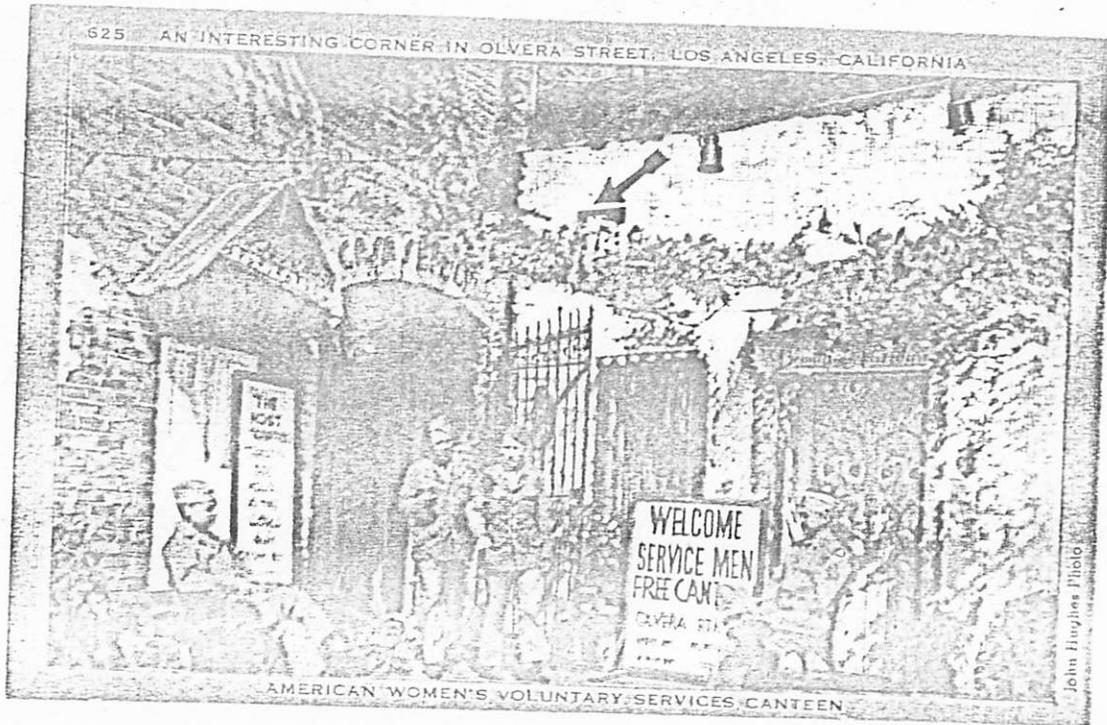


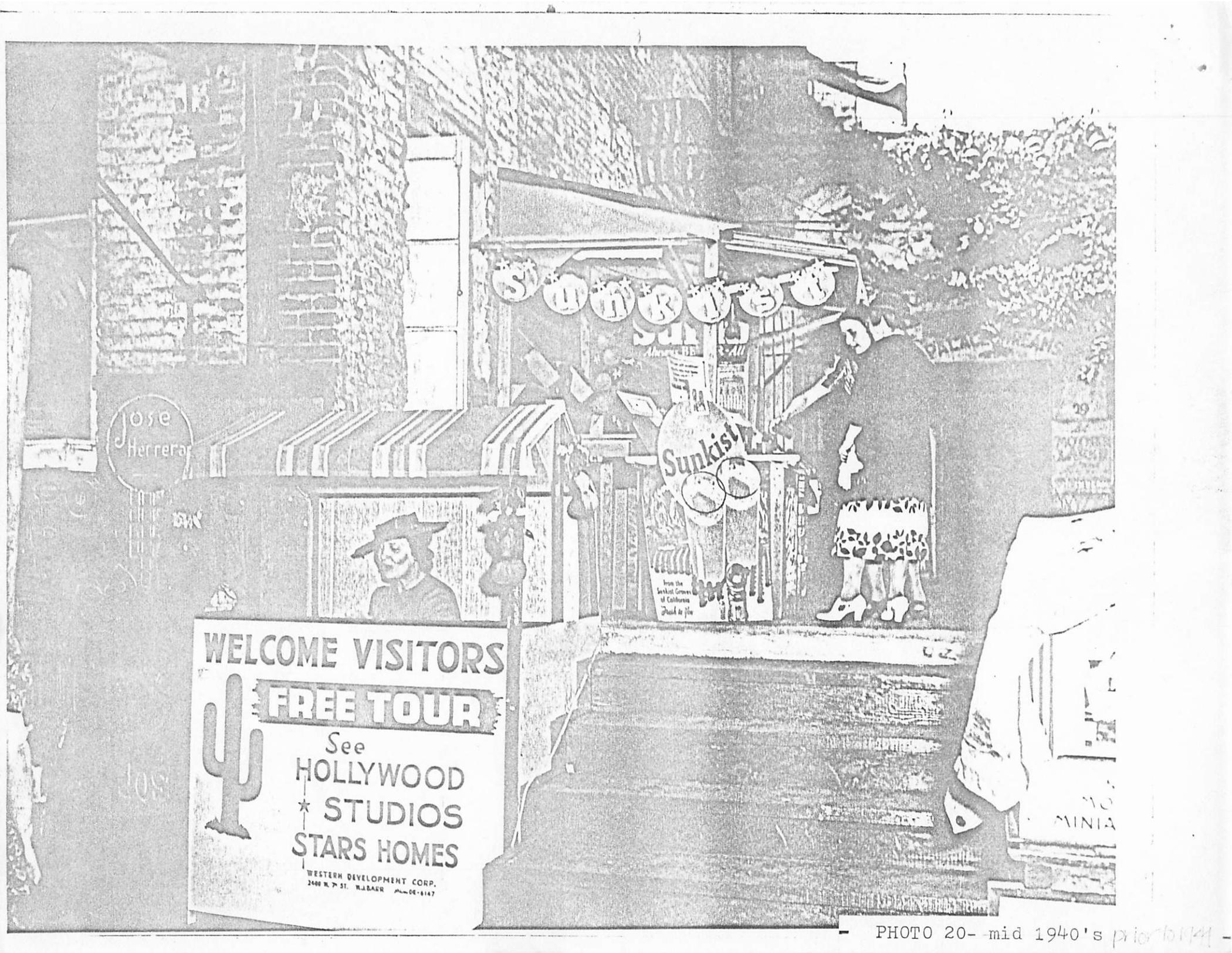
PHOTO 17- 1938



PHOTO 18- late 1930's, early 40



This gate put in in 20's
C. 1943
U.S.O. Canteen postcard
different gate now in 1979



WELCOME VISITORS
FREE TOUR
See
HOLLYWOOD
STUDIOS
STARS HOMES
WESTERN DEVELOPMENT CORP.
2400 N. 7th ST. H.L.B.A.R. 06-6147

PHOTO 20- mid 1940's prior to 1941



PHOTO 22- mid 1950's



PHOTO 23- Early 1970's



- PHOTO 24-1970's



PHOTO 25- 1970's



PHOTO 26- 1970's

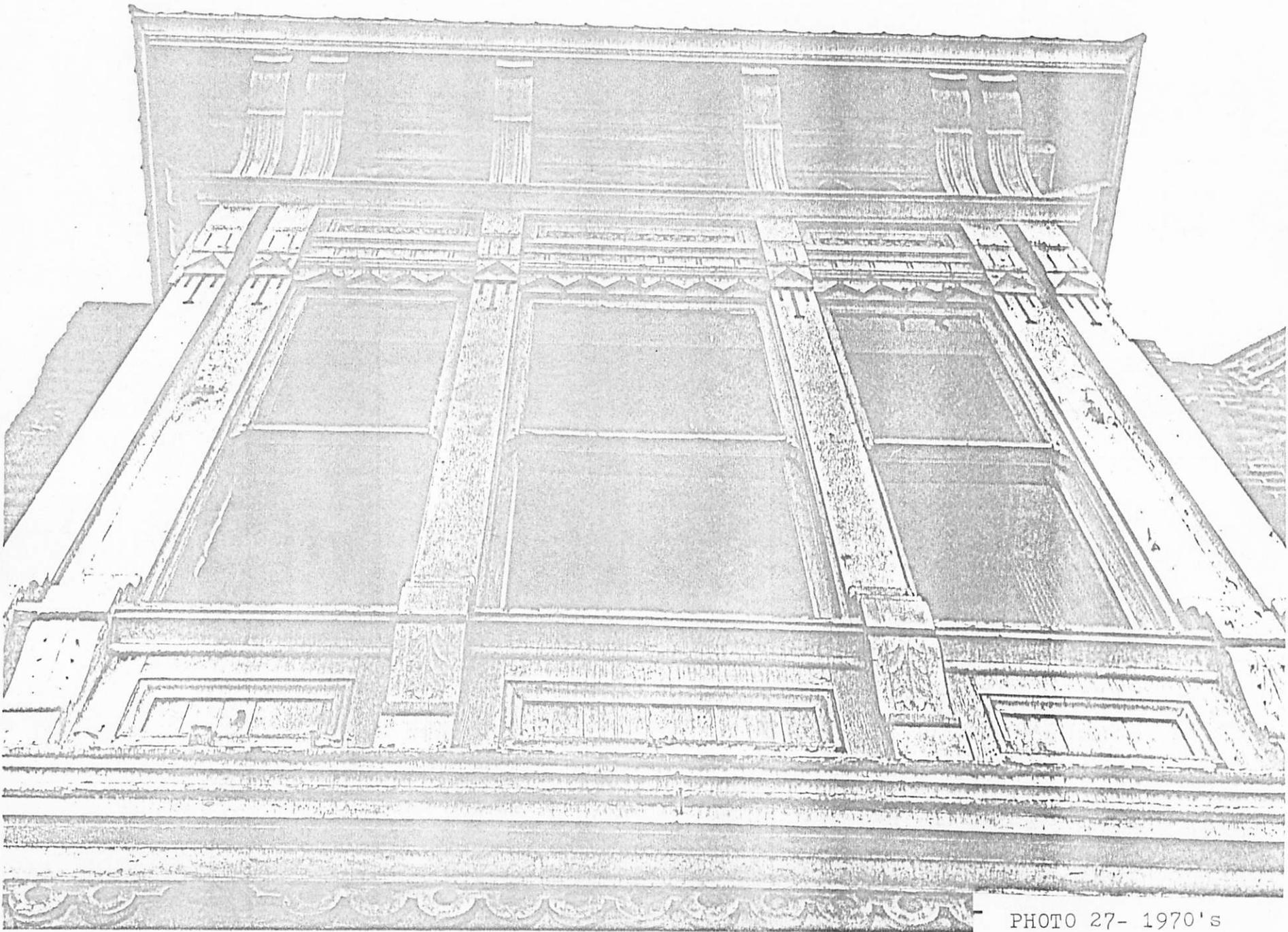


PHOTO 27- 1970's

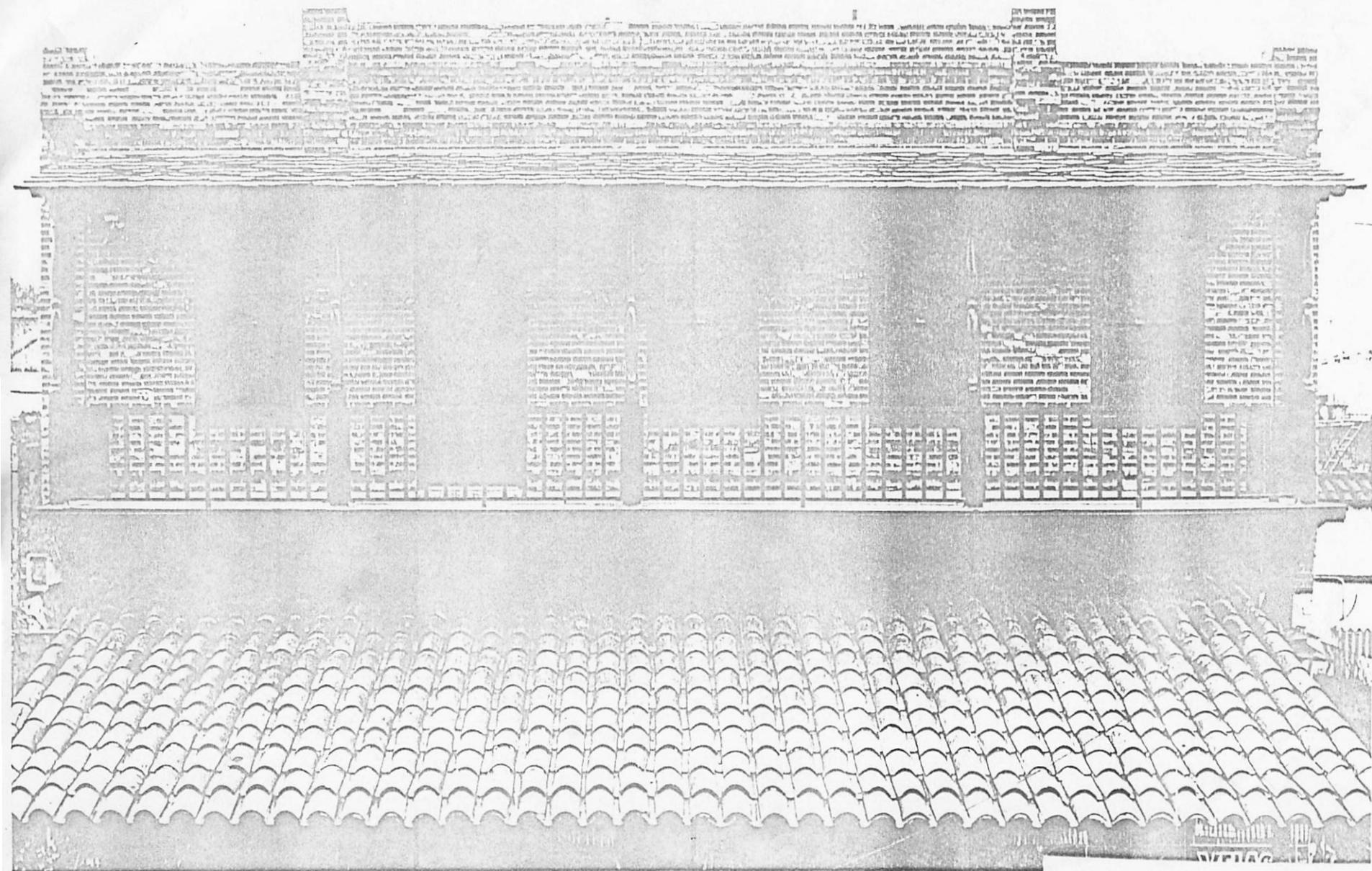


PHOTO 28- 1970's