Angels Walk East Hollywood **Select Stanchions**

- East Hollywood Transit
- 2 UCLA'S First Home LACC
- 3 Cahuenga Branch Library
- 4 Early Hollywood Pioneers
- 5 Hollywood Hospital
- 6 Cedars of Lebanon Hospital
- 7 A Growing Community
- 8 Faith Communities
- 9 Kaiser Permanente
- 10 Little Armenia
- 111 Barnsdall Art Park
- 12 The Early Cahuenga Valley
- 13 Children's Hospital
- 14 Hooray for Hollywood
- 15 Fine Arts Studio Vista Theatre



FIRSTHOME П



UCLA'S FIRST HOME · LACC

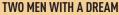


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LOS ANGELES STATE **NORMAL SCHOOL**

Founded in 1881, Los Angeles State Normal School played a vital role in the educational development of California. Alumni of the two-year teacher training program taught children all over the state. By 1917, enrollment had risen to 1,671 students, a majority of whom were women, making it the largest teacher training institute in California. In

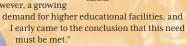
1914, the Normal School moved from downtown to a newly built 25-acre Italian Romanesque-inspired campus on Vermont Avenue



During the 1910s, Edward Augustus Dickson, editor at the Los Angeles Express and member of the University of California Board of Regents, realized that Los Angeles needed a public university. "There was no visible evidence of the University of California in this area," he

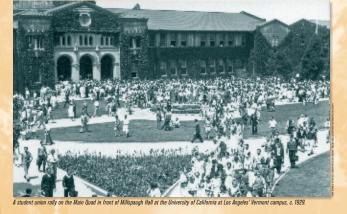
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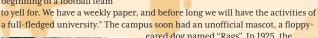
Dickson found an ally in Dr. Ernest Carroll Moore, president of the Normal School. The two devised a plan to take over the campus and transform it into the "Southern Chapter" of the University of California. Although other nembers of the UC Board of Regents opposed e idea, Dickson and Moore worked tirelessly to nake their dream a reality On May 23 1919 Governor William D. Stephens signed

Assembly Bill 626, creating the Southern Branch of the University of California.



A CAMPUS TAKES LIFE

On September 15, 1919, the Southern Branch of the University of California welcomed students "out in the weeds and wildflowers of Vermont." Within weeks the student-run Cub Californian editorialized: "A good beginning has been made. We have a yell leader, and we have the beginning of a football team



eared dog named "Rags". In 1925, the Southern Branch awarded its first Bachelor of Arts degrees to 100 women and 24 men.

MOVING DAY

Enrollment expanded so rapidly that by 1925 the university had outgrown its 25-acre Vermont Avenue campus by 3,000 students. A new location was selected in an undeveloped 383-acre area just west of Beverly Hills (later called Westwood) and in 1927, construction of a new campus began.

That year, the institution's name was changed to the University of California at Los Angeles (UCLA). On "moving day," May 31, 1929, more than 500 cars decorated in school colors and carrying campus equipment caravanned 10 miles west from the old site to the new. That September undergraduate classes were held for a student body of 5,500. The first football game between long-standing

rivals, the UCLA Bruins and USC Trojans, also took place in 1929-with the Bruins losing 76-0.

FROM UCLA TO THE CITY'S COLLEGE

After UCLA relocated, the Los Angeles Board of Education purchased the

\$700,000 with plans of establishing a community college. On September 9, 1929, the Los Angeles Junior College opened with an inaugural enrollment of 1,300 and a staff of 54 teach-

ers. College-level classes, as well as technical and professional courses were offered. The school changed its name to Los Angeles City College in 1938. Many notable people have studied at LACC over the years, including actors Mark Los Angeles Junior College stude Hamill and Lawrence Fishburne, actress and swimming star Esther Williams, actor/director

Clint Eastwood, producer/screenwriter Gene Roddenberry. dancer and choreographer Alvin Ailey, jazz musicians Chet Baker and Charles Mingus, writer and poet Charles Bukowski, architect Frank Gehry, recording artist MC Hammer, baseball umpire Emmett Ashford, and Congresswoman Diane Watson, to name a few



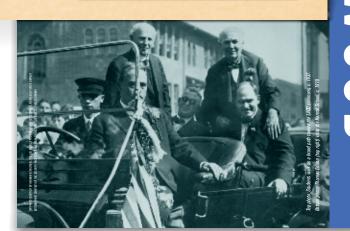
ANGELS WALK EAST HOLLYWOOD UCLA'S First Home • LACC Early Hollywood Pioneers Cedars of Lebanon Hospita

III Barnsdall Art Park

II Hooray for Hollywood







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- 12 The Early Cahuenga Valley
- 13 Children's Hospital
- 14 Hooray for Hollywood
- 15 Fine Arts Studio Vista Theatre



BARNSDALL



BARNSDALL ART PARK

A FEMALE DON QUIXOTE

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Oil heiress Aline Barnsdall was an artistic visionary, feminist world traveler, political radical, and friend of the anarchist Emma Goldman. "I believe I could best describe her as a sort of 'female Don Quixote,'" Barnsdall's daughter, Betty, remembered. "Always jousting at windmills-a dreamer."

As a young woman, Barnsdall was fascinated with experimental theater and studied under the famed actress Eleonora Duse. She began producing plays, mounting a production of Alice in Wonderland in Chicago. Barnsdall dreamed of build ing a theatrical and artistic community—a creative campus—like the ones she had encountered in Europe. with her home in the center. "Art is the soul of the people," she explained. "Without visions, we are only ants, and our communities only ant hills."

ALINE AND FRANK

36 acres on Olive Hill.

In 1919, Barnsdall bought

The crest was already well

known in East Hollywood

olive trees and as the

site of Easter sunrise

also stood in for

the Mount of

Olives during the filming of

D.W. Griffith's Intolerance

for its grove of 1,225



To design her artistic hilltop compound, Barnsdall hired her brilliant and equally pugnacious friend, the legendary architect Frank Lloyd Wright, who she knew from Chicago. From the

start, Barnsdall and Wright had a highly contentious relation ship. They ultimately parted ways, but not before Wright designed many buildings for the compound, including Aline's home-known

s Hollyhock House named after her avorite flower). Designed in a style Wright

house and other structures on the property were overseen by Wright's son, Lloyd, Modernist architect Rudolph Schindler was also brought in to refine Wright's plans. Despite this coterie of architectural geniuses, Barnsdall was disappointed with Hollyhock House. The doors were so heavy, she complained, "I need three men and two boys to help me get in and out of my own house!" Barnsdall would influence not only Wright and Schindler, but also the illustrious architect Richard Neutra to come to California, thus changing the course of modernist architecture in Los Angeles forever.

Children play in Barnsdall Park during the May Festival, c. 1931.

GIFTS AND GRIEVANCES

By the mid-1920s, the mercurial Barnsdall had tired of her hilltop commune and in 1926 deeded the land and buildings to the City of Los Angeles for use as an art center and public park. That same year the California Art Club moved their headquarters into Hollyhock House and an outdoor children's theater was established on the grounds

Barnsdall continued to exert control

over her former hilltop domain. She erected billboards on land she still owned around the park's perimeter, advocating for progressive causes, including the freeing GENESSIN, ARTHELMO of labor leader Frank Mooney. She also fought Los Angeles over various land agreements. Barnsdall died in 1946, in a small house on Olive Hill deeded to her by the city.

A PARK FOR THE PEOPLE

In 1967, the Junior Arts Center opened at Barnsdall Park. The Los Angeles Municipal Art Gallery and the Barnsdall Gallery Theatre debuted in 1971. Hollyhock House was designated as a UNESCO World

Heritage Site in 2019 and both the park and house are City of Los Angeles Historic-Cultural Monuments Today, Barnsdall Art Park is a world-class artistic, cultural, and educational center. Decades after her death, Barnsdall's vision for Olive Hill has come to fruition

ANGELS WALK EAST HOLLYWOOD

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- 12 The Early Cahuenga Valley Hooray for Hollywood







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HOORAY FOR ANG



HOORAY FOR HOLLYWOOD

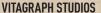
FILM COMPANIES MOVE WEST

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During the early 1900s, many East Coast film companies, which dominated the new industry at the time, were searching for better weather, varied locations, cheap nonunion labor, and an escape from the litigious Motion Picture Patents Company (MPCC), which often shook down Northeast-based filmmakers for

licensing fees. All these elements could be found in far-flung Los Angeles, and slowly East Coast companies began moving to the West Coast, particularly into the Cahuenga Valley area. In 1909, Selig-Polyscope built the first permanent movie studio in the neighborhood of Edendale (now Silver Lake.) They were soon joined by comedy pioneer Mack Sennett and his Keystone Studios

William Fox established the studio that would become 20th Century Fox close to the intersection of Sunset Boulevard and Western Avenue. Other fledgling studios soon popped up on and around Sunset Boulevard (particularly near the intersection of Sunset and Gower), where land was cheaper than on Hollywood Boulevard. Cahuenga Valley locals were slow to welcome the new industry, often hanging "No Movies" signs outside their businesses.



The American Vitagraph Company was founded in 1897 in Brooklyn, New York, by J. Stuart Blackton and Albert J. Smith. It was one of the original 10 production companies in the Motion Picture Patents Company. In 1909 the studio made the first long-form silent film, The Life of Moses. Its five reels were shown serial-style (one per week) as a running narrative, distinguishing it from the shorts and newsreels common at the time. Because of this



movie star" to help mar ket its pictures, an idea that had long been used by the theatrical industry. Florence Turner was promoted as the Vitagraph Girl," and popular American actress to appear



In 1915, Vitagraph Studios officially moved to a 29-acre sheep ranch at 4151 Prospect Avenue in the Los Feliz area. Vitagraph became a magnet for stars of the silent era, including Norma Talmadge (adjacent Talmadge Street was amed for her) and Bebe Danie

In 1925, Vitagraph was sold to Warner Bros. and two years later the studio became the Warner East Hollywood Annex. Parts

of the legendary first talkie, The Jazz

at the annex include gangster-movie The Public Enemy with James Cagney, and the Busby Berkeley musical Gold Diggers of 1933 with Ginger Rogers and Joan Blondell. In 1948, the studio was bought by the American Broadcasting Company (ABC) and became known as ABC Television Center. Now known as The Prospect Studios, it's the oldest film studio in continuous operation in Los Angeles. The Vitagraph name was briefly resurrected from 1960 to 1969 in Looney Tunes and Merrie Melody cartoons, with their end titles reading "A Warner Bros. Cartoon/A Vitagraph (Vitaphone) Release.'

For a brief period of time (1910–1916), Siegmund "Pop" Lubin was one of the top leaders in the early film industry and is still considered the original movie mogul. His empire encompassed all aspects of the business, including production, distribution, and exhibition. As the focus of the movie industry was quickly moving from east to west, Lubin decided to build a new studio at 4401 Sunset Boulevard in 1913. In a



few short years Lubin closed his studio and it was soon sold to Essanay, whose roster included some of the biggest stars of the time, like Francis X. Bushman, Charlie Chaplin, and Broncho Billy. Through the years the facility was leased to various independent producers, including

Charles Ray, who constructed many of the studio's remaining brick buildings From 1943 to 1964, the compound was home to Monogram Pictures, which produced hundreds of "B" Western

movies. In 1971, it became the longtime home of public TV station KCET, before being bought by the Church of Scientology in 2011.

DISNEY'S HYPERION STUDIO

The last silent era studio in the area was that of Walt and Roy Disney. In the early 1920s, they lived with their aunt at 4406 Kingswell Avenue and set up The Disney Brothers Cartoon Studio in the garage. In

1926, they bought land for a proper studio at 2719 Hyperion Avenue It is here that Mickey Mouse was born, and where they produced the world's first fulllength animated

feature, Snow White and the Seven Dwarfs (1937). Profits made from the film's success paved the way for the studio's relocation in 1940 to a 51-acre lot in Burbank. home to Walt Disney Studios to this day.



- UCLA'S First Home LACC Farly Hollywood Pioneers
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- III Barnsdall Art Park
- 12 The Early Cahuenga Valley 14 Hooray for Hollywood



