Appendix C

Historic Resources Technical Report

1360 N. Vine Street Project
Los Angeles, California

Historical Resource Technical Report

Prepared by:

CONSULTING

GPA

January 2021

TABLE OF CONTENTS

EXECUTIVE SUMMARY **1**

1. INTRODUCTION **1**
1.1 Purpose 1
1.2 Study Area 3
1.3 Methodology 4
1.4 Qualifications of Preparers 5

2. REGULATORY FRAMEWORK **6**
2.1 National Register of Historic Places 6
2.2 California Register of Historical Resources 8
2.3 Los Angeles Cultural Heritage Ordinance 10
2.4 Hollywood Redevelopment Plan 10

3. ENVIRONMENTAL SETTING **12**
3.1 Brief History of the Area 12
3.2 Historical Resources within the Study Area 13
3.3 Properties Identified and Evaluated as Potential Historical Resources on the Project Site 25
3.3.1 6272 De Longpre Avenue *26*
3.3.2 6241 Afton Place *27*
3.3.3 1330 Vine Street *31*
3.3.4 1348 Vine Street *48*

4. PROJECT IMPACTS **56**
4.1 Determining the Significance of Impacts on Historical Resources 56
4.2 Relocating Historical Resources under CEQA 56
4.3 Secretary of the Interior's Standards 57
4.4 Project Description 58
4.5 Analysis of Project Impacts 61

5. SOURCES **69**

APPENDIX A – Résumés

APPENDIX B - State Historic Resources Inventory Forms

APPENDIX C - Entitlement Submittal

APPENDIX D – Building Permit Table for 1330 Vine Street

EXECUTIVE SUMMARY

The Applicant proposes to develop a mixed-use project (Project) in the Hollywood Community Plan Area of the City of Los Angeles. The Project Site, consisting of 6241, 6245, 6249, and 6255 Afton Place, 6254, 6256, 6262, and 6272 De Longpre Avenue, and 1330 and 1348 Vine Street is on the east side of Vine Street between De Longpre Avenue and Afton Place. The Project Site is also within the boundaries of the Hollywood Redevelopment Project Area. The purpose of this report was to determine if the Project would result in direct, indirect or cumulative impacts on any historical resources within the study area in compliance with the California Environmental Quality Act (CEQA). The study area included the Project Site and a 500-foot radius. Seven of the ten properties within the Project Site are located within the Afton Square Historic District (Historic District), which is listed in the California Register of Historical Resources. Thus, the Historic District is a historical resource subject to CEQA. Six of the properties are contributing to the Historic District, and one is non-contributing. The proposed Project involves four activities that have the potential to impact historical resources: demolition, relocation, rehabilitation, and new construction.

The Project involves the demolition of the commercial buildings outside the boundary of the Historic District including 6272 De Longpre Avenue, 6241 Afton Place, and 1330 and 1348 Vine Street. GPA evaluated all four properties using the criteria for listing in the National Register of Historic Places, California Register of Historical Resources, and City of Los Angeles Cultural Heritage Ordinance. After careful research and analysis, GPA concluded that they are not eligible for designation under the national, state, or city landmark programs. Therefore, these buildings are not historical resources subject to CEQA. Within the Historic District non-contributing buildings would be demolished. These include ancillary buildings such as garages and storage sheds. As the buildings proposed for demolition are not historical resources, this aspect of the Project would not result in a significant adverse impact.

The six bungalows within the Historic District at 6245, 6249, 6255 Afton Place and 6254, 6256, and 6262 De Longpre Avenue would be relocated and rehabilitated within the eastern portion of the Project Site and would be used for commercial uses or as residential units. A feature of the Project is a Preservation Plan that would identify the character-defining features, assess the conditions, and make recommendations for the treatment of each bungalow in compliance with the Secretary of the Interior's Standards for Rehabilitation (Standards). Furthermore, the Preservation Plan would include a program for monitoring during the construction process. Projects that comply with the Standards are considered mitigated to a less than significant level.

When returned to the Project Site, the six bungalows would have the same orientation to the street as they had before the relocation. Three would be returned to their exact location, and the other three would each be relocated one lot to the east of their original location to allow for open space to their west, intended to create a buffer between the new construction on Vine Street and the Historic District to the east. The activity of relocation would have a less than significant impact on the Historic District because the bungalows would remain within the Historic District and the arrangement of the relocated bungalows is consistent with the historic character and development pattern in the area.

The cumulative and indirect impacts the new building could have on the Historic District were also analyzed. The Project includes two options for the new building, a Residential Option and an Office Option. There is no potential for cumulative impacts because with either option, the new building would be outside the boundary of the Historic District and there are no related projects

that would cause a significant adverse impact on the Historic District or other historic districts significant in the same context. The new building, both the Residential Option or Office Option) would introduce a new visual element that is not compatible with the size, scale, or design of the contributing properties within the Historic District. Although the new building would impact the Historic District's integrity of setting and feeling, the impact would be less than significant. Furthermore, the Project would not affect the other five aspects of integrity. The effect of the new building on the Historic District's integrity would not be so substantial that the Historic District would no longer be eligible for listing in the National Register of Historic Places and listed in the California Register of Historical Resources. Furthermore, there would be a buffer approximately 22 to 57-foot wide between the new building and the bungalows in the form of a landscaped walkway and open space. Therefore, this aspect of the Project would have a less than significant impact on the Historic District.

In summary, the Project would not result in a significant adverse impact on the identified historical resource, namely the Historic District. No historical resources would be demolished. The six historic bungalows would be relocated, but they would remain contributing to the Historic District and rehabilitated according to the Standards. The new building would be visible from within the Historic District; however, the Historic District would still convey its significance as one of the few remaining intact residential neighborhoods in Hollywood. After Project completion the Historic District would remain eligible for listing in the National Register of Historic Places and listed in the California Register of Historical Resources.

1. INTRODUCTION

1.1 Purpose

The purpose of this report is to analyze whether or not a proposed development project (Project) would significantly impact historical resources. The Project involves 13 separate lots comprising ten properties in the Hollywood Community Plan Area of the City of Los Angeles (see Figures 1 and 2, and Table 1 below). The Project Site is also within the boundary of the Hollywood Redevelopment Project Area.

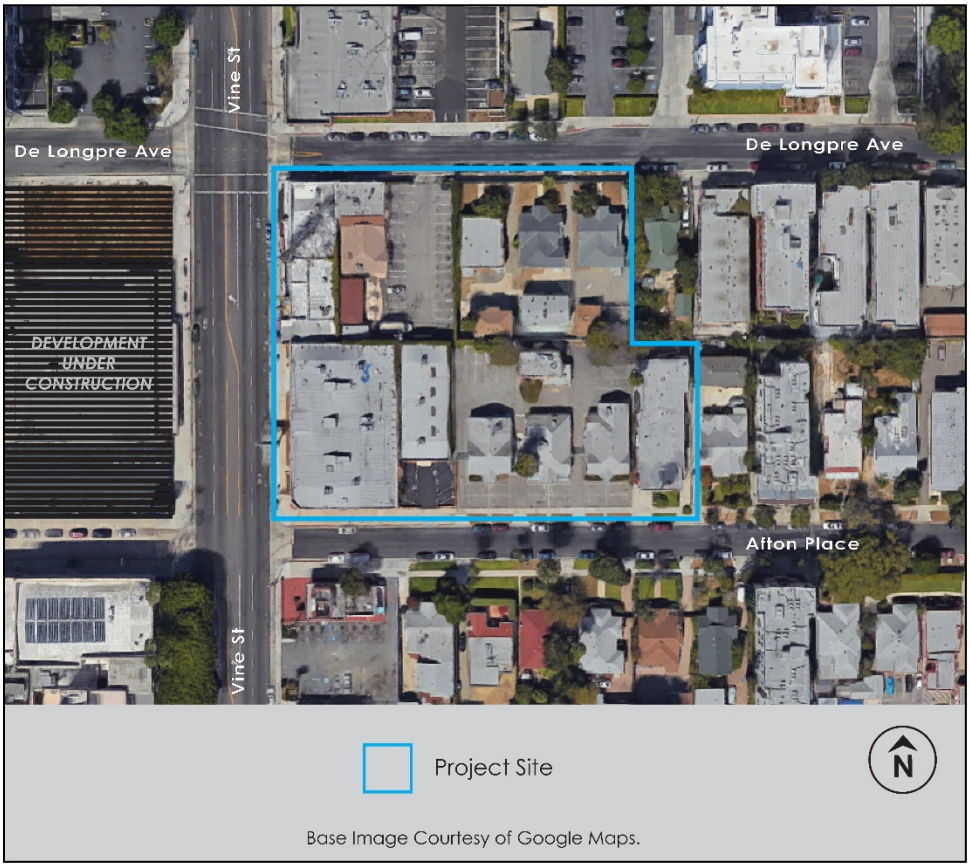


Figure 1: Location of Project Site

The Project Site is on the east side of Vine Street between De Longpre Avenue and Afton Place. The properties are occupied by one- and two-story commercial buildings on Vine Street, a two-story multi-family building on Afton Place, and one-story bungalows along De Longpre Avenue and Afton Place with secondary structures at the rear in some cases. Seven of the ten properties within the Project Site are located within the Afton Square Historic District, which is listed in the California Register of Historical Resources (see Figure 4 and Table 2).

Table 1: Properties within the Project Site

Address	*APN*	*Year Built*
6241 Afton Place	5546-022-022	1959
6245 Afton Place	5546-022-021	1919/21
6249 Afton Place	5546-022-020	1919 (front) 1939 (rear)

Table 1: Properties within the Project Site		
Address	*APN*	*Year Built*
6255 Afton Place	5546-022-019	1920
6254 De Longpre Avenue	5546-022-011	1919
6256 De Longpre Avenue	5546-022-012	1919 (front) 1953 (rear)
6262 De Longpre Avenue	5546-022-013	1920 (front) 1941 (rear)
6272 De Longpre Avenue	5546-022-015	1920/1956
1330 Vine Street[1]	5546-022-030	1930/1959
1348 Vine Street	5546-022-016	1924/42

Figure 2: Project Site and Subject Properties

The Project would involve the removal of the existing commercial buildings on Vine Street and De Longpre Avenue and the multi-family building on Afton Place, and the development of a mixed-use project for which there are two options: a Residential Option and an Office Option. The bungalows would be relocated, preserved, and rehabilitated pursuant to a Preservation Plan. The

[1] This property is comprised of three legal lots that have been tied together.

secondary structures would be removed for the relocation of the bungalows. (See Section 4.4 for a description of the Project.)

1.2 Study Area

GPA conducted a field inspection of the Project site and vicinity to determine the scope of the study. As the Project involves new construction, the study area (Study Area) was identified as the Project site as well as all parcels within a 500-foot radius from the center of the Project site (see Figure 3). This Study Area was established to account for potential impacts on historical resources in the vicinity. Parcels beyond this Study Area were not included because the Project would have no potential to directly or indirectly impact the buildings on these distant parcels or their surrounding setting. The buildings and streets immediately surrounding the Project site create a geographic and visual separation between the parcels beyond the Study Area and the Project site. The Project site therefore cannot be reasonably considered part of the environmental setting of historical resources beyond the Study Area due to this intervening space.

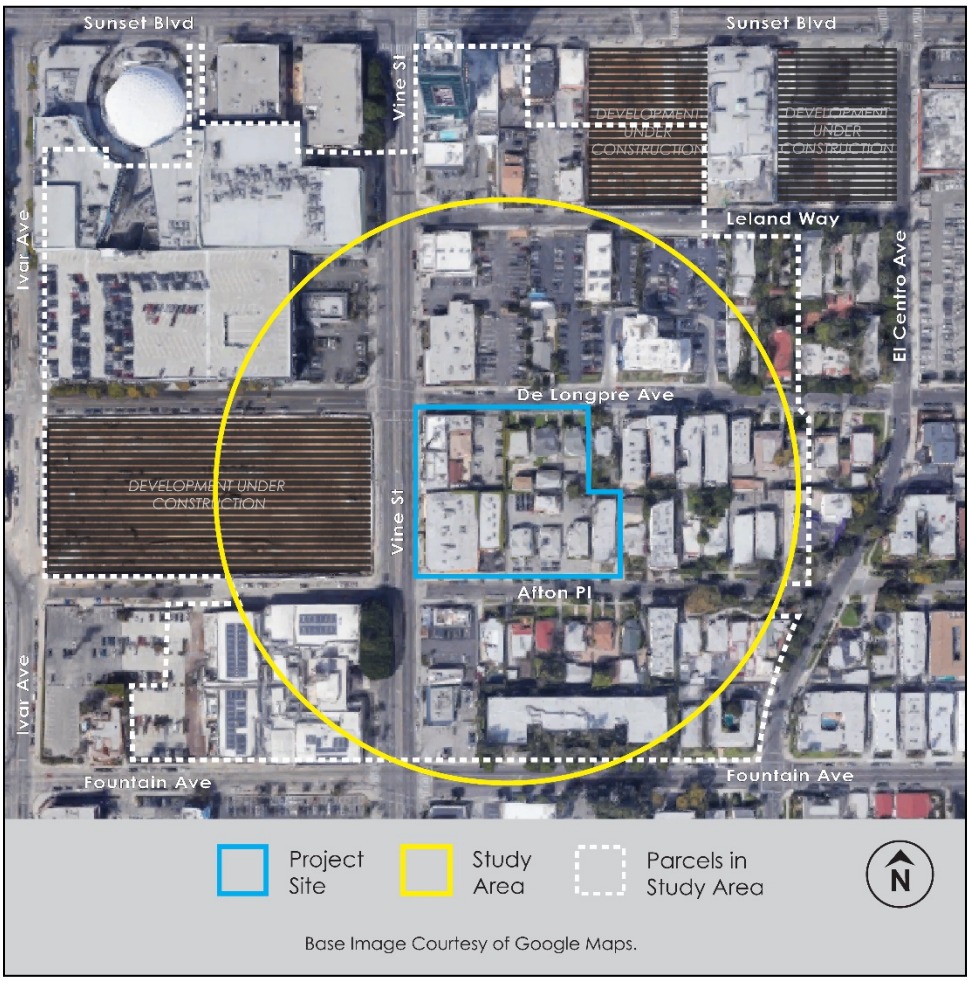


Figure 3: Project Site and Study Area

1.3 Methodology

To identify historical resources and assess potential project impacts, GPA performed the following tasks:

1. Reviewed existing information to determine if there are any listed or previously surveyed historical resources within the Study Area. The following sources were consulted:

   a. Requested a records search from the South Central Coastal Information Center (SCCIC) to determine whether or not the Project Site contains any properties that are currently listed under national, state, or local landmark or historic district programs and whether or not it contains properties that have been previously identified or evaluated as potential historical resources. This involved a review of the California Historic Resources Inventory System (CHRIS), which includes data on properties listed and determined eligible for listing in the National Register of Historic Places, listed and determined eligible for listing in the California Register of Historical Resources, California Registered Historical Landmarks, Points of Historical Interest, as well as properties that have been evaluated in historic resources surveys and other planning activities. This also involved review of the Built Environment Resource Directory (BERD) files, which provide information regarding non-archaeological resources in the State Office of Historic Preservation's (SOHP) inventory. However, the SOHP inventory contains information only for historical resources that have been processed through the office. The search results confirmed that seven of the ten properties within the Project Site and Study Area are located with the Afton Square Historic District, which is listed in the California Register of Historical Resources. However, one of these properties, 6241 Afton Place, is non-contributing.

   b. Consulted the Los Angeles historic resources inventory website, HistoricPlacesLA.org, to determine if the Project Site contains any properties designated Los Angeles Historic-Cultural Monuments (HCM) or within a designated Historic Preservation Overlay Zone (HPOZ). The research found no HCMs or properties contributing to an HPOZ within the Project Site.

   c. Consulted the findings for the 2010 and 2020 Hollywood Redevelopment Project Area historic resource surveys (Hollywood CRA Surveys) to determine if the Study Area contains any properties identified as potential historical resources. Two properties, 1313 Vine Street and 1330 Vine Street were identified in the 2010 and 2020 Hollywood CRA Surveys. The Afton Square Historic District was not re-evaluated as part of the 2020 Hollywood CRA Survey as it is listed in the California Register of Historical Resources.

   The definition of the Status Codes used in Table 2 are found on page nine of Section 2.2 of this report.

Table 2: Previously Listed and Surveyed Properties within the Study Area

Address	*Afton Square*	*HRI*	*2010 Survey*	*2020 Survey*
6241 Afton Place	5546-022-022	None	None	None
6245 Afton Place	5546-022-021	2D2	2D2	None
6249 Afton Place	5546-022-020	2D2	2D2	None
6255 Afton Place	5546-022-019	2D2	2D2	None

Table 2: Previously Listed and Surveyed Properties within the Study Area				
Address	*Afton Square*	*HRI*	*2010 Survey*	*2020 Survey*
6254 De Longpre Avenue	5546-022-011	2D2	2D2	None
6256 De Longpre Avenue	5546-022-012	2D2	2D2	None
6262 De Longpre Avenue	5546-022-013	2D2	2D2	None
6272 De Longpre Avenue	Not a part	None	None	None
1313 Vine Street	Not a part	7N	3S	3S/3CS/5S3
1330 Vine Street	Not a part	7N	3CS	3CS/5S3
1348 Vine Street	Not a part	None	None	None

2. Concluded that 1330 Vine Street, 1348 Vine Street, 6272 De Longpre Avenue, and 6241 Afton Place should be evaluated for eligibility under the national, state, or local landmark programs to determine if they are historical resources as defined by CEQA. They warrant evaluation because they are occupied by buildings over 45 years of age and proposed for demolition as part of the Project.

3. Researched the four properties and surrounding area at local libraries and archives to establish the general history and context, including a review of the relevant databases, newspapers, directories, books, and newspaper articles.

4. Consulted the Context/Theme/Property Type (CTP) eligibility standards formulated for the *Los Angeles Citywide Historic Context Statement* (LACHCS) to identify the appropriate CTPs under which to evaluate the three properties.

5. Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation assessment processes and programs to evaluate the significance and integrity of the three properties.

6. Reviewed and analyzed the Entitlement Submittal to determine if the Project would have direct, indirect, or cumulative impacts on the identified historical resources as defined by CEQA (see Appendix C for a copy of the conceptual site plans and elevations).

1.4 Qualifications of Preparers

GPA Consulting (GPA) was retained to identify historical resources on and in the vicinity of the Project site, to assess any potential impacts the Project may have on the identified historical resources, and to recommend mitigation measures, as appropriate, for compliance with the California Environmental Quality Act (CEQA). Teresa Grimes, Laura O'Neill, and Audrey von Ahrens were responsible for the preparation of this report. They fulfill the qualifications for historic preservation professionals outlined in Title 36 of the Code of Federal Regulations, Part 61. Their résumés are attached in Appendix A.

2. REGULATORY FRAMEWORK

Generally, a lead agency must consider a property a historical resource under CEQA if it is eligible for listing in the California Register of Historical Resources (California Register). The California Register is modeled after the National Register of Historic Places (National Register). Furthermore, a property is presumed to be historically significant if it is listed in a local register of historical resources or has been identified as historically significant in a historic resources survey (provided certain criteria and requirements are satisfied) unless a preponderance of evidence demonstrates that the property is not historically or culturally significant.[2] The National Register, California Register, and local designation programs are discussed below.

2.1 National Register of Historic Places

The National Register is "an authoritative guide to be used by federal, state, and local governments, private groups, and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."[3]

Criteria

To be eligible for listing in the National Register, a property must be at least 50 years of age (unless the property is of "exceptional importance") and possess significance in American history and culture, architecture, or archaeology. A property of potential significance must meet one or more of the following four established criteria: [4]

A. Associated with events that have made a significant contribution to the broad patterns of our history; or

B. Associated with the lives of persons significant in our past; or

C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. Yield, or may be likely to yield, information important in prehistory or history.

Context

To be eligible for listing in the National Register, a property must be significant within a historic context. *National Register Bulletin #15* states that the significance of a historic property can be judged only when it is evaluated within its historic context. Historic contexts are "those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning...is made clear."[5] A property must represent an important aspect of the area's history or prehistory and possess the requisite integrity to qualify for the National Register.

[2] Public Resources Code §5024.1 and 14 California Code of Regulations §4850 & §15064.5(a)(2).
[3] Title 36 Code of Federal Regulations Part 60.2.
[4] Title 36 Code of Federal Regulations Part 60.4.
[5] *National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation* (Washington D.C.: National Park Service, Department of the Interior, 1997), 7-8.

Integrity

In addition to possessing significance within a historic context, to be eligible for listing in the National Register a property must have integrity. Integrity is defined in *National Register Bulletin #15* as "the ability of a property to convey its significance."[6] Within the concept of integrity, the National Register recognizes the following seven aspects or qualities that in various combinations define integrity: feeling, association, workmanship, location, design, setting, and materials. Integrity is based on significance: why, where, and when a property is important. Thus, the significance of the property must be fully established before the integrity is analyzed.

Historic Districts

The National Register includes significant properties, which are classified as buildings, sites, districts, structures, or objects. A historic district "derives its importance from being a unified entity, even though it is often composed of a variety of resources. The identity of a district results from the interrelationship of its resources, which can be an arrangement of historically or functionally related properties."[7]

A district is defined as a geographically definable area of land containing a significant concentration of buildings, sites, structures, or objects united by past events or aesthetically by plan or physical development.[8] A district's significance and historic integrity should help determine the boundaries. Other factors include:

- Visual barriers that mark a change in the historic character of the area or that break the continuity of the district, such as new construction, highways, or development of a different character;
- Visual changes in the character of the area due to different architectural styles, types, or periods, or to a decline in the concentration of contributing resources;
- Boundaries at a specific time in history, such as the original city limits or the legally recorded boundaries of a housing subdivision, estate, or ranch; and
- Clearly differentiated patterns of historical development, such as commercial versus residential or industrial.[9]

Within historic districts, properties are identified as contributing and noncontributing. A contributing building, site, structure, or object adds to the historic associations, historic architectural qualities, or archeological values for which a district is significant because:

- It was present during the period of significance, relates to the significance of the district, and retains its physical integrity; or
- It independently meets the criterion for listing in the National Register.[10]

[6] *National Register Bulletin #15*, 44-45.
[7] Ibid, 5.
[8] Title 36 Code of Federal Regulations Part 60.3(d).
[9] *National Register Bulletin #21: Defining Boundaries for National Register Properties Form* (Washington D.C.: U.S. Department of the Interior, 1997), 12.
[9] *National Register Bulletin #16: How to Complete the National Register Registration Form* (Washington D.C.: U.S. Department of the Interior, 1997), 16.

2.2 California Register of Historical Resources

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups, and citizens to identify historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.[11]

The California Register consists of properties that are listed automatically as well as those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register;
- State Historical Landmarks from No. 0770 onward; and
- Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (SOHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.[12]

Criteria and Integrity

For those properties not automatically listed, the criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property generally must be at least 50 years of age and must possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Properties eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. It is possible that properties may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register. An altered property may still have sufficient integrity for the California Register if it maintains the potential to yield significant scientific or historical information or specific data. [13]

A property less than 50 years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance.[14]

[11] Public Resources Code §5024.1 (a).
[12] Public Resources Code §5024.1 (d).
[13] Title 14 California Code of Regulations §4852 (c).
[14] Title 14 California Code of Regulations §4852 (d) (2).

The California Register may also include properties identified during historic resource surveys. However, the survey must meet all of the following criteria:[15]

1. The survey has been or will be included in the State Historic Resources Inventory;
2. The survey and the survey documentation were prepared in accordance with office [SOHP] procedures and requirements;
3. The resource is evaluated and determined by the office [SOHP] to have a significance rating of Category 1 to 5 on a DPR Form 523; and
4. If the survey is five or more years old at the time of its nomination for inclusion in the California Register, the survey is updated to identify historical resources that have become eligible or ineligible due to changed circumstances or further documentation and those that have been demolished or altered in a manner that substantially diminishes the significance of the resource.

SOHP Survey Methodology

The evaluation instructions and classification system prescribed by the SOHP in its *Instructions for Recording Historical Resources* provide a Status Code for use in classifying potential historical resources. In 2003, the Status Codes were revised to address the California Register. These Status Codes are used statewide in the preparation of historical resource surveys and evaluation reports. The first code is a number that indicates the general category of evaluation. The second code is a letter that indicates whether the property is separately eligible (S), eligible as part of a district (D), or both (B). There is sometimes a third code that describes some of the circumstances or conditions of the evaluation. The general evaluation categories are as follows:

1. Listed in the National Register or the California Register.
2. Determined eligible for listing in the National Register or the California Register.
3. Appears eligible for listing in the National Register or the California Register through survey evaluation.
4. Appears eligible for listing in the National Register or the California Register through other evaluation.
5. Recognized as historically significant by local government.
6. Not eligible for listing or designation as specified.
7. Not evaluated or needs re-evaluation.

The specific Status Codes referred to in this report are as follows:

2S2 Individual property determined eligible for the National Register by a consensus through Section 106 process and listed in the California Register.

2D2 Contributor to a district determined eligible for the National Register by a consensus through Section 106 process and listed in the California Register.

[15] Public Resources Code §5024.1.

3S Appears eligible for the National Register as an individual property through survey evaluation.

3CS Appears eligible for the California Register as an individual property through survey evaluation.

5S3 Appears to be individually eligible for local listing or designation through survey evaluation.

6Z Found ineligible for National Register, California Register, or local designation through survey evaluation.

2.3 Los Angeles Cultural Heritage Ordinance

The Los Angeles City Council adopted the Cultural Heritage Ordinance[16] in 1962 and amended it in 2018 (Ordinance No. 185472). The Ordinance created a Cultural Heritage Commission and criteria for designating Historic-Cultural Monuments (HCM). The Commission comprises five citizens, appointed by the Mayor, who have exhibited knowledge of Los Angeles history, culture, and architecture. The three criteria for HCM designation are stated below:

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

Unlike the National and California Registers, the Ordinance makes no mention of concepts such as physical integrity or period of significance. Moreover, properties do not have to reach a minimum age requirement, such as 50 years, to be designated as HCMs.

2.4 Hollywood Redevelopment Plan

The Project Site is also located within the Hollywood Redevelopment Project area. The Hollywood Redevelopment Project area was established in 1984 by the Community Redevelopment Agency of the City of Los Angeles (CRA/LA). The goals of the Hollywood Redevelopment Project include "the retention, restoration and appropriate reuse of existing buildings, groupings of buildings, and other physical features especially those having significant historical and/or architectural value and ensure that new development is sensitive to these features through land use and development criteria."[17] Policies and guidelines for the preservation, rehabilitation, and retention of historical properties are discussed in Section 511 of the Redevelopment Plan.[18] Policies and guidelines for the rehabilitation, conservation, and moving of structures are discussed in Sections

[16] Los Angeles Administrative Code §22.171 of Article 1, Chapter 9, Division 22.
[17] *City of Los Angeles, Hollywood Redevelopment Plan*, as first amended in May 2003 and effective July 2003, 3.
[18] Ibid, 34-36.

409.1 and 409.2 of the Redevelopment Plan.[19] As described therein, the rehabilitation of buildings determined by CRA/LA to be of architectural and/or historical significance shall be rehabilitated in accordance with the Secretary of the Interior's Standards. In addition, CRA/LA is authorized to move or to cause to be moved any standard structure or building that can be rehabilitated to a location within or outside the Project area.

Under authority granted in the redevelopment dissolution statutes, the Los Angeles City Council and Mayor approved a resolution and accompanying Ordinance No. 186,325 to transfer from the CRA/LA to the City of Los Angeles all responsibility for land use related plans and functions in the 19 remaining Redevelopment Project Areas. Thus, the City can take action regarding any Redevelopment Plan Amendment or land use approval or entitlement pursuant to Section 11.5.14 and other applicable provisions of the Los Angeles Municipal Code.

[19] Ibid, 14-15.

3. ENVIRONMENTAL SETTING

3.1 Brief History of the Area

The Project Site is located in a highly urbanized area of Hollywood on the east side of Vine Street between De Longpre Avenue and Afton Place. Major arterials providing regional access to the vicinity include Sunset Boulevard, Fountain Avenue, and Vine Street. The topography of the Project Site and immediate vicinity is relatively flat. Surrounding land uses include the ArcLight Cinemas to the northwest, multi-family residential uses to the east, hospital/medical uses to the northeast, commercial and single-family residential uses to the south, and the mixed-use Academy on Vine development under construction to the west. Within the vicinity, major arterials such as Sunset Boulevard and Vine Street are generally developed with taller residential and commercial buildings, while lower mixed-use and residential buildings are located along the adjacent collector streets.

The area that became Hollywood was part of Rancho La Brea and Rancho Los Feliz and was developed beginning in the 1860s by several individuals including Cornelius Cole, John T. Gower, Griffith J. Griffith, and Harvey Wilcox, whose Hollywood Tract gave the city its name. The community, which was originally devoted to agriculture, began to develop more quickly at the end of the twentieth century as increasing numbers of people moved to Southern California. The popularity of the area was reflected in rising land prices; while Harvey Wilcox purchased the Hollywood Tract for $150 an acre in 1887, by 1900, land in the area was selling for more than $350 an acre.

The City of Hollywood incorporated in 1903, and commercial and institutional buildings were constructed to accompany the area's newly-built residences. The city's first schools were constructed in 1904, including Hollywood Union High School. The new city experienced exponential growth during the first decade of the twentieth century, though residential development during the first decade of the twentieth century remained dispersed, often with stables or other ancillary buildings to the rear.[20] Between 1903 and 1909, the population mushroomed from 700 to 4,000 people. The new city found it difficult to develop its infrastructure quickly enough to provide adequate city services to its residents, and in 1910, Hollywood was consolidated with the neighboring City of Los Angeles.

By 1915, Hollywood was in the midst of a real estate boom, driven both by its proximity to downtown Los Angeles and the burgeoning film and tourism industries. Development became denser as land values rose, and the large homes constructed at the end of the nineteenth century gave way to smaller single-family and multi-family residences. As the automobile became more widely available and affordable, residential development, previously concentrated along Prospect Avenue (now Hollywood Boulevard), spread to residential streets to the north and south.[21] During the same period, Hollywood Boulevard transitioned from being a residential street to an important commercial thoroughfare in the community. High-rise commercial buildings, theaters and hotels were constructed in the community's commercial core during the period.

The Project Site includes listed and potential historical resources, which are described in Sections 3.2 and 3.3. For the purposes of this report, listed resources are defined as those designated under

[20] Summarized from Chattel Architecture, Planning & Preservation, Inc. "Historic Resources Survey: Hollywood Redevelopment Project Area," February 2010, 16-18, 25.
[21] Ibid, 32.

national, state, or local landmark or historic district programs. Potential resources are defined as properties over 45 years of age. The 45-year criterion recognizes that there may be as much as a five-year lag between the identification of historical resources and the date planning decisions are made.[22]

3.2 Historical Resources within the Study Area

There is one designated historical resource and one previously surveyed historical resource within the Study Area (see Figure 4), which are summarized below. The designated historical resource, the Afton Square Historic District, has the potential to be directly and indirectly impacted by the proposed Project. It is listed in the California Register and was not re-evaluated in the 2010 or 2020 Hollywood CRA Surveys, nor in this report.

The previously surveyed historical resource, 1313 Vine Street, is located across Vine Street and to the south of the Project Site. It was identified as eligible for national, state, and/or local landmark designation through the 2010 and 2020 Hollywood CRA Surveys. It was not re-evaluated in this report because there is no potential for direct impacts on this property from the Project. In order to provide a conservative analysis of the Project's potential for indirect impacts, this report accepts the recent findings regarding the eligibility of the property.

There is one property within the Study Area and on the Project Site that was previously surveyed as eligible for state and/or local landmark designation in the 2010 and 2020 Surveys and has the potential to be directly impacted by the Project: 1330 Vine Street. The previous surveys provided different reasons for the building's apparent significance. Because demolition of the building is proposed and the previous evaluations are inconsistent, 1330 Vine Street is evaluated in detail below in Section 3.3, rather than accepted as an eligible historical resource and summarized in this section.

[22] "Instructions for Recording Historical Resources," State Office of Historic Preservation, March 1995, 2.

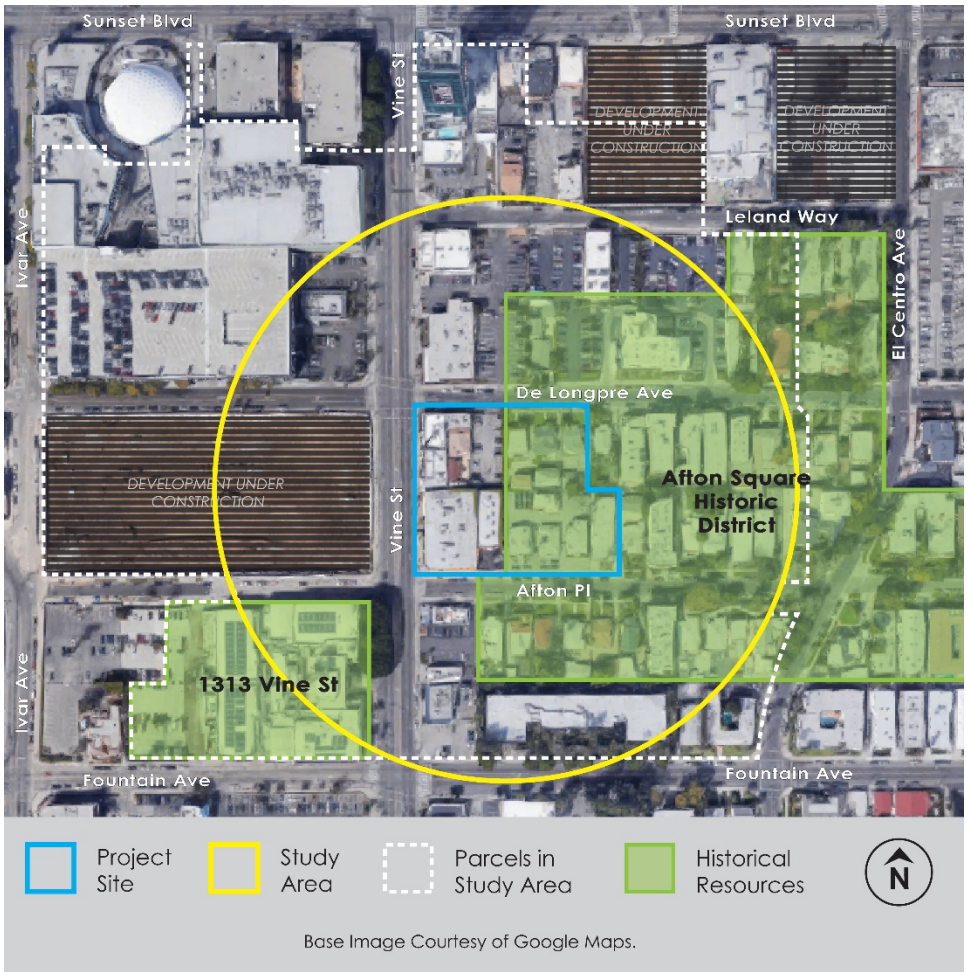


Figure 4: Historical Resources within the Study Area

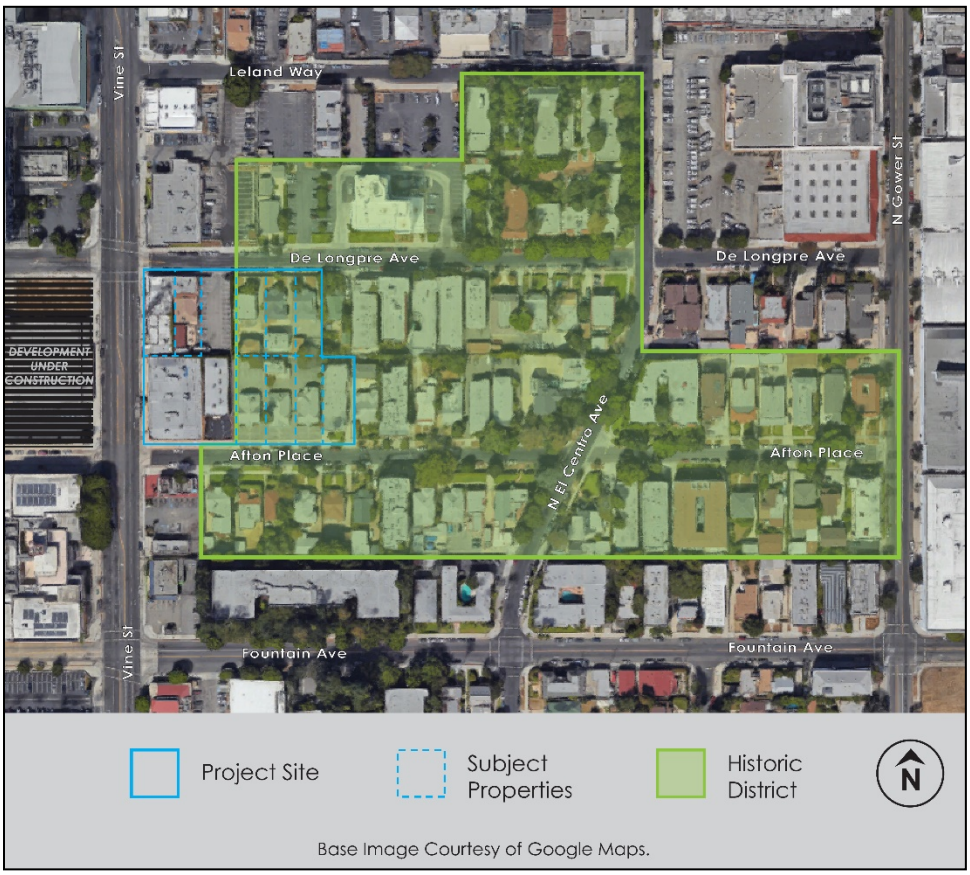


Figure 5: Project Site in Relation to Historic District

Afton Square Historic District

Hollywood has been surveyed for historical resources periodically. The first survey of Hollywood was completed in 1980 by a group called Hollywood Revitalization. The survey found a group of small potential districts around the Project Site that were given a Status Code of 5D, meaning eligible for local listing.[23] The districts included the 6100-6200 blocks of De Longpre Avenue, the 6100-6200 blocks of Afton Place, the 6200 block of Leland Way, and the 1100-1400 blocks of El Centro Avenue. Several buildings in the area suffered earthquake damage in 1994, and the owners applied for funds from FEMA to address repairs. These applications triggered a Section 106 review pursuant to the National Historic Preservation Act. As such, the area was re-surveyed in 1995 and determined eligible for listing in the National Register (see state historic resources inventory forms in Appendix B). Accordingly, the Status Code was changed to 2S2. The 2S2 Status Code applies to the historic district as a whole, while 2D2 applies to properties that contributed to the significance of the historic district.

[23] The Status Codes were subsequently revised. In current terms, 5D3 is used for properties that appear to contribute to a district that appears eligible for local listing through survey evaluation.

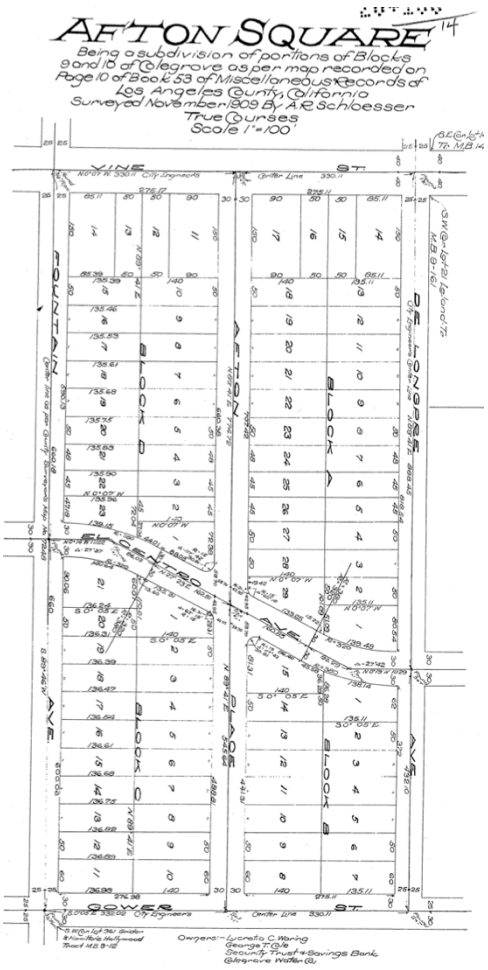


Figure 6: Afton Square Tract Map, 1912

Figure 7: Tract No. 1210 Map, 1913

The survey found the Afton Square Historic District (Historic District) significant as one of the few remaining intact residential neighborhoods in Hollywood. The Afton Square tract was recorded on July 5, 1912 (see Figure 4 above). The owners included Security Trust and Savings Bank, Citizens Trust and Savings Bank, Colegrove Water Company, J.L. Hancock, Lucretia Cole Waring, and George Townsend Cole. Block A, B, C, and D of Afton Square were subdivided into smaller lots and renamed Tract 1210 in 1913 (see Figure 6 and Figure 7). Lucretia Cole Waring and George Townsend Cole were related to Cornelius Cole whose land holdings once include 500 acres in the area. Cole represented California in the U.S. Senate from 1867 to 1873. When the tract opened for sale in 1914, it was described in the *Los Angeles Times* as the northern edge of the Wilshire District rather than the southern edge of Hollywood.[24]

[24] "Afton Square Opened," *Los Angeles Times*, March 29, 1914.

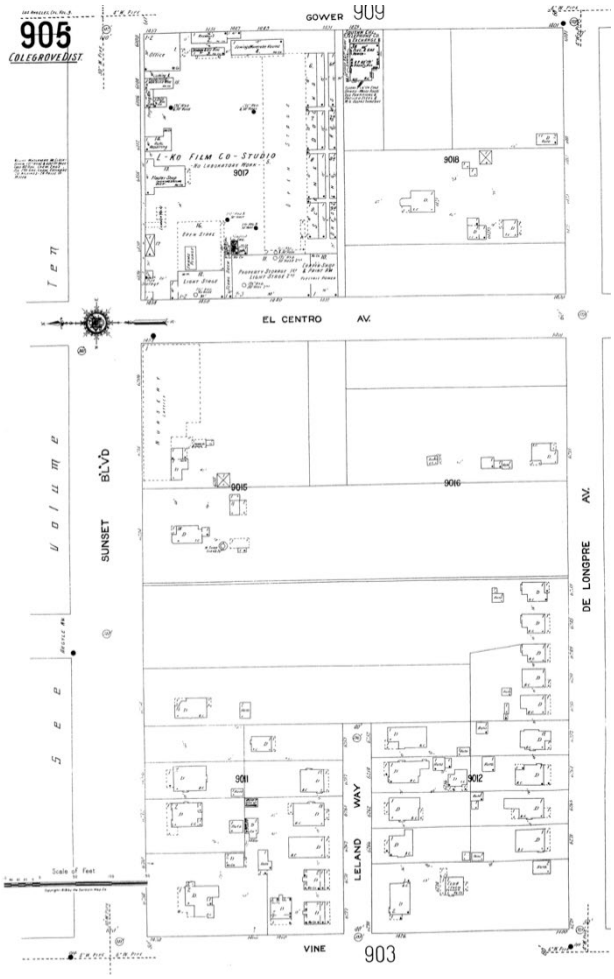


Figure 8: Sanborn Map, 1919, Vol. 9, Sheet 905

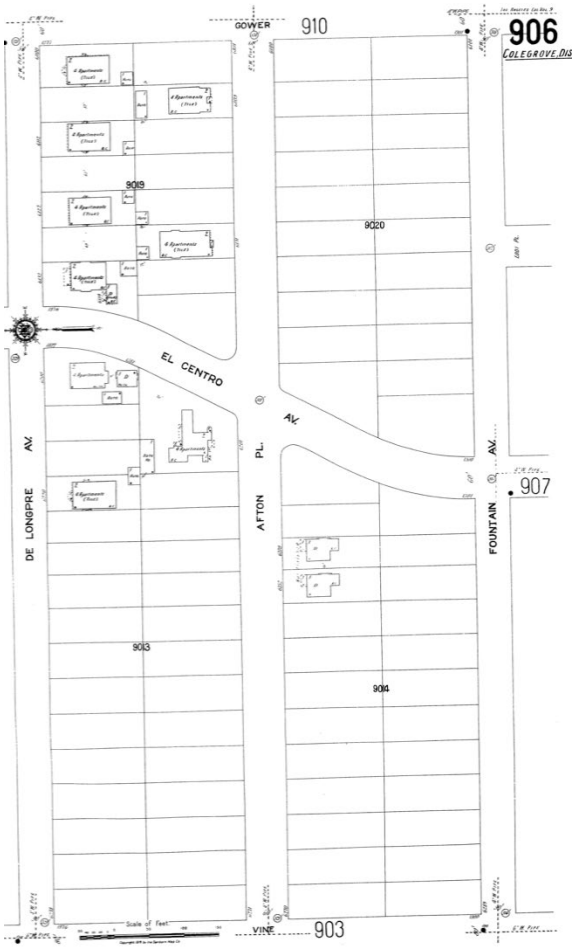
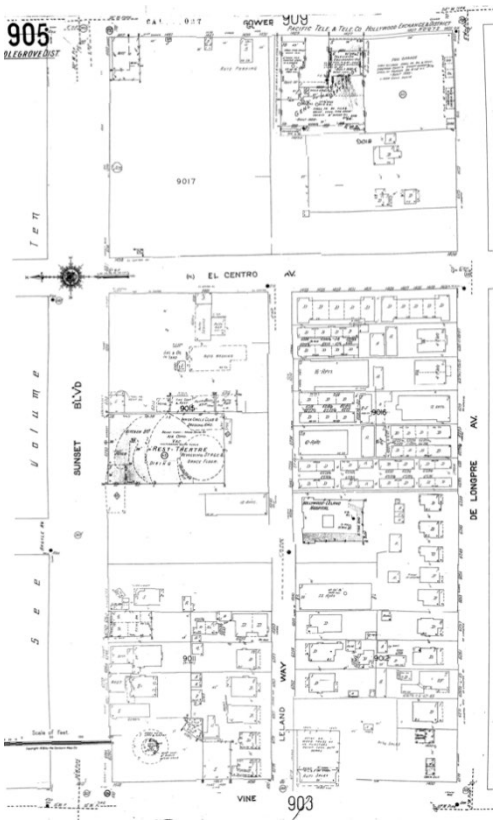


Figure 9: Sanborn Map, 1919, Vol. 9, Sheet 906

The period of significance for the Historic District was established as 1916 to 1939. The 1919 Sanborn maps indicate that the development of the area was rather slow (see Figure 8 and Figure 9). By this time the development included a string of one-story bungalows along the north side of De Longpre Avenue, west of El Centro and a cluster of two-story apartment buildings along De Longpre Avenue, east of El Centro. By the late 1930s the area was built out with a mix of single and multi-family residences in Arts and Crafts and Period Revival styles. Multi-family property types included one-story bungalow courts, two-story duplexes and fourplexes, and four-story apartment buildings.



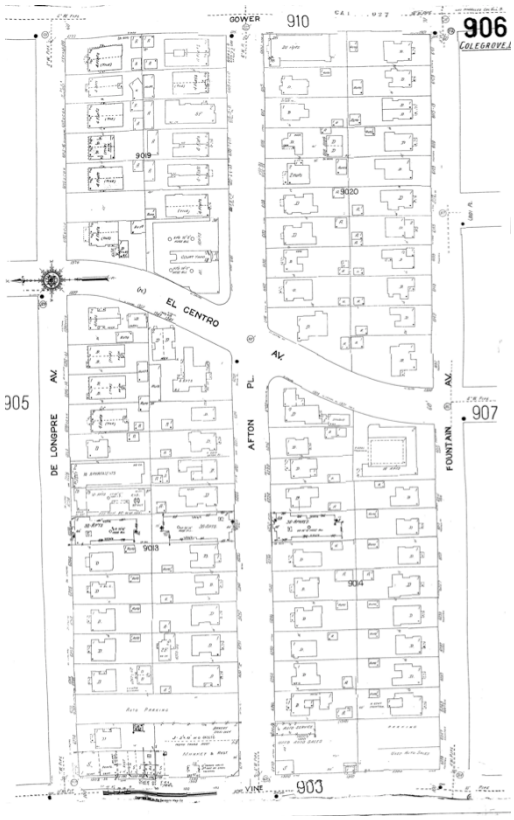


Figure 10: Sanborn Map, 1951, Vol. 9, Sheet 905

Figure 11: Sanborn Map, 1951, Vol. 9, Sheet 905

When the Historic District was determined eligible for listing in the National Register, there were 51 contributing and 12 non-contributing properties identified for a total of 63 properties (see state historic resources inventory forms in Appendix B). It is worth noting that properties, not buildings or structures, were listed on the inventory forms. However, the map included with the inventory forms identified buildings as contributing and non-contributing. In some but not all cases, ancillary buildings at the rear of the properties were identified as non-contributing. Properties officially determined eligible for listing in the National Register are automatically listed in the California Register. Properties listed in the California Register are historical resources subject to the CEQA. The CRA re-surveyed the Hollywood Redevelopment Project Area in 2003 and 2010, which includes the Historic District. Although the Historic District experienced change during the 2000s, it continued to be evaluated as eligible. The change included the demolition of the single-family residence at 6263 De Longpre Avenue, which is now a surface parking lot and the multi-family residence at 6109 Afton Place, which is now the Resolve Recovery Center. These demolitions represent the loss of two contributing properties, reducing the total number of contributing properties to 49. The 2010 survey also noted negative alterations to a few contributing properties, however, they remained contributing.

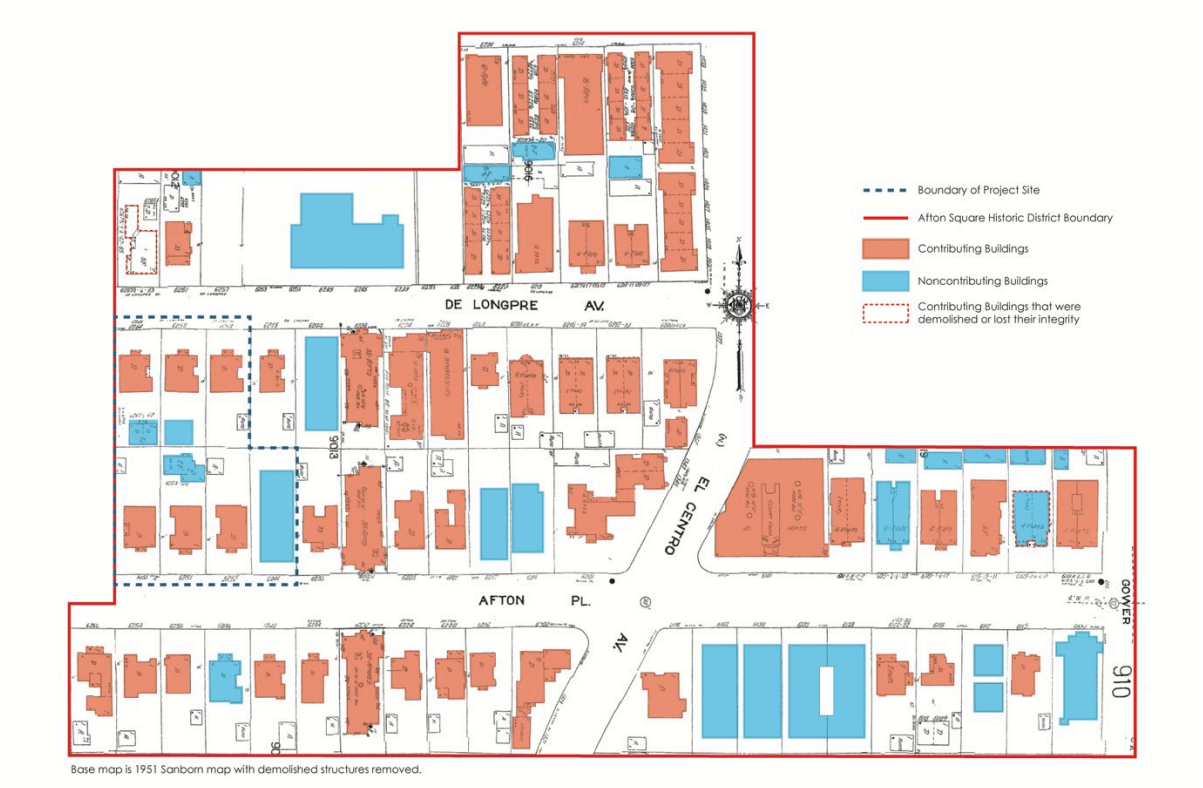


Figure 12: Afton Square Historic District, October 2017

The seven lots within the Project Site located within the Historic District are described below.

<u>6241 Afton Place</u>

Figure 13: South elevation (GPA 2017)

This property is occupied by a two-story apartment building constructed in 1959. It is non-contributing to the Historic District because it post-dates the period of significance and identified as such on the 1994 inventory form. It has a wood frame structure mostly sheathed in stucco and a long rectangular plan covered by a flat roof. The facade is asymmetrically organized. The west end of the second story projects over parking spaces. The east end has a window opening on the second story and flag stone cladding on the first story. There are a variety of window types including jalousie and aluminum sliders. The windows on the facade are altered. This property is proposed for demolition as part of the proposed Project, so it has also been evaluated individually. See Section 3.3 for details of the individual evaluation.

<u>6245 Afton Place</u>

This property is occupied by a one-story single-family residence that is now used as an office. Constructed in 1919, the Colonial Revival style bungalow has a wood frame structure and

clapboard exterior. A multi-gabled roof is covered with composition shingles. The facade is symmetrically arranged with a partial-width entrance porch in the center flanked by tripartite windows. The porch projects from the facade and is sheltered by a gabled roof with cornice returns. A pair of Doric columns supports the porch roof. The base of the porch is concrete. The main entrance consists of a divided lite door and full-length windows to each side. Just below the overhanging eaves is a plain frieze that extends across the facade and wraps around the side elevations. Original wood windows include on-over-one and four-over-one sash and divided lite casements. Alterations include the replacement of some windows including two divided lite casements on the facade, the addition of the picketed railing along the entrance porch, and the enclosure of the side porch on the west elevation. The residence is contributing to the Historic District. It is substantially intact and was constructed during the period of significance.

Figure 14: South and west elevations (GPA 2017)

Figure 15: North and west elevations (GPA 2017)

<u>6249 Afton Place</u>

This property is occupied by a one-story single-family residence at the front of the lot and a two-story duplex at the rear. Constructed in 1919, the Colonial Revival style bungalow at the front of the lot is now used as an office. It has a wood frame structure and clapboard exterior. A multi-gabled roof is covered with composition shingles. The facade is nearly symmetrically in its arrangement with a full-width entrance porch approached from the center. To the east of the entrance is a single six-over-one wood sash window and the west a pair. The entrance is sheltered by a project gabled roof with cornice returns. A pair of Doric columns supports the porch roof. On either side of the roof are pergolas that are also supported by Doric columns. The base of the porch is concrete. The main entrance consists of a slab door flanked by full-length wood shutters. Just below the overhanging eaves is a plain frieze that extends across the facade and wraps around the side elevations. Wood sash windows are also found on the side and rear elevations. Alterations include the addition of the picketed railing along the front porch, the replacement of the main entrance door and side windows, and the enclosure of the side porch on the west elevation. The residence is contributing to the Historic District. It is substantially intact and was constructed during the period of significance.

Figure 16: Residence at the front of the lot, south and west elevations (GPA 2017)

Figure 17: Residence at the front of the lot, north and west elevations (GPA 2017)

The building at the rear of the lot was constructed as a duplex but is now used as an office. It was constructed in 1939, within the period of significance for the Historic District. Although the original design is unknown, the building appears to lack integrity. The building has no particular style and consists of a two-story rectangular portion that is sheathed in stucco and covered by a flat roof. A one-story addition altered the massing and covered the majority of the south and east elevations. The windows have been replaced with vinyl, although the openings have not been resized. Therefore, the building is non-contributing to the Historic District. Furthermore, it is identified as non-contributing on the 1994 inventory form map.

Figure 18: Duplex at the rear of the lot, south and west elevations (GPA 2017)

Figure 19: Duplex at the rear of the lot, south and east elevations (GPA 2017)

<u>6255 Afton Place</u>

This property is occupied by a one-story single-family residence that is now used as an office. Constructed in 1920, the Colonial Revival style bungalow has a wood frame structure and clapboard exterior. An intersecting roof is covered with composition shingles and features clipped gables. The facade is symmetrically arranged with a partial-width entrance porch in the center flanked by tripartite windows. The porch projects from the facade and is sheltered by a gabled roof with cornice returns. A pair of Doric columns supports the porch roof. The base of the porch is concrete. The main entrance consists of a divided lite door and full-length windows to each side. Just below the overhanging eaves is a plain frieze that extends across the facade Original wood windows include on-over-one sash and divided lite casements. Alterations include the addition of the picketed railing along the entrance porch. The residence is contributing to the Historic District. It is substantially intact and was constructed during the period of significance.

Figure 20: South and east elevations (GPA 2017)

Figure 21: North and west elevations (GPA 2017)

6254 De Longpre Avenue

This property is occupied by a one-story single-family residence at the front of the lot, and a one-story building at the rear that appears to be a garage or storage shed. The residence is a Colonial Revival style bungalow constructed in 1919. It has a wood frame structure and clapboard exterior. A multi-gabled roof is covered with composition shingles. The facade is symmetrically arranged with a partial-width entrance porch in the center flanked by large windows with divided lite transoms. The porch projects from the facade and is sheltered by a gabled roof with cornice returns and elliptical fanlight vent. A pair of Doric columns and attached pilasters support the porch roof. The base of the porch is concrete. On the east elevation there is a side porch and brick chimney that appears to have been truncated. The windows and doors are covered by plywood; however, the openings and casings appear to be original. The residence is contributing to the Historic District. Although the condition is poor, it was constructed during the period of significance and retains integrity.

Figure 22: Residence at the front of the lot, north elevation (GPA 2017)

Figure 23: Residence at the front of the lot, south elevation (GPA 2017

The date of construction for the building at the rear of the lot is unknown; however, it does not appear to be the original garage. The location of the building does not match the footprint of the original garage on the 1951 Sanborn map. As the building was constructed after 1939 (as evidenced by the fact that it is not present on the 1951 Sanborn map) it is non-contributing to the Historic District. It is not identified on the 1994 inventory form map.

Figure 24: Building at the rear of the lot, north elevation (GPA 2017)

Figure 25: Building at the rear of the lot, east elevation (GPA 2017)

<u>6256 De Longpre Avenue</u>

This property is occupied by a one-story single-family residence at the front of the lot and a two-story building at the rear. The residence is a Colonial Revival style bungalow constructed in 1919. It has a wood frame structure and stucco exterior. A multi-gabled roof is covered with composition shingles. The facade is nearly symmetrical in its arrangement with a partial-width entrance porch in the center. To the east is a large fixed sash and divided lite transom and to the west are a pair of one-over-one sash windows. The porch projects from the facade and is sheltered by a gabled roof with cornice returns and elliptical fanlight vent. A pair of Doric columns and attached pilasters support the porch roof. The base of the porch is concrete and extends to the driveway along the east lot line. On the east elevation there is a side porch and chimney that appears to have been truncated. The windows and doors are covered by plywood; however, the openings and casings appear to be original. The residence is contributing to the Historic District. Although the condition is poor, it was constructed during the period of significance and retains integrity.

At the rear of the lot is a two-story building that had a garage and storage space on the first floor and a dwelling unit on the second floor. The building is now vacant. The building was constructed in 1956, after the period of significance (1939). Therefore, it is non-contributing to the Historic District. Furthermore, it is identified as non-contributing on the 1994 inventory form map.

Figure 26: Residence at the front of the lot, north and west elevations (GPA 2017)

Figure 27: Residence at the front of the lot, south elevation (GPA 2017)

Figure 28: Building at the rear of the lot, north and east elevations (GPA 2017)

Figure 29: Building at the rear of the lot, north and east elevations (GPA 2017)

6262 De Longpre Avenue

This property is occupied by a one-story single-family residence at the front of the lot and a two-story building at the rear. The residence is a Spanish Colonial Revival style bungalow constructed in 1920. It has a wood frame structure and stucco exterior. The flat roof has a parapet topped by red clay tiles. The facade is symmetrically arranged with a partial-width entrance porch in the center. Thick foliage obscures the openings on either side of the porch, which is sheltered by a red tiled shed roof enclosure with arched openings. The base of the porch is concrete. On the east elevation there is a side porch and chimney that appears to have been truncated. The windows and doors are covered by plywood; however, the openings and casings appear to be original. The residence is contributing to the Historic District. Although the condition is poor, it was constructed during the period of significance and retains integrity.

At the rear of lot is a two-story building that had a garage and storage space on the first floor and a dwelling unit on the second floor. The building is now vacant. The building was constructed in 1941, after the period of significance (1939). Therefore, it is non-contributing to the Historic District. Furthermore, it is identified as non-contributing on the 1994 inventory form map.

Figure 30: Residence at the front of the lot, north elevation (GPA 2017)

Figure 31: Residence at the front of the lot, south and east elevations (GPA 2017)

Figure 32: Building at the rear of the lot, north and east elevations (GPA 2017)

Figure 33: Building at the rear of the lot, north and west elevations (GPA 2017)

1313 Vine Street

Historically known as the Don Lee Mutual Broadcast Building, 1313 Vine Street is located southwest of the Project Site. This three-story television broadcast facility was designed in the Late Moderne style by the architect Claud Beelman and constructed in 1948. It was identified in the 2010 and 2020 Surveys as eligible for listing in the National Register, California Register, and for local designation as an excellent example of Late Moderne industrial architecture in Hollywood as well as of the work of Beelman, a noted architect. Additionally, it is eligible as the oldest extant studio building in Hollywood designed specifically for television. In 2002, the building was rehabilitated and adaptively reused as the Pickford Center for Motion Picture Study.

Figure 34: East elevation, looking northwest (GPA 2020)

3.3 Properties Identified and Evaluated as Potential Historical Resources on the Project Site

6272 De Longpre Avenue, 6241 Afton Place, and 1330 and 1348 Vine Street were identified as potential historical resources for the purposes of this report. They are all over 45 years of age and proposed for demolition as part of the proposed Project. 1330 Vine Street was previously evaluated as appearing eligible for listing in the California Register (Status Code 3CS) in the 2010 Hollywood CRA Survey and as a HCM in the 2020 Hollywood CRA Survey (Status Codes 3CS/5S3), but each survey provided different reasons for the building's apparent significance. Because the previous surveys were inconsistent, the building warranted a more detailed, intensive evaluation to accurately analyze Project impacts in Section 4. 6241 Afton Place is a non-contributor to the Afton Square Historic District; however, it was not individually evaluated individually as a potential historical resource in the 2010 or 2020 Surveys. Likewise, 6272 De Longpre and 1348 Vine Street were not evaluated in either survey. All four properties are described and evaluated below.

3.3.1 6272 De Longpre Avenue

Description of Property

The building at 6272 De Longpre Avenue was originally constructed in 1920 as a single-family residence under the address 6274 De Longpre Avenue by owner George Beer.[25] No architect was used. According to the original building permit, the 36-foot by 46-foot, seven-room wood frame residence had wood exterior walls, a shingle roof, and brick chimney. In 1928, a 12-foot by 18-foot detached garage was constructed at the southeast corner of the property.[26] The building remained a single-family residence until 1954 when it began being utilized as a single-family residence with office.[27]

In 1956, the building was significantly altered to resemble its current massing with the construction of a 30-foot by 40-foot office addition, stucco-clad, on the front (north) elevation along De Longpre Avenue.[28] It is likely at this time that the original residential portion of the building was also clad in stucco. By 1972, the building was fully utilized as medical offices and was further altered with the addition of brick veneer on its front elevation.[29] The building was occupied by medical offices until at least 1996 when its use changed to a video recording and editing studio.

Figure 35: East and north elevations, looking southwest (GPA 2017)

Figure 36: West elevation, looking north (GPA 2017))

Today, the building is fully clad in textured stucco. The windows have all been infilled and resized. Even the main entrance of the rectangular office addition that once fronted De Longpre Avenue has been infilled, circa 2007. The only remnant of the original building form as a single-family residence, visible from the exterior, is the roof profile of the multi-gabled roof on the east elevation.

Evaluation of Eligibility

<u>National Register of Historic Places</u>

The building at 6272 De Longpre Avenue is so profoundly altered that it does not appear to have potential to be eligible as a historical resource regardless of any significance it may or may not

[25] Los Angeles Department of Building and Safety (LADBS) Document 1920LA01955.
[26] LADBS Document 1928LA31119.
[27] LADBS Document 1954LA78243.
[28] LADBS Document 1956LA37680.
[29] LADBS Document 1972LA46426.

possess. It lacks all aspects of integrity except location as a result of substantial alterations. Therefore, the building is not eligible for listing in the National Register.

California Register of Historical Resources

Although the California Register is less rigorous with regard to physical integrity than the National Register, there is the expectation that properties reflect their appearance during their period of significance. As the property is so significantly altered and no longer reflects its 1920-1940s appearance as a single-family residential property, it is not eligible for listing in the California Register.

Los Angeles Cultural Heritage Ordinance

Although the City's Cultural Heritage Ordinance does not specifically address integrity, the City applies the seven aspects of integrity from the National Register to its local evaluations and includes them as part of the registration requirements in the LACHCS. As a result, since the property has been so heavily altered such that it no longer reflects its appearance and original use as a residential property and only retains integrity of location, it is not eligible for listing as a HCM.

3.3.2 6241 Afton Place

Description of Property

Figure 37: South elevation, looking north (GPA 2017)

The two-story apartment building at 6241 Afton Place was constructed in 1959 by owner/contractor Atlas Development Co. It was not evaluated in the previous Hollywood CRA Surveys. The building includes eight dwelling units and eight recessed carport spaces. It was valued at $55,000 at the time of construction. Designed in the Dingbat style, it housed numerous tenants over time.

The building is situated on the north side of Afton Place, between Vine Street at the west and El Centro Avenue at the east. The primary elevation faces south onto Afton Place. The building has a wood frame structure mostly sheathed in stucco and a long rectangular plan covered by a flat roof with a flat parapet. The façade is asymmetrically organized. At the west end, a decorative lantern is affixed to the stucco-clad second story and two carport spaces are recessed into the first story. At the east end, there is an applied wood batten frame surrounding a group of three flush-mounted windows on the second story and an area of flagstone veneer on the first story. Jalousie and aluminum slider window types are present on the building. The windows on the façade are altered with plywood infill, vinyl replacements, and metal security bars. The side and rear elevations are characterized by flat, stucco-clad surfaces and flush mounted windows. Though technically designed in the Dingbat style, the building does not possess a strong sense of identity expressed through a collection of inexpensive flourishes.

The shallow front yard is planted with a grass lawn and two palm trees. A short concrete driveway leads from the street to the two carport spaces at the front elevation. A second, longer concrete

driveway runs along the east (side) elevation, providing access to additional carport spaces recessed into the first story at the north (rear) elevation. The rear yard and the narrow west (side) yard are also paved with concrete. Three balconies on the east elevation project over the side driveway and are enclosed by a combination of low stucco wall and zigzag metal railing.

Evaluation of Eligibility

National Register of Historic Places

Criterion A

To be eligible for listing in the National Register under Criterion A, a property must be associated with events that have made a significant contribution to the broad patterns of our history. The LACHCS was used to determine the relevant contexts and themes for evaluating the subject building under Criterion A. These include:

- Context: Residential Development and Suburbanization, 1880-1980
    - Theme: Multi-Family Residential Development, 1895-1970
        - Sub-theme: The Stucco Box/Dingbat, 1954-1968

The Stucco Box/Dingbat Sub-theme identifies multi-family buildings like the one at 6241 Afton Street as a stucco box apartment house, commonly called a "dingbat." This property type proliferated in various parts of Los Angeles in the 1950s and 1960s. Constructed over the full depth of a single-family lot, these typically two-story apartment houses with tuck-under parking and minimal ornamentation reflected developers' attempts to capitalize on postwar housing demand with minimal investment and maximum profit. The "soft" first story designed with recessed parking spaces derived from the need to fit the required one parking space per dwelling unit on the small-sized lot. As more stringent parking requirements were implemented in the late 1960s, this property type became obsolete.[30]

The Stucco Box/Dingbat Sub-theme addresses potential significance under Criteria A and C.[31] Criterion C is discussed separately below. To be significant under Criterion A in the area of Community Planning and Development within the Stucco Box/Dingbat Sub-theme, a building would need to occupy a single residential lot, be an excellent example of the property type, and constructed during the period of significance.[32] The building at 6241 Afton Street is a stucco box apartment house constructed in 1959 within the period of significance on a single residential lot. It exhibits some associative features of the property type, including maximized lot coverage with little open space, eight walk-up units with eight tuck-under parking spaces, and a simple rectangular form with flat surfaces.

The building is a standard example of the property type but does not possess a strong sense of identity expressed through a collection of inexpensive flourishes that would make it an excellent example. Developers of the dingbat property type sought to attract tenants by individualizing their "stucco box" from others on the market through applied decoration, thematic design motifs, exotic landscape, and most importantly, a building name displayed in prominent, decorative

[30] City of Los Angeles Department of City Planning, Office of Historic Resources, Los Angeles Citywide Historic Context Statement, "Theme: Multifamily Residential Development, 1895-1970," December 2018, 21.
[31] Ibid., 79.
[32] Ibid., 80.

script on the façade.[33] While the subject building does exhibit some of these features, including an applied wood batten frame, an area of flagstone veneer, a decorative lantern, and two palm plants, but there is no discernable theme or identity. It would not be considered an excellent example in comparison to other dingbat apartments that better illustrate the use of the exterior as "a commercial pitch."[34]

The building is part of the stucco box/dingbat trend in the multi-family development of Los Angeles but is not a clearly important example within that historic pattern of events. In addition, research did not indicate that the property was the location of an important individual event in history. Therefore, the property does not appear to be significant under Criterion A.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. Research did not indicate the building was associated with an individual whose specific contributions to history are demonstrably important.

Building permit records for the property indicate the owner at time of construction and a few subsequent owners, as well as some of the building professionals involved with the original construction and subsequent alterations. Atlas Development Co. is named as the owner and contractor for the building construction in 1959.[35] Newspaper and City Directory records did not reveal the names of any individuals associated with the Atlas Development Co. Further, the works of professionals such as contractors and engineers are best evaluated under Criterion C, which is discussed separately below.

Subsequent owners named in building permit records include Paul Voskerchian in 1990 and Peter J. and Sima Swearingen in 2003.[36] City Directories ranging from 1960 to 1987 were consulted, and numerous individuals were listed as building tenants. Each of the available owner and tenant names were cross-referenced with newspaper records; however, there was no information found in these sources to suggest that any of these individuals are historic personages. Therefore, the property does not appear to be significant under Criterion B.

Criterion C

Properties may be eligible under Criterion C if they embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or lastly, represent a significant and distinguishable entity whose components may lack individual distinction. To be significant under Criterion C in the area of Architecture within the Stucco Box/Dingbat Sub-theme, a building would need to be "a good example of its architectural style from its period and/or the work of a significant architect of builder."[37]

The building at 6241 Afton Place was constructed by Atlas Development Co. as a stucco box apartment house in the dingbat style in 1959. The building exhibits some of the distinctive characteristics of the stucco box/dingbat typology and style. However, as detailed in the discussion of Criterion A above, it is a basic example of the type in terms of its building form and

[33] Ibid., 74.
[34] Ibid.
[35] LADBS document #1959LA27492.
[36] LADBS document #1990HO10155 and # 03042-90000-25950.
[37] Ibid., 80.

function and lacking in its expression of an individualized building identity that is the hallmark of the dingbat style. While it exhibits a few types of applied ornamentation common to the style, the subject building does not effectively illustrate how the elements of applied decoration, thematic design motifs, exotic landscape, and oversized, decorative address number or building name signage were assembled to differentiate the building and attract tenants. As such, the building is not a good example of the dingbat style. Furthermore, the building was constructed using common wood frame construction techniques from its time period. As a result, it does not embody the distinctive characteristics of its type, period, or method of construction.

The building permit records for the property do not name an architect. The owner/contractor, Atlas Development Co., appears only in the 1960 City Directory, and has no mentions in the local newspaper record. Research did not reveal the names of any individuals associated with Atlas Development Co. The engineer of record for the building is L. Nerenbaum, who may be associated with L. M. Nerenbaum and Associates, Inc. That firm was approved to build a 73-home subdivision in Baldwin Park in 1966.[38]

The original permit for the building was signed by Herman Fidler, who may be associated with Herman Fidler and Associates, A.I.B.D. A 1953 classified advertisement for Herman Fidler and Associates promoted "House or commercial plans drawn to order."[39] The firm is credited with the design of several residential and commercial developments, including the 25-unit "Thelma Palms" in Los Angeles (1955), 61-unit "White Oak Terrace" in Encino (1964), 30-unit "Amberwood" in South Pasadena (1968), Beethoven-Marina Office Building in Marina del Rey (1972), and Cross Creek Colony Center in Malibu (1972).[40] There is not enough scholarly information on the body of work of any of the individuals associated with the subject property to conclude that they should be considered a master engineer or designer. As such, the building does not appear to be the work of a master.

High artistic value typically refers to "an aesthetic ideal," such as carefully detailed carvings, stained glass or high art sculpture. The building consists of common materials and ordinary craftsmanship. As such, the building does not possess high artistic value.

The last aspect of Criterion C, representing a significant and distinguishable entity whose components lack individual distinction, refers to historic districts. The building is located within the boundaries of the Afton Square Historic District. However, it is a non-contributing building that post-dates the period of significance for the Historic District (1916-1939). As such, the building does not appear to be significant as part of a historic district.

For all of the reasons outlined above, the building does not appear to be significant under Criterion C.

Criterion D

Criterion D was not considered in this evaluation, as it generally applies to archeological resources. At any rate, given the development on the site and in the surrounding area, there is no reason to believe that the property has yielded, or will yield information important to the prehistory or history of the local area, California, or nation.

[38] *Los Angeles Times*, February 6, 1966, I12.
[39] *Los Angeles Times*, March 1, 1953, H37.
[40] *Los Angeles Times*, various dates, 1955 - 1972.

Integrity

To be eligible for listing in the National Register, properties must retain their physical integrity form from the period in which they gained significance. In the case of architecturally significant properties, the period of significance is normally the date of construction. For historically significant properties, the period of significance is usually measured by the length of the historic associations. In the evaluation of the property against National Register Criteria A, B, C, and D, GPA found that it is not significant within a historic context. Therefore, the integrity of the property does not require examination. However, GPA noted during the field survey that the building is minimally altered and retains all aspects of integrity.

Conclusion

Overall, while the building retains integrity from the date of construction, it is not historically significant under any of the National Register criteria. Therefore, 6241 Afton Place does not appear to be eligible for listing in the National Register.

California Register of Historical Resources

The California Register criteria mirror those of the National Register. Thus, the building is not significant under any of the California Register criteria for the same reasons addressed in the evaluation of significance above. As such, it does not appear to be eligible for listing in the California Register.

Los Angeles Cultural Heritage Ordinance

The HCM criteria mirror those of the National and California Registers. Thus, the building is not significant under any of the HCM criteria for the same reasons addressed in the evaluation of significance above. As such, it does not appear to be eligible for listing as a HCM.

3.3.3 1330 Vine Street

Description of Property

The building at 1330 Vine Street was constructed in 1930 for owner Jess Willard by architect Arthur I. Rouda. It originally housed a market known as Willard's Food Department Store. The cost of the land and the building at the time was $330,000.[41] Designed with elaborate Art Deco facades, the market hosted at least 15 different vendors.[42]

By 1932, the building was known as Fredericks Market. Within three years of opening, it was bank-owned.[43] By 1944, it was known as Radio Center Market, so named because of its close proximity to both the CBS and NBC radio studios. The building remained a neighborhood market until 1955, when Jerry Fairbanks converted it into a corporate film production studio.[44] Fairbanks spent $500,000 on the conversion, which was designed by architect A. Godfrey Bailey and included a 4,500-square-foot addition.[45] The building has remained in use as a film production facility by a variety of subsequent companies to the present day.

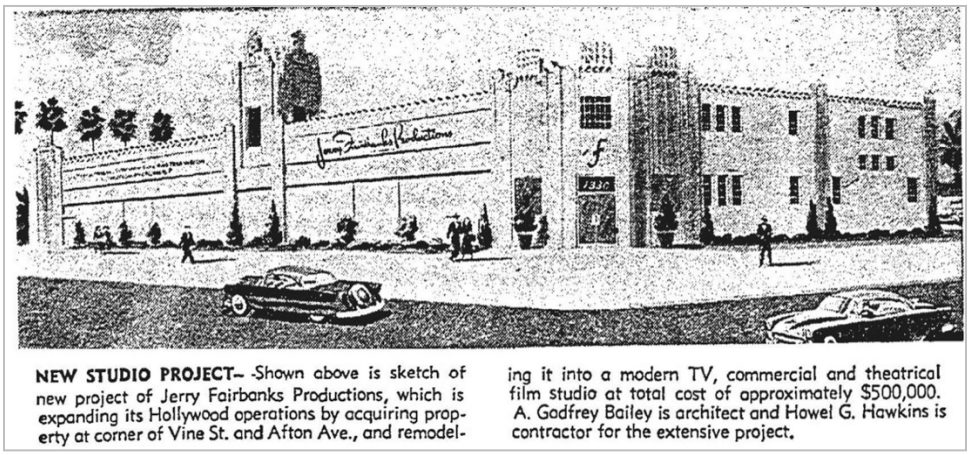
[41] "Hollywood Food Store Announced," *Los Angeles Times*, June 1, 1930.
[42] Ibid.
[43] LADBS permit records for 1330 Vine Street.
[44] "Construction Slated on New Film Studio," *Los Angeles Times*, July 17, 1955.
[45] Ibid, and LADBS Document 1955LA18816 and 1955LA21445.

Figure 38: Willard's Food Department Store, west and south elevations, looking northeast (Los Angeles Public Library)

The building is situated at the northeast corner of the intersection of Vine Street and Afton Place. The primary elevation faces west onto Vine Street. The commercial building at 1348 Vine Street is located immediately to the north. The subject building is L-shaped in plan with a chamfered southwest corner. It has a shallow arched roof surrounded by a flat parapet. The walls are made of brick and concrete.

The building's west elevation has very few openings. They include a single metal pedestrian door with a wired glass light, a pair of large metal loading doors, and four fixed wood windows. The pedestrian door is topped with an awning. None of these features are original.

Figure 39: Opening of the Radio Center Market, no date (Martin Turnbull)



NEW STUDIO PROJECT— Shown above is sketch of new project of Jerry Fairbanks Productions, which is expanding its Hollywood operations by acquiring property at corner of Vine St. and Afton Ave., and remodeling it into a modern TV, commercial and theatrical film studio at total cost of approximately $500,000. A. Godfrey Bailey is architect and Howel G. Hawkins is contractor for the extensive project.

Figure 40: Rendering for Conversion to Jerry Fairbanks Productions, 1955 (Los Angeles Times, July 17, 1955)

Figure 41: West and south elevations, looking northeast (GPA 2017)

As evidenced in Figure 38 and Figure 39 above, the west elevation historically featured a 42-foot-tall tower[46] at the center and shorter towers at each end. It exhibited a full array of intricate Art Deco details along the second story, including rows of zigzags, chevrons, waves, and rosettes, and layers of vertical piers, angled projections, and stepped parapets. The first story consisted almost entirely of large storefront windows, allowing passersby to see the goods inside. The storefronts were topped with cloth awnings at first and later by a continuous, flat, aluminum awning. The second story featured a tall window in the center, large signage panels, blade signs, and in the Radio Center Market days, a neon billboard hung from the tall central tower. Of these original features on the west elevation, only remnants of the Art Deco façade patterns and the flat sign panels between the former towers remain. All of the towers have been removed. The zigzag parapet has been shaved flat. The large, glazed storefronts have been filled in with solid wall, and the awnings have been removed. A pair of glazed storefront doors at the south end has been replaced with a pair of fixed windows.

The chamfered southwest corner of the building currently consists of a pair of three-light, non-original, double doors at the first story, and a non-original window and remnants of Art Deco detailing at the second story. The door is topped with a non-original awning. Originally, the corner was part of one of the two shorter towers and featured elaborate Art Deco details.

The building's current south elevation exhibits a solid first story with no openings (see Figure 43 and Figure 44). The second story has eight fixed windows, which do not appear to be original, and remnants of Art Deco patterning. The first story originally featured storefront openings at the west end, as well as high windows, as evidenced by physical patching scars.

The east elevation, like the south, is blank at the first story. There is evidence of at least one former door that has been infilled. There are a series of window openings on the second story. Some openings appear to be original due their segmental arched tops. The windows themselves appear to be non-original and fixed. The exact appearance of the east elevation originally is unknown.

Most of the building's north elevation is not visible due to the adjacent commercial building at 1348 Vine Street. What is visible above the adjacent building appears to be a blank wall at the second story with no openings.

The 4,500-square-foot addition designed by A. Godfrey Bailey in 1955 is attached to the building's east elevation. It is one and one-half story tall with a shallow arched roof. It exhibits a pair of doors on the south elevation, as well as a single door surrounded by windows on the north elevation. The addition's east and north elevations are covered with dense foliage.

The interior is no longer recognizable as a market from the 1930s or production studio from the 1950s. It is mainly reflective of the 1980s when the building was leased by a post-production company. Although there remains a double-height space on the west side of the interior, the finishes have been removed. Around this space on the first and second floors is a maze of offices, conference rooms, restrooms, and kitchens constructed with a variety of materials.

The building's many alterations include removing all three ornate towers, flattening the parapet, infilling the large storefronts, removing the awnings, removing blade and neon signage, removing original entrances and doors, adding new doors, windows, openings, and awnings, and the 1955 addition to the east elevation. It is clear from the building permit record (see Table 3 in Appendix

[46] Sanborn Map, 1951, Vol. 9, Sheet 906.

D for all available permits) that the storefront openings on Vine Street were infilled in 1955 when the building's use was converted from retail to film production.[47] A rendering included in a *Los Angeles Times* article (see Figure 40 above) about the conversion indicates that the aluminum awning was also removed in 1955 and some of the extant non-original window openings were added.[48] The Art Deco details and three towers, however, remained. A 1957 permit refers to parapet changes,[49] but based on a 1963 aerial photograph of the area, this permit was not related to removing the central tower. Although it is not completely clear, the two smaller towers appear to have been removed and the parapet flattened by 1963. In 1984, a permit was filed for infilling additional openings for the purpose of creating shear walls.[50] The rest of the available permits for the property are related to minor alterations, signage changes, interior remodels, and mechanical, electrical, and plumbing work.

Figure 42: West elevation, looking east (GPA 2017)

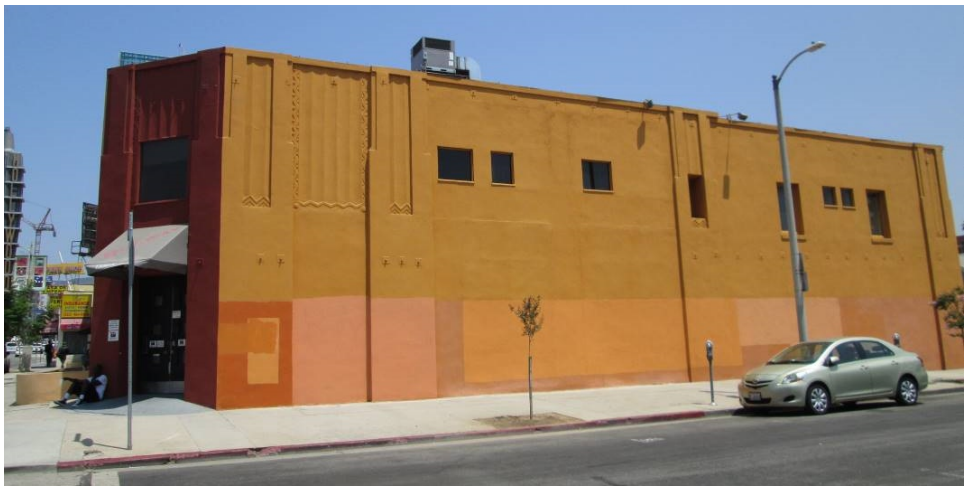


Figure 43: South elevation, looking north (GPA 2017)

[47] LADBS Document 1955LA18816.
[48] "Construction Slated."
[49] LADBS Document 1957LA85836.
[50] LADBS Document 1984LA87682.

Figure 44: South and east elevations, looking northwest (GPA 2017)

Figure 45: South elevation of addition, looking north (GPA 2017)

Figure 46: Art Deco details on south elevation (GPA 2017)

Figure 47: Typical interior space (GPA 2017)

Figure 48: Typical interior corridors (GPA 2017)

Evaluation of Eligibility

The building at 1330 Vine Street was evaluated in the 2010 and 2020 Hollywood CRA Surveys. The 2010 evaluation concluded that the building appeared eligible for listing in the California Register as a significant example of a neighborhood market, while the 2020 evaluation concluded that it appeared eligible as a significant example of an industrial property associated with the entertainment industry. As the evaluations came to different conclusions regarding the reason for apparent significance, the building requires a more detailed evaluation to determine if it should be considered a historical resource for the purposes of CEQA. The building is evaluated below under each applicable criterion for the national, state, and local registers.

National Register of Historic Places

Criterion A

To be eligible for listing in the National Register under Criterion A, a property must be associated with events that have made a significant contribution to the broad patterns of our history. The LACHCS was used to determine the relevant contexts and themes for evaluating the subject building under Criterion A. These include:

- Context: Commercial Development
  - Theme: Neighborhood Commercial Development
    - Sub-theme: Markets
- Context: Entertainment Industry
  - Theme: Industrial Properties Associated with the Entertainment Industry
    - Sub-theme: Motion Picture Industry – Independent Studios and Rental Plants[51]

Evaluation under the Markets Sub-theme

The Markets Sub-theme identifies buildings like the one at 1330 Vine Street as a neighborhood market. This property type developed in the 1920s as an alternative to the neighborhood storefront grocery store.[52] Usually financed by private investors, the markets consisted of an open retail space–much larger than a typical neighborhood grocery store–and rented individual stalls to independent vendors. The Farmers Market (1934, 6333 W. 3rd Street) and the Brentwood Country Mart (1948, 225 26th Street) are two well-known examples of this property type.

To be significant under Criterion A within the Markets Sub-theme, the building would have to have been an important example of a neighborhood commercial resource selling food items to nearby residents.[53] The building opened in 1930 as Willard's Food Department Store and later operated as Fredericks Market and Radio Center Market.[54] It remained a food market until 1955. The building served as a neighborhood market for 25 years, so it is likely that is was important to local residents and workers in the nearby radio stations and film studios; however, the building would not meet

51 As explained in detail under this sub-theme below, though Jerry Fairbanks Productions was originally a televisions studio, the company no longer produced television by the time it relocated to this property. Thus, the Television Broadcasting Industry sub-theme Is not applicable.

52 Ibid, 59.

53 Ibid, 67.

54 There may have been other names over the course of its market history, but these were the only ones found in GPA's research.

the eligibility requirements provided in the LACHCS for this property type due to the numerous alterations it has incurred over time (see analysis of integrity below).

Evaluation under the Motion Picture Industry – Independent Studios and Rental Plants Sub-theme

The 2020 Hollywood CRA Survey mis-identified the building as a television station/broadcast facility and evaluated it in the Television Broadcasting Industry Sub-theme. The research conducted for this report did not find that the building was ever used as a television station or broadcast facility. Rather, the building was converted to an independent production studio in 1955. Owned by Jerry Fairbanks of Jerry Fairbanks Productions, it initially served as an expansion of Fairbanks's existing facility located nearby at 6052 Sunset Boulevard. Over a 40-year period, Fairbanks Productions (other names of the company over time included Jerry Fairbanks Television Studios, Sunset Fairbanks Studios, and Jerry Fairbanks Productions of California) produced in a variety of formats, including made-for-television films, commercials, corporate films, and a few feature-length films. The company operated out of the Sunset Boulevard location beginning in the 1930s and continued to use this location briefly after the Vine Street outpost opened in 1955. The Vine Street facility became the company's primary home shortly after the 1955 remodel and remained Jerry Fairbanks Productions through the end of the 1960s. By 1973, the company no longer operated out of 1330 Vine Street, but appears to have had one location at 826 Cole Avenue.[55]

Prior to moving to 1330 Vine Street, Fairbanks Productions was well known for producing filmed content for broadcast television in the early days of TV, much to the dissatisfaction of the major studios that were beginning to recognize the new medium as a legitimate threat. The company successfully produced a number of series for television, including a long running program for *Popular Science* magazine, and Fairbanks even won an Academy Award in 1945. In 1953, however, two years before relocating to 1330 Vine Street, he declared bankruptcy and switched the company's focus to making commercial and industrial films for corporate clients. Thus, he did not use 1330 Vine Street for television production or broadcasting. Rather, he used it as an independent studio producing films for corporate clients.

For the building to be significant under Criterion A within the Independent Studios and Rental Plants Sub-theme, it would have to have been directly associated with important events, developments, or trends in the history of the motion picture industry. It is clear that the building was the home of the independent film production company Jerry Fairbanks Productions for at least 15 years; however, there is no evidence to suggest that is was directly associated with any important events, developments, or trends. By the time the company relocated to Vine Street its focus had shifted away from television and feature film in favor of producing corporate films for private businesses. It was one of many independent production studios operating in Hollywood at mid-century, and research did not reveal any reason to conclude that the company or location was particularly important within the industry from 1955 to 1973, when the company occupied the building. The building does not appear to be significant under Criterion A within the Independent Studios and Rental Plants Sub-theme. The work and contributions of Jerry Fairbanks as an individual are considered under below Criterion B.

[55] Los Angeles City Directories, 1950s through 1973.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. The two individuals most closely associated with 1330 Vine Street were Jess Willard and Jerry Fairbanks.

Jess Willard

Jess Willard was the original owner of the building. Born on December 29, 1881, Willard became famous as the heavyweight boxing champion of the world in 1915 by defeating Jack Johnson. Known alternately as the Pottawatomie Giant (after his Kansas hometown) and the Great White Hope, Willard maintained his champion status for four years, before losing the title fight to Jack Dempsey in 1919 in a famously severe beating. He returned to boxing after recovering from the fight, but only sparred in exhibitions until 1923, when he took on two more professional fights at the age of 41. Willard won the first fight, but lost the second, and subsequently retired.

The former boxer settled in Los Angeles where he pursued a number of interests, including acting and business investment. He hired Arthur I. Rouda to design the building at 1330 Vine Street and opened Willard's Food Department Store in 1930 as one of his forays into the business world. However, as early as 1932 the building is listed in the Los Angeles City Directory as Fredericks Market. It was bank-owned by 1933 according to building permits from that year. Thus, Willard's association with the building was brief. Furthermore, while he was clearly a famous sports figure in his younger years, there is no evidence to suggest that Willard was a significant person after retirement from boxing within the context of business and commerce. As a result, the building does not appear to be significant under Criterion B for its association with Jess Willard.

The building remained a market after Willard's association with it ended. It was known as Fredericks for an unknown number of years. By 1944, it was Radio Center Market. Research into these businesses and a variety of owners listed on building permits between 1933 and 1955 did not yield any significant results. The next potentially significant person associated with 1330 Vine Street and for which the building required evaluation was Jerry Fairbanks.

Jerry Fairbanks

Jerry Fairbanks purchased the building in 1955 and converted it from a market to an independent production studio. Fairbanks's film career started decades earlier. He worked as a cameraman on silent movies in the 1920s. He continued as a cinematographer on early sound films until 1933, when he produced his first series of short films for Universal Studios called *Strange As It Seems*. This led to the production of a number of new short format series, including one in collaboration with the editors of *Popular Science* magazine that would run until 1949.

In 1945, ten years before relocating his business to 1330 Vine Street, Fairbanks won the Academy Award for Best Short Subject, One Reel for *Who's Who in Animal Land*. His experience with short films piqued his interest in television. He produced his first television series in 1947, a crime drama called *Public Prosecutor*, while operating out of 6052 Sunset Boulevard at Sunset Gower Studios (see Figure 49, below) under the business name Scientific Films.[56] It was during the making of the first season of *Public Prosecutor* that Fairbanks, along with director Frank Telford, invented the

[56] Display ad for Jerry Fairbanks Productions, *World Radio History*, 1947, accessed December 15, 2020, https://worldradiohistory.com/hd2/IDX-Business/Magazines/Archive-Television-Magazine-IDX/IDX/40s/1947/Television-1947-Sep-OCR-Page-0012.pdf.

"Multicam" production setup which is still used in sitcoms today.[57] This appears to have been his greatest contribution to the film industry during his career. It allows at least three cameras to be operated at the same time from different locations while remaining synced to the soundtrack, even when turned off and on. It created a much more economical way to shoot certain types of shows without wasting large amounts of film.

Figure 49: 6050 (formerly 6052) Sunset Boulevard, location of Jerry Fairbanks's Scientific Films, later Jerry Fairbanks Productions (and other businesses) until 1955. Source: GoogleEarth Streetview Imagery, 2020.

The Multicam system has often been credited to Desi Arnaz and cinematographer Karl Freund on the set of *I Love Lucy* based on statements made in Arnaz's 1976 autobiography; however, historical facts have proven otherwise. It was, indeed, Fairbanks who created the system in 1947, but he recorded on 16mm film and never patented the technology. Fairbanks shared his invention with other producers and cinematographers who would later improve upon it. Freund and *I love Lucy* associate producer Al Simon used Fairbanks's system on the show in 1951, but they recorded on 35mm film. The 35mm film meant that shows could be shown again, after their live broadcast, with no loss of visual quality. In other words, the combination of Fairbanks's Multicam system and Simon's and Freund's recording technique yielded syndication, as it is known it today. This not only transformed the television industry; it helped solidify Los Angeles as the center of American television production over New York City.[58]

Fairbanks also played a primary role in the invention of the Zoomar lens with Dr. Frank Back.[59] The producer hired Back and financed the development of the technology. New iterations of the Zoomar lens, originally called the Fairbanks Zoomar lens by NBC, are still used today. The Zoomar provided the ability to zoom from long shots to close-ups, without stopping to change the camera

[57] Jon Krampner, "Myths and Mysteries Surround Pioneering of 3-Camera TV," *Los Angeles Times*, July 29, 1991.
[58] Ibid.
[59] Myrna Oliver, "Jerry Fairbanks; Oscar Winner, TV Pioneer," *Los Angeles Times*, June 25,1995.

lens. It was first used at a Brooklyn Dodgers game in 1947, eight years prior to Fairbanks moving his company to 1330 Vine Street.[60]

While working on these pioneering technologies, Fairbanks was based out of 6052 Sunset Boulevard adjacent to Columbia Studios (now 6050 Sunset Boulevard adjacent to Sunset Gower Studios, see Figure 49). He had not yet acquired 1330 Vine Street. As a result, the Vine Street building is not associated with this important period of his work. By the time Fairbanks purchased the Vine Street facility, he had weathered bankruptcy and shifted his production company's focus to corporate and industrial films. He made a couple of fictional feature films after 1955, including *Down Liberty Road* (also known as *Freedom Highway*) with Angie Dickinson and *Bamboo Saucer*, written and directed by Frank Telford. In 1960, he was inducted into the Hollywood Walk of Fame.[61] Fairbanks was also active in local affairs, serving as president of the Hollywood Chamber of Commerce in the 1970s.

As stated in *National Register Bulletin #15*, the first step in establishing the significance of a property under Criterion B is to determine the significance of the individual(s) associated with it.[62] Jerry Fairbanks appears to have been a significant innovator in the television industry. Both his Multicam system and Zoomar lens impacted the production of television shows in major and lasting ways. However, these achievements occurred prior to 1955, the year he took over the building at 1330 Vine Street. Fairbanks's workplace was located at 6052 Sunset Boulevard when he made his significant accomplishments as documented in newspaper ads (see footnote 58), Los Angeles City Directories, and newspaper articles[63] from the time period. As further explained in *National Register Bulletin #15*, "Properties eligible under Criterion B are usually those associated with a person's prdductive life, reflecting the time period when he or she achieved significance… Properties that pre- or post-date an individual's significant accomplishments are usually not eligible."[64] While Fairbanks continued to make primarily short films for corporate clients from 1955 to 1973 out of the Vine Street facility, he does not appear to have made any additional significant contributions to the film or television industries during this period. As a result, although 1330 Vine Street was associated with Fairbanks, who appears to have been a significant person within the television industry in the late 1940s, the building's association with the producer post-dates the period in which he achieved significance. Rather, it is 6052 Sunset Boulevard that is most closely associated with the period of Fairbanks's career in which he made his significant achievements to the television industry. Thus, 1330 Vine Street does represent Fairbanks's important contributions to the television industry in the late 1940s. The building does not appear to be significant under Criterion B for its association with Jerry Fairbanks.

Criterion C

Properties may be eligible under Criterion C if they embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or lastly, represent a significant and distinguishable entity whose components may lack

[60] Dicky Howett, *Television Innovations: 50 Technological Developments* (Devon, UK: Kelly Publications, 2006), 58.
[61] "Jerry Fairbanks," *Hollywood Walk of Fame*, accessed August 19, 2016, http://www.walkoffame.com/jerry-fairbanks. Fairbanks's star is located at 6384 Hollywood Boulevard.
[62] 14.
[63] Phillip K. Scheuer, "Tremendous Need Rising in Television for Pictures," *Los Angeles Times*, February 19, 1948, D1.
[64] 15.

individual distinction. The building at 1330 Vine Street was designed by architect Arthur I. Rouda in the Art Deco style in 1930 for use as a market. In its current form the building does not embody the distinctive characteristics of either the Art Deco style or the public market typology. It has been so altered that its period of construction is only evident from the remnants of Art Deco detailing on the west and south elevations. Otherwise, its original use, style, and time period would be indiscernible. While in its original state the building would certainly be considered an excellent example of both the Art Deco style, with its three towers and layers of intricate zigzags, rosettes, and waves, and of the public market typology, with its pedestrian orientation, large storefront windows, open volume, and signage, in its present state it no longer possesses the majority of these character-defining features. Furthermore, the building was constructed using common masonry and concrete techniques from its time period. As a result, it does not embody the distinctive characteristics of its type, period, or method of construction.

Arthur I. Rouda was born in San Francisco in 1892. He was a member of the San Francisco Architectural Club in the early 1910s. By the late 1920s he settled in Los Angeles. His office was in the Lissner Building at 528 S. Spring Street in Downtown. Though not granted a license to practice architecture in California until 1931,[65] Rouda worked on a number of designs for apartment buildings and single-family residences between 1928 and 1931. Many of his projects do not appear to have ever been completed. Rouda's three known works, in addition to the building at 1330 Vine Street, that were completed and still exist include: the Benjamin Franklin Apartments at 512 S. Hobart Boulevard (1928); a single-family residence at 320 N. Fuller Avenue (1930); and the Sir Francis Drake Apartments at 841 S. Serrano Avenue (1931). There is no evidence of any Rouda designs completed before 1928 or after 1931, making his career in Los Angeles brief. The architect passed away in 1943.

It is clear from the original, high-style designs of 1330 Vine Street, the Benjamin Franklin Apartments, and the Sir Francis Drake Apartments that Arthur I. Rouda was a talented designer, but there is not enough scholarly information on his body of work to conclude that he should be considered a master architect. In addition, if he were considered a master architect, the building in its current state would not be able to convey Rouda's skill due to its numerous alterations. Both the Franklin and Drake Apartments retain high degrees of integrity and are far better extant examples of the designer's work. The building does not appear to be significant as the work of Arthur I. Rouda.

In 1955, Jerry Fairbanks hired architect A. Godfrey Bailey[66] to convert the building from a market to a film production studio. Bailey worked with the Los Angeles firm Boiler and Bailey in the 1920s. He was responsible for the designs for the American Laundry Company Main Building in the Pico-Union neighborhood (1925), the Yost Theatre and Office Building in Santa Ana (1926), Women's Christian Temperance Union Home for Women in Eagle Rock (1927, designated HCM #562), and the Clark Building at 3000 Wilshire Boulevard (1930). Bailey also designed a number of Tudor Revival residences, building remodels, and auto dealerships over the course of his career. In 1946, he remodeled the Felix Chevrolet Showroom at 3330 S. Figueroa Street.[67] Bailey continued to work till the end of this life in 1959.

A. Godfrey Bailey was a fairly prolific architect with the ability to design in a variety of styles to suit his client's tastes; however, there is no scholarly evidence to suggest that he should be considered

[65] *Architect & Engineer*, June 1931, 94.
[66] The "A" stood for Arthur, but he typically used his first initial only.
[67] Bailey was not responsible for the Felix the Cat sign; he completed the building remodel only.

a master architect. Furthermore, his work on the exterior of building appears to have been purely practical, rather than a representative example of any design skill. He infilled the large storefronts, removed the aluminum awnings, added a few windows, and built a simple addition at the rear. Otherwise, the renovation work must have occurred on the interior and been related to the needs of the new film use, because no other changes were evident in the rendering published in the *Los Angeles Times* (see Figure 40 above). Thus, even if the argument could be made that Bailey was a master architect, 1330 Vine Street would not be able represent his mastery. It did not appear to represent his best work in 1955, and due to the alterations, that have occurred since it certainly does not represent his best work today. The extant Women's Christian Temperance Union Home for Women and the Clark Building are far better and more intact examples. The building does not appear to be significant as the work of A. Godfrey Bailey.

High artistic value typically refers to "an aesthetic ideal," such as carefully detailed carvings, stained glass or high art sculpture. The building possesses remnants of cast Art Deco details and façade patterns, but in their current altered state they no longer exhibit high artistic value. The majority of building consists of common materials and ordinary craftsmanship. As such, the building does not possess high artistic value.

The last aspect of Criterion C, representing a significant and distinguishable entity whose components lack individual distinction, refers to historic districts. Since the building is not part of a historic district and is being evaluated as an individual building, this aspect of Criterion C does not apply.

For all of the reasons outlined above, the building does not appear to be significant under Criterion C.

Criterion D

Criterion D was not considered in this report, as it generally applies to archeological resources. At any rate, given the development on the site and in the surrounding area, there is no reason to believe that the property has yielded, or will yield information important to the prehistory or history of the local area, California, or nation.

Integrity

The property was examined against the seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association. To be eligible for listing in the National Register, properties must retain their physical integrity from the period in which they gained significance. For historically significant properties, the period of significance is usually measured by the length of the associations. The only relevant period of significance is 1930 to 1955; the years the building operated as a market, however; it is analyzed broadly for integrity below. Although the building is significant under Criterion A within the context of Neighborhood Commercial Development, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since 1955. The below analysis also concludes that even if the building was considered significant under Criterion A within the context of the Entertainment Industry, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since 1955-1973.

Following is a point-by-point analysis of the seven aspects of integrity:

- Location – The place where the historic property was constructed or the place where the historic event occurred.

The building has not been moved. Therefore, the integrity of location is retained.

- Setting – The physical environment of the historic property.

  Integrity of setting considers both the immediate and broad setting. The immediate setting of the building has been diminished by various alterations over time. In particular, the infilling of the storefront windows along Vine Street in 1955 altered the pedestrian orientation of the building that was integral to its use as a neighborhood market. Other than changes to landscaping, the immediate setting has not changed since 1955 and retains integrity from its use as a film studio.

  The surrounding setting is consistent with the historical development of commercial low and mid-rise buildings along Vine Street and single-family bungalows along Afton Place to the east. Therefore, integrity of broad setting from when the building was constructed as a neighborhood market and later converted to a film studio, is retained.

- Design – The combination of elements that create the form, plan, space, structure, and style of a property.

  The building has been substantially altered over time. Since initial construction and throughout its duration as a neighborhood market, the building was distinctively Art Deco in style and public market in typology. However, the building was substantially remodeled in 1955 when the property was purchased by Jerry Fairbanks and converted to a film studio. As a result of numerous alterations that occurred at that time, such as the infill of the large storefront windows along Vine Street and removal of signage, the building's original design as an Art Deco public market was diminished. Subsequent alterations that occurred after the period of which Jerry Fairbank's Productions occupied the property, included the removal of the building's elaborate Art Deco facades. In particular, the removal of the three towers with Art Deco detailing has resulted in the building's appearance as a typical masonry and concrete building. Therefore, it does not retain integrity of design from its period of significance. Nor does it retain integrity of design from the period of which it was occupied by Jerry Fairbanks Productions.

- Materials – The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

  The building no longer retains integrity of materials from its period of significance as a neighborhood market, nor from when it was utilized as a film studio by Jerry Fairbanks Productions for the same reasons described in the analysis of integrity of design, above. Additionally, other than the exterior cladding, no original materials from when the property was utilized as a public market are extant. No original window or door openings remain, and there are many new window openings, such as those on the second floor and those on the south elevation. These small, punched window openings were presumably made for office spaces, or other similar needs required when the property was converted to a film studio in 1955. Almost all of the windows dating to this later period, from 1955 to 1973, have been infilled on the first story and many of those on the second story have been resized (see Figure 40 and Figure 41).

- Workmanship – The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

  The building no longer retains integrity of workmanship from its period of significance as a neighborhood market, nor from when it was utilized as a film studio by Jerry Fairbanks Productions for the same reasons described in the analyses of integrity of design and materials, above. The building has been so altered that the only remaining elements of workmanship from when the building was utilized as a neighborhood market, and as a film studio are minimal remnants of Art Deco detailing on the west and south elevations.

- Feeling – A property's expression of the aesthetic or historic sense of a particular period of time.

  The building no longer feels like an Art Deco public market building due to the infill of the storefront windows along Vine Street, open floorplan that was visible from the exterior, and elaborate neon signage. Therefore, it does not retain integrity of feeling from the period of significance. Neither does it retain integrity of feeling as a 1950s film production studio due to the loss of almost all Art Deco detailing since the 1970s, infill of many punched window openings, and altered configuration of the primary entrance on the corner of Vine Street and Afton Place with new entrance door, infill of the second-story window and removal of signage.

- Association – The direct link between an important event or person and a historic property.

  The property is significant under Criterion A as a neighborhood market from 1930 to 1955. The building has been substantially remodeled and no longer appears as it did during the period of significance. The building retains few original elements and no longer retains any association with its use as a neighborhood market other than its location. Therefore, it no longer retains integrity of association. The property has no other historical association as explained in the evaluation under Criteria A and B, above. However, there are no other discernable elements, other than location and infilled windows, from when it was occupied by Jerry Fairbanks Productions and used as a film studio. Therefore, the building does not retain integrity of association with the Entertainment Industry.

In terms of the seven aspects of integrity, the building no longer retains integrity of design, feeling, or association. Design and feeling are listed in the LACHCS as the two most important aspects of integrity for this property type in the Markets Sub-theme.[68] In addition, the building's materials and workmanship have been impacted by the removal of numerous architectural features. The only aspects of integrity remaining from the period in which the building functioned as a neighborhood market are setting and location. These alone are not sufficient for the building to be considered eligible under Criterion A within the Markets Sub-theme. To be eligible, a property must possess most of the seven aspects of integrity. Although it was determined that the building is not significant under Criterion A within the context of the Entertainment Industry, the property was also analyzed for integrity from the period 1955 to 1973; the years it was used as Jerry Fairbanks Productions independent film studio. However, the building no longer retains integrity of design, feeling or association, which are listed in the LACHCS as the three most important aspects of

[68] Los Angeles Office of Historic Resources, Los Angeles Citywide Historic Context Statement, Outline and Summary Tables (May 2, 2014).

integrity for this property type in the Motion Picture Industry – Independent Studios and Rental Plants Sub-theme in the Entertainment Industry Context.[69] Based on the analysis above, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since the 1970s.

Conclusion

While the building may have been considered significant under Criterion A as a neighborhood public market from 1930 to 1955, the building has been so substantially altered that it no longer retains the physical integrity necessary to convey any potential significance. In addition, the building does not appear to have any potential significance from the period 1955 to 1973 when it was used as Jerry Fairbanks Productions independent film studio, nor does it retain integrity from this period. Therefore, 1330 Vine Street does not appear to be eligible for listing in the National Register.

<u>California Register of Historical Resources</u>

The California Register criteria mirror those of the National Register. Thus, the building may have been considered significant under Criteria 1 for the same reasons and periods outlined above if it were not so substantially altered. As the building no longer reflects its 1930 to 1955 appearance (see Figure 38 and Figure 39 above), it does not appear to be eligible for listing in the California Register in the context of commercial development or architecture. Additionally, the building no longer reflects its 1955 to 1973 appearance (see Figure 39 and Figure 40 above) when it functioned as a film production studio as a result of subsequent alterations, specifically in 1984.

It is possible for a building to be ineligible for listing in the National Register, but still eligible for listing in the California Register. However, this would only occur if the building "maintained the potential to yield significant scientific or historical information or specific data."[70] Because the building at 1330 Vine Street has been so substantially altered, there is no potential to yield scientific or historical information or specific data with regard to its use as Willard's Food Department Store, Fredericks Market, Radio Center Market, or Jerry Fairbanks Productions for the same reasons addressed in the analysis of integrity, above.

<u>Los Angeles Cultural Heritage Ordinance</u>

The HCM criteria mirror those of the National and California Registers. Thus, the building may have been considered significant under HCM Criteria 1 and 3 for the same reasons and periods outlined above if it were not so substantially altered. Although the City's Cultural Heritage Ordinance does not specifically address integrity, as a matter of practice the City applies the seven aspects of integrity from the National Register to its local evaluations and includes them as part of the registration requirements in the LACHCS. As a result, since the building has been heavily altered and no longer reflects its appearance during the period of significance, it does not appear to be eligible for listing as a Los Angeles HCM.

[69] Ibid.
[70] California Code of Regulations §4852 (c).

3.3.4 1348 Vine Street

Description of Property

The building at 1348 Vine Street was constructed in phases and includes storefronts with the addresses 1348, 1350, 1352, 1354, 1356, 1358 and 1360. It was originally constructed as a one-room, 20-foot by 40-foot brick real estate office building in 1924 by owner H.R. Weisz. No architect was used. In 1931, the adjacent gas station at 1350 Vine Street was acquired by Weisz and incorporated into the space within the existing building. The northernmost portion of the building, at 1360 Vine Street, was constructed in 1941 as a public market, now a restaurant, under the ownership of E.H. Rose and designed by architect Lyle Nelson Barcume.[71]

The building is situated at the southeast corner of the intersection of Vine Street and De Longpre Avenue. The primary elevation faces west onto Vine Street. The commercial building at 1330 Vine Street is located immediately to the south. The commercial building at 6272 De Longpre Avenue is located immediately to the east and appears to be part of the subject building but is not. The subject building is rectangular in plan with a long low massing and flat roof. The building is divided into five individual commercial tenant spaces of varying sizes, wall materials, storefront windows, entryway locations, and parapet profiles.

Alterations and additions include a 15-foot by 31-foot addition to the front of the building in 1931 to convert what was a gas station and auto repair shop at 1350 Vine Street to a vegetable market. The original garage gates were replaced with folding doors.[72] In 1935, the folding garage doors were filled in with brick and replaced with a storefront.[73] In 1936, a 15-foot by 20-foot storeroom addition was constructed at 1352 Vine Street when the existing store was converted into a café.[74] The portion of the building at 1360 Vine Street was the last to be constructed, completed in 1941 as a 40-foot by 68-foot reinforced brick and concrete structure.

Figure 50: West elevation, view looking northeast (GPA 2017)

[71] LADBS Document 1941LA18166.
[72] LADBS Document 1931LA07996.
[73] LADBS Document 1935LA09801.
[74] LADBS Document 1936LA06050.

Figure 51: West elevation, view looking southeast (GPA 2017)

The portion of the building at 1356 Vine Street was converted into a nightclub with a new façade in 1946, although research indicates that the club had moved to this location in 1945. The plate glass windows were removed and replaced with new glass brick and a front parapet wall was raised to eight feet.[75] By the 1950s, the building reflected the continuous commercial building that exists today. Through the 1950s and 60s, alterations and additions consisted mostly of interior alterations along with the addition and alterations of various signage and awnings on the exterior as tenants and uses changed.

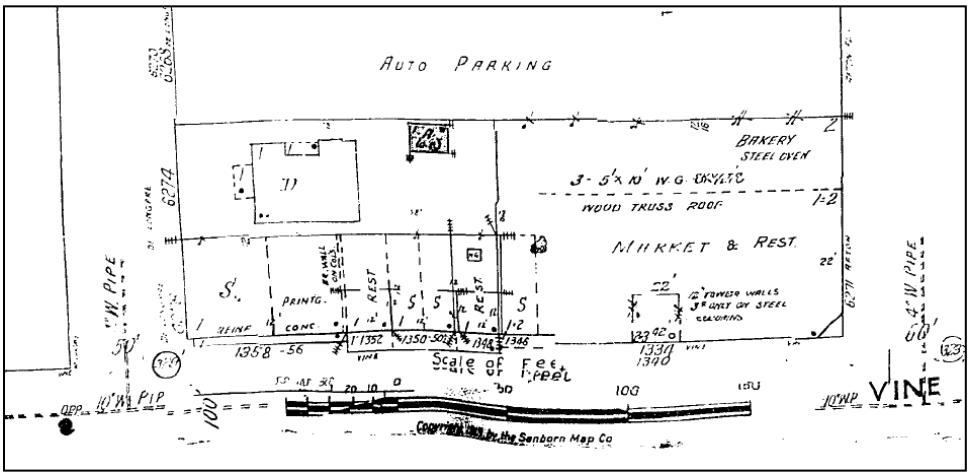


Figure 52: Sanborn Map, 1951, Vol. 9, Sheet 905

H.R. Weisz was one of the two brothers of Weisz Brothers Real Estate, who owned the building from 1924 to at least 1934.[76] The real estate firm operated out of the storefront at 1348 Vine Street until at least 1930.[77] In 1934, the firm moved to another storefront in the building, 1356 Vine Street.[78] After the adjacent properties were incorporated into the building in 1931 and 1934, frequent tenant turnover was common. Tenants in the early 1930s included Louis Brott's clothing cleaners,

[75] LADBS Document 1946LA15874 and 1946LA20822.
[76] LADBS Document 1930LA13161 and 1933LA16535.
[77] Los Angeles City Directories, 1927, 1930.
[78] Los Angeles City Directory, 1934.

Louis Freid meat purveyor, Golden Bear Café, and Clay McConnell Radios. By the mid-1930s, the building was acquired by E.H. Rose and tenants remained consistent.

In 1941, under the ownership of E.H. Rose, the northern portion of the building was constructed as a public market and eventually the home of Billy Berg's legendary nightclub from around 1945 to 1949. Other tenants in the 1940s included Harry's of Hollywood Liquors, Allen Bercovitz Cleaners, and a restaurant. Tenants in the late 1950s and 60s included a self-serve laundromat, Whistle Stop Café, Knickerbocker Tailors & Cleaners, Radio City Time Shop jewelry store, Spectrographic Studio Inc., Fidelity Recording Studio, a printing services store, and Tivoli Restaurant. The type of commercial uses has since remained consistent as service-oriented retail shops and restaurants. Tenants in the 1980s included Gasbarri Anthony of Rome, Eldorado Hairstyling for Men, Jo Jo's Market, Abraham's Shoe Repair, and Spirits of the World. Today, Jo Jo's Market remains at 1356 Vine Street along with an insurance office at 1348, Hollywood Pawnbrokers Pawn Shop at 1354, Chavela Restaurant at 1358, and Los Balcones restaurant at 1360. What was Billy Berg's appears to have been divided such that half is Jo Jo's Market and Chavela Restaurant.

Figure 53: Interior of Jo Jo's Market at 1356 Vine Street (GPA 2017)

Figure 54: Interior of Chavela Restaurant at 1359 Vine Street (GPA 2017)

Evaluation of Eligibility

<u>National Register of Historic Places</u>

Criterion A

To be eligible for listing in the National Register under Criterion A, a property must be associated with events that have made a significant contribution to the broad patterns of our history. The LACHCS was used to determine the relevant contexts and themes for evaluating the subject building under Criterion A. These include:

- Context: Commercial Development
    - Theme: Commercial Identity
- Context: Entertainment Industry
    - Theme: Commercial Properties Associated with the Entertainment Industry
        - Sub-theme: Social Scene Associated with the Entertainment Industry

Evaluation under the Commercial Identity Theme

To be significant under Criterion A within the Commercial Identity Theme, the building would have to have been associated with a business that made an important contribution to commercial growth and development in Los Angeles, or the founding or the long-term location of a business significant in commercial history. None of the businesses that occupied the building meet these eligibility standards for the Commercial Identity Theme. None of the businesses were important fixtures in the community with the exception of Billy Berg's Club, which is evaluated under the Entertainment Industry Sub-theme below. Research on the founding business in the building, Weisz Brothers Real Estate Co., returned no significant associations with the commercial growth and development in Los Angeles, nor was it a long-term business in the community. Hence, 1348 Vine Street is not significant under Criterion A within the Commercial Identity Theme.

Evaluation under the Social Scene Associated with the Entertainment Industry Sub-theme

In terms of broad patterns of history, the building is most significant for its association with Billy Berg's Hollywood nightclub. Billy Berg's was located at 1356 Vine Street from at least 1945 to 1949. This is the portion of the building that is now occupied by Jo Jo's Market at 1356 and Chavela Restaurant at 1358. Often cited as the birthplace of modern jazz in Los Angeles, Billy Berg's hosted some of the most prominent jazz musicians in the country and is noted by many musicians as the place where they "got their big break." Of particular note in the history of jazz in Los Angeles was the engagement of the Dizzy Gillespie Quintet at Billy Berg's Club from December of 1945 to February of 1946.[79] The quintet included the Al Haig on piano, Ray Brown on bass, Stan Levey on drums, and Charlie Parker on saxophone. The engagement was the West Coast debut of Gillespie and Parker who were major figures in the development of bebop, the first modern jazz style. It was unpopular at the time, because it was so harmonically and rhythmically different from swing music. Bebop was characterized by fast tempos, virtuosic technique, and advanced harmonies. Although the engagement was an inspiration to local jazz musicians, it was a deterrent to audiences who were hostile to bebop.[80]

Other influential musicians who played at Billy Berg's were George "Red" Callender, Jimmy Blanton, Billie Holiday, Glen Miller, Benny Goodman, Bulee "Slim" Gaillard, Harry "The Hipster" Gibson, Coleman Hawkins, and Charles Brown. Another big talent, Frankie Laine, got his big break while singing for free every night between acts before eventually headlining and, a month later, signing with Mercury Records.

To be significant under Criterion A within the Social Scene Associated with the Entertainment Industry Sub-theme, 1348 Vine Street would have to have been an entertainment or social venue with a significant relationship to the entertainment industry during the period of significance, 1920 to 1960. As discussed above, historic research shows that Billy Berg's was both significant as a social and entertainment venue. It was frequented by many influential musical artists and was the site of many of their significant performances. Billy Berg had at least four other clubs before and after the Billy Berg Club: Club Capri, the Trouville, the Swing Club, and the Waldorf Cellar.[81] Research

[79] Robert Gordon, *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s* (New York: Quartet Books, 1986), 5.

[80] Leonard Feather and A. James Liska, "L.A.: A Jazz Hotbed for 7 Decades," Los Angeles Times, February 20, 1987.

[81] Clara Bryant, et al, editors, *Central Avenue Sounds: Jazz in Los Angeles* (Berkeley: University of California Press, 1999), 241.

shows that through the many positive accounts of Berg's various clubs, Billy Berg's Club was the most highly regarded. Billy Berg's was distinct from other clubs in Hollywood in that it provided the opportunity for socialization across racial boundaries. For reasons explained in the analysis of integrity below, the building would not meet the eligibility requirements provided in the LACHCS for this property type due to the numerous alterations it has incurred over time.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. No information was found on either of the long-time owners, H.R. Weisz or E.H. Rose, indicating they are significant within a historic context. However, Billy Berg is significant in the context of jazz music in Los Angeles. He operated a nightclub from a storefront within the building during the late 1940s.

Billy Berg

Berg was born in New York City in 1885 as William Sinaberg, the son of Hungarian immigrants.[82] Berg's farther, Ingatz, worked as a barber and he as a salesman for a clothing company.[83] In June of 1913, William Sinaberg married Henrietta Schiffman and they stayed in New York City until the 1920s when the two moved to Los Angeles. Berg's younger brother Milton and his widowed mother Rosa were first documented as living in Los Angeles in 1915. Billy and Henrietta did not arrive until later, around 1923 when they lived at 5151 De Longpre Avenue.

Figure 55: Souvenir photo from 1946 (Quincy Inara Collection)

Berg may have begun working in the nightclub business from around 1925 to 1930 when he was a leading figure in a criminal conspiracy to ship large quantities of rubbing alcohol from Brooklyn to Los Angeles where the rubbing alcohol was redistilled and distributed to venues throughout Southern California.[84] In 1931, Berg was sentenced to two years in prison at the McNeil Island U.S. Penitentiary for conspiring to violate the National Prohibition Act.[85] This criminal involvement may have been when the alias name of Billy Berg was created, as evidenced by an article in the *Los Angeles Times,* which reveals his given name and alias name.[86]

Once Berg was out of prison, he began working in the nightclub business as a manager at the Vanities Café in Hollywood.[87] He eventually started opening his own clubs. One of his earliest clubs was Club Capri at 8503 W. Pico Boulevard in Beverly Hills, which opened as late as 1939. This club was located one block from his home at the time, 1216 S. La Cienega Boulevard and was open until at least 1942. Both buildings have been demolished. The next club he opened was the Trouville, located at the corner of Beverly Boulevard

[82] *Ancestry.com,* 1910 United States Federal Census, Census Place: Manhattan Ward 12, New York, New York; Roll: T624_1019; Page: 1B; Enumeration District: 0447; Image: 1375032.
[83] Ibid.
[84] "Padlock asked on Night Clubs," *Los Angeles Times,* August 19 1930, A1.
[85] McNeil Island, Washington, U.S. Penitentiary, Photos and Records of Prisoners Received, 1887-1939.
[86] "Padlock asked on Night Clubs," *Los Angeles Times,* August 19, 1930, A1.
[87] "News of the Cafés," *Los Angeles Times*, August 15, 1934, A8.

and Fairfax Avenue across from CBS, also demolished.[88] As early as 1942, Berg opened the Swing Club in Hollywood at 1710 N. Las Palmas Avenue, which was there until at least 1947. The Swing Club was one of the first racially integrated clubs outside of the Central Avenue corridor.[89] The building, now part of 6681 Hollywood Boulevard, stands vacant today. Berg opened Billy Berg's Club at 1356 Vine Street around 1945. The last club Berg opened, after Billy Berg's Club closed, was the Waldorf Cellar located at 521 S. Main Street. This downtown, downstairs club remained open until at least 1956. The building in which it was located has been demolished.

All of Berg's clubs hosted the most famous musicians of the day, and Berg spread their presence to an even wider audience by broadcasting their jam sessions via radio. These broadcasts enticed listeners to his clubs and gave rising musicians much needed exposure. But it was Berg's decision to support the new sounds of bebop and to integrate his clubs that secured his significance in the history of jazz in Los Angeles. Berg was one of the first white club owners to hire African American musicians.[90]

The building is significant for its association with Billy Berg, who operated Billy Berg's Club from a storefront within the building during the late 1940s. Berg operated at least five different clubs: Club Capri, the Trouville, the Swing Club, Billy Berg's Club, and the Waldorf Cellar. All but the Swing Club and Billy Berg's Club have been demolished. Although Billy Berg's Club was only open for a brief period, 1945 to 1949, it was among the most important venues featuring jazz music in Los Angeles. This building is directly associated with the period during the late 1940s when Berg achieved significance as a supporter of bebop and racial integration. Hence, it is significant under Criterion B; however, as analyzed below, it lacks sufficient integrity to be eligible.

Criterion C

Properties may be eligible under Criterion C if they embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or lastly, represent a significant and distinguishable entity whose components may lack individual distinction.

The building is a typical example of a commercial building; it does not embody the distinctive characteristics of a particular type or period. As it was constructed in phases and has been altered, the building does not reflect a particular period. It is a typical unreinforced masonry building and does not embody the distinctive characteristics of a method of construction. It is not significant under this aspect of Criterion C.

The building was not designed by a notable architect. No architect was listed for the original office building constructed in 1924 at 1348 Vine Street. The portion of the building constructed in 1941, 1360 Vine Street, as well as some other alterations were designed by architect Lyle Nelson Barcume. There is no evidence to suggest that he was a master architect. Furthermore, he was only responsible for a portion of the building and it no longer looks like its original design (see integrity statement below).

The possession of high artistic values generally refers to the articulation of a particular concept of design to such an extent that it expresses an aesthetic ideal. The building is a typical example of a commercial building from its time period and it does not express an aesthetic ideal or design

[88] *Central Avenue Sounds: Jazz in Los Angeles,* 240.
[89] Ibid, 199.
[90] Bette Yardbrough Cox, *Central Avenue-Its Rise and Fall* (Los Angeles: BEEM Publications, 1996), 65.

concept to a greater extent than any other building of its type. The last aspect of Criterion C, representing a significant and distinguishable entity whose components lack individual distinction, refers to historic districts. Since the building is not part of a historic district and is being evaluated as an individual building, this aspect of Criterion C does not apply.

Therefore, the building does not appear to be significant under Criterion C.

Criterion D

Criterion D was not considered in this report, as it generally applies to archeological resources. At any rate, given the development on the site and in the surrounding area, there is no reason to believe that the property has yielded, or will yield information important to the prehistory or history of the local area, California, or nation.

Integrity

The property was examined against the seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association. For historically significant properties, the period of significance is usually measured by the length of the associations. As such, the period of significance is 1945 to 1949; the years the building was occupied by Billy Berg's Club. Although the building is significant under Criteria A and B, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since 1949.

There are no physical reminders of the club's existence at this location. This is the portion of the building that is now occupied by Jo Jo's Market at 1356 and Chavela Restaurant at 1358. It currently exhibits only its original footprint, height, and scale, but no remnants of its use. Even these two storefronts do not resemble each other.

In terms of the seven aspects of integrity, the building no longer retains integrity of design, feeling, materials or association. Design, feeling, and association are listed in the LACHCS as the three most important aspects of integrity for this property type in the Social Scene Associated with the Entertainment Industry Sub-theme. The only aspects of integrity remaining from the period in which the building functioned as a nightclub are setting and location. These alone are not sufficient for the building to be considered eligible under Criteria A and B for the association with Billy Berg's Club or Billy Berg. To be eligible, a property must possess most of the seven aspects of integrity.

Conclusion

While the building may be considered significant under Criteria A and B for the association with Billy Berg's Club and Billy Berg, it has been so substantially altered that it no longer retains the physical integrity necessary to convey any potential significance. Therefore, the building does not appear to be eligible for listing in the National Register. Nevertheless, a design feature of the Project includes the preparation of an interpretive program that will increase general public and patron appreciation for the important role the nightclub in the history of jazz.

<u>California Register of Historical Resources</u>

The California Register criteria mirror those of the National Register. Thus, the building may have been considered significant under Criteria 1 and 2 for the same reasons and periods outlined above if it were not so substantially altered. Although the California Register is less rigorous with regard to physical integrity than the National Register, there is the expectation that properties

reflect their appearance during their period of significance. As the building no longer reflects its 1945-1949 appearance, it does not appear to be eligible for listing in the California Register.

Los Angeles Cultural Heritage Ordinance

The HCM criteria mirror those of the National and California Registers. Thus, the building may have been considered significant under HCM Criteria 1 and 2 for the same reasons and periods outlined above if it were not so substantially altered. Although the City's Cultural Heritage Ordinance does not specifically address integrity, the City applies the seven aspects of integrity from the National Register to its local evaluations and includes them as part of the registration requirements in the LACHCS. As a result, since the building has been heavily altered and no longer reflects its appearance during the period of significance, it does not appear to be eligible for listing as a Los Angeles HCM.

4. PROJECT IMPACTS

4.1 Determining the Significance of Impacts on Historical Resources

The State CEQA Guidelines set the standard for determining the significance of impacts to historical resources in Title 14 California Code of Regulations Section 15064.5(b), which states:

> A project with an effect that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment.

Title 14 California Code of Regulations Section 15064.5(b)(1) further clarifies "substantial adverse change" as follows:

> Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.

Title 14 California Code of Regulations Section 15064.5(b)(2) in turn explains that a historical resource is "materially impaired" when a project:

> Demolishes or materially alters in an adverse manner those physical characteristics that convey its significance and that justify its inclusion in or eligibility for inclusion in the California Register, local register, or its identification in a historic resources survey.

The following factors are set forth in the City of Los Angeles' "L.A. CEQA Thresholds Guide," which states that a project would normally have a significant impact on a historical resource if it would result in a substantial adverse change in the significance of the historical resource. A substantial adverse change in significance occurs if the project involves:

- Demolition of a significant resource;
- Relocation that does not maintain the integrity and (historical/architectural) significance of a significant resource;
- Conversion, rehabilitation, or alteration of a significant resource which does not conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; or
- Construction that reduces the integrity or significance of important resources on the site or in the vicinity.

As such, the test for determining whether or not a proposed project will have a significant impact on an identified historical resource is whether or not the project will alter in an adverse manner the physical integrity of the historical resource such that it would no longer be eligible for listing in the National or California Registers or other landmark programs such as the list of HCMs.

4.2 Relocating Historical Resources under CEQA

Generally, the relocation of a historical resource from its historic settings is an activity that has the potential to cause a substantial adverse change; however, relocation is recognized under both CEQA and the California Register as a preferred alternative to demolition. The California Register

includes a special consideration for relocated historical resources so they can remain listed or eligible for listing:

> Special Consideration d (1) - Moved buildings, structures, or objects. The Commission encourages the retention of historical resources on site and discourages the non-historic grouping of historic buildings into parks or districts. However, it is recognized that moving an historic building, structure, or object is sometimes necessary to prevent its destruction. Therefore, a moved building, structure, or object that is otherwise eligible may be listed in the California Register if it was moved to prevent its demolition at its former location and if the new location is compatible with the original character and use of the historical resource. An historical resource should retain its historic features and compatibility in orientation, setting, and general environment. [91]

The SOHP summarizes the use of relocation to minimize impacts to a level of less than significant thusly:

> Relocation of an historical resource may constitute an adverse impact to the resource. However, in situations where relocation is the only feasible alternative to demolition, relocation may mitigate below a level of significance provided that the new location is compatible with the original character and use of the historical resource and the resource retains its eligibility for listing on the California Register.[92]

4.3 Secretary of the Interior's Standards

Projects that may affect historical resources are considered mitigated to a level of less than significant if they are consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards).[93] Projects with no other potential impacts qualify for a Class 31 exemption under CEQA if they meet the Standards.[94] The Standards were issued by the National Park Service. The Standards are accompanied by Guidelines for four types of treatments for historical resources: Preservation, Rehabilitation, Restoration, and Reconstruction. The most common treatment is rehabilitation and is the treatment that applies to the proposed Project. The definition of rehabilitation assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features, or finishes that are important in defining the building's historic character.

The Standards for Rehabilitation are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

[91] Title 14 California Code of Regulations §4852(d)(1).
[92] California Office of Historic Preservation, *Technical Assistance Series #1: California Environmental Quality Act (CEQA) and Historical Resources*, 6.
[93] Title 14 California Code of Regulations §15126.4(b).
[94] Title 14 California Code of Regulations §15331.

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

It is important to note that the Standards are not intended to be prescriptive, but instead provide general guidance. They are intended to be flexible and adaptable to specific project conditions to balance continuity and change, while retaining materials and features to the maximum extent feasible. Their interpretation requires exercising professional judgment and balancing the various opportunities and constraints of any given project. Not every Standard necessarily applies to every aspect of a project, nor is it necessary to comply with every Standard to achieve compliance.

4.4 Project Description

The Applicant proposes to develop a mixed-use project that combines the preservation of existing buildings with the construction of a new building. The six historic bungalows within the Project Site would be relocated and rehabilitated as described below within the eastern portion of the Project site. During grading and construction activities, the bungalows would be temporarily removed from the Project Site. The Project includes two options for the new building: a Residential Option and an Office Option.

The Residential Option would develop up to 429 new residential units, including 36 units designated for Very Low Income households, an approximately 55,000-square-foot grocery store, approximately 5,000 square feet of neighborhood-serving commercial retail uses, and 8,988 square feet of uses in the bungalows. The bungalows would be rehabilitated and adapted for reuse as either restaurants or residential units, in which case the development would still propose

a total of 429 residential units. The new building would be 360 feet 4 inches in height when accounting for rooftop mechanical equipment. Overall, the Residential Option would provide approximately 484,421 square feet of floor area within the Project Site.

The Office Option would develop approximately 463,521 square feet of office uses and 11,914 square feet of restaurant uses in the new building, as well as 8,988 square feet of uses in the bungalows. The bungalows would be rehabilitated and adapted for reuse as restaurants, 12 residential units, or offices. The new building would be 330 feet in height when accounting for rooftop mechanical equipment. Upon completion, the Office Option would provide approximately 484,423 square feet of floor area within the Project Site.

To accommodate the Project, the existing commercial buildings at 6272 De Longpre Avenue, 1330 and 1348 Vine Street and the eight-unit multi-family building within the eastern portion of the Project Site at 6241 Afton Place would be removed. However, none of these buildings are historical resources for purposes of CEQA. The ancillary buildings adjacent to the bungalows, such as sheds and garages that are non-contributing features to the Historic District, would also be removed.

As shown in the conceptual site plans provided in the Entitlement Submittal (see Appendix C), the new building would be located within the western portion of the Project Site, fronting Vine Street, Afton Place, and De Longpre Avenue, while the bungalows would be relocated along the eastern portion of the Project Site. Both options would feature contemporary architectural styles and articulated façades.

Under the Residential Option, the new 32-story high-rise building would feature a rectangular podium comprised of Levels 1 through 9, which would contain neighborhood-serving commercial retail uses, grocery store or office uses, as well as residential units. A residential tower would be situated on top of the northwestern portion of the podium. As such, the height of the new building would transition from De Longpre Avenue on the north to Afton Place on the south. Along the eastern elevation, the podium would be terraced at Level 3 to further reduce the scale of the building where it meets the bungalows and other residential uses. Additionally, the new building would be separated from the bungalows by an approximately 22- to 57-foot publicly accessible buffer that would include a pedestrian walkway and open space. This buffer would provide access to the bungalows and the ground floor of the new building, as well as access between De Longpre Avenue and Afton Place.

Under the Office Option, the new 17-story high-rise building would feature a main entrance fronting Vine Street and ground level restaurant uses facing Vine Street and Afton Place. The upper levels would include offices and associated uses with a roof garden at the penthouse level. The south-facing balconies at the corner fronting Vine Street would be landscaped and would not only break the façade with patterns but also create opportunities for outdoor activities for the office levels. The sloped glass façade fronting Vine Street would direct focus to the ground level, which could be used as an outdoor restaurant patio in the future. Additionally, a spacious terrace with landscaping and seating proposed at the ground level along Afton Place would enhance the livability of the surrounding neighborhood. As also provided by the Residential Option, the Office Option would include a private buffer to separate the new high-rise building in the western portion of the Project Site and the relocated bungalows within the eastern portion of the Project Site.

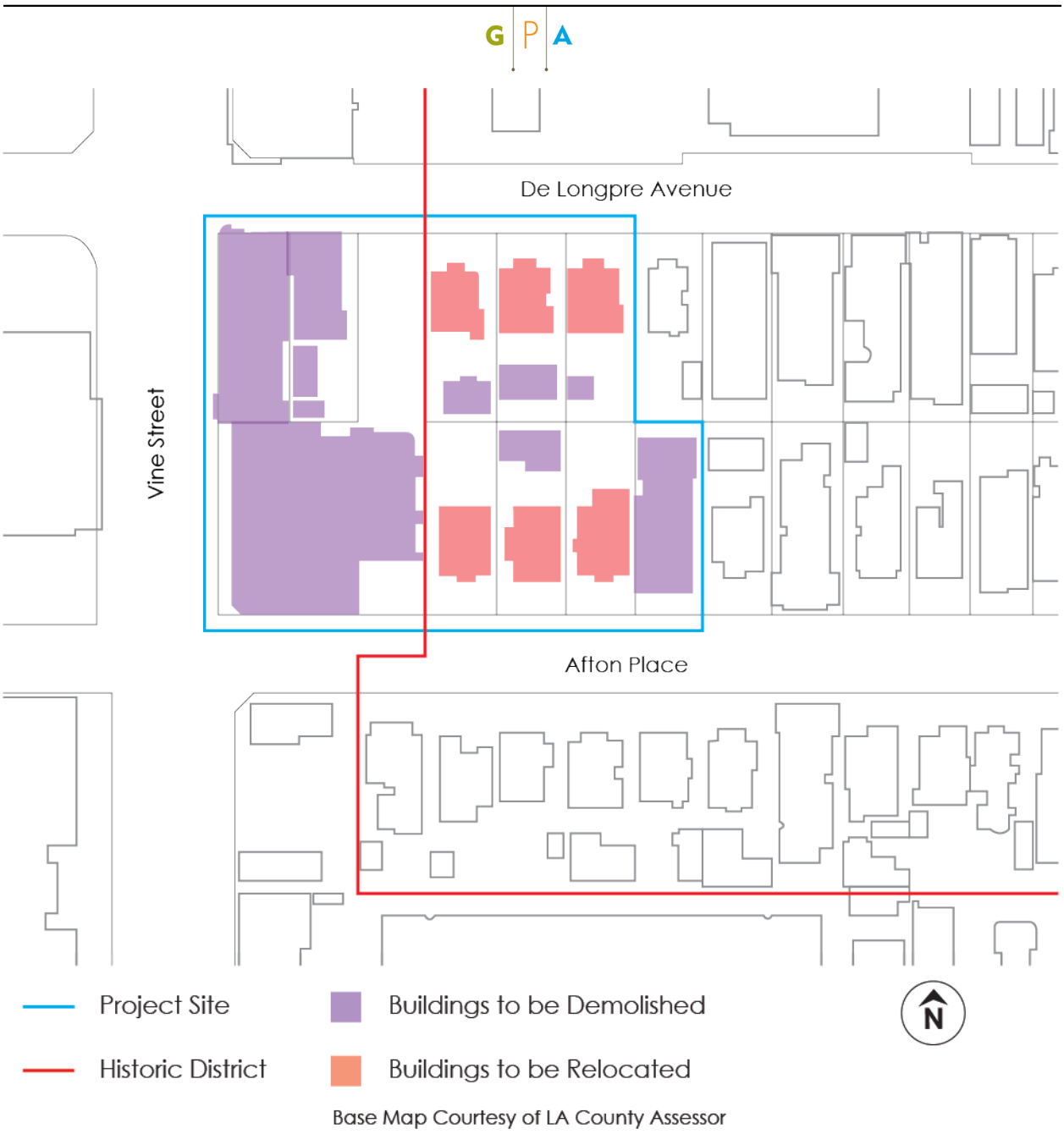


Figure 56: Buildings to be Demolished or Relocated

The Project has also been designed to promote a pedestrian environment. Pedestrian access within and around the Project would be enhanced via landscaped sidewalks along the perimeter. In addition, the 22 to 57-foot wide buffer between the new building and bungalows would include abundant landscaping and trees. New landscaping and trees would be planted between each bungalow along the eastern boundary line.

The bungalows would be temporarily moved off the Project Site, while the subterranean parking structure and deck is constructed. The bungalows would be returned to the Project Site and rehabilitated in accordance with a Preservation Plan to ensure they would retain their significance as contributors to the Historic District. The Preservation Plan would identify the character-defining

features, assess the conditions, and make recommendations for the treatment of each bungalow in compliance with the Secretary of the Interior's Standards for Rehabilitation.

The Preservation Plan would document through a combination of photographs and drawings those features such as concrete porches and brick chimneys that would be demolished and reconstructed after the bungalows are returned to the Project Site. The Preservation Plan would also include guidelines for disassembling the bungalows (in the event they cannot be moved intact) and protecting them from vandalism while they are being stored off the Project Site. Interim protection measures may also include weatherproofing and treating active insect infestation. The Preservation Plan would address the possibility that the bungalows could be repurposed for commercial uses (offices or restaurants) or used as residential units. The Preservation Plan will also address a construction monitoring program to ensure all of the aforementioned are carried out in accordance with the Secretary of the Interior's Standards for Rehabilitation. The Preservation Plan program would require the Applicant to retain a professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with five years of demonstrated experience in rehabilitation planning, design and construction of the Project as it relates to the bungalows Construction monitoring would include a meeting with the contractor prior to the relocation of the bungalows to discuss minimizing collateral damage, and at regular intervals during construction, including but not be necessarily limited to 50%, 90%, and 100% construction completion. Memoranda would be prepared to summarize findings, make recommendations as necessary, and document construction with digital photographs. The memoranda would be submitted to the Office of Historic Resources for concurrence.

4.5 Analysis of Project Impacts

The proposed Project involves four activities that have the potential to impact historical resources, namely the Afton Square Historic District: demolition, relocation, rehabilitation, and new construction. The following discussion analyzes the potential direct, indirect, and cumulative impacts of the Project.

- Direct impacts are caused by a project and occur at the same time and place.[95]
- Indirect impacts, or secondary effects, are reasonably foreseeable and caused by a project but occur at a different time or place.[96]
- Cumulative impacts refer to two or more individual effects that are considerable when taken together, or that compound or increase other environmental impacts.[97]

Direct Impacts Analysis

Demolition

The Project involves the demolition of the commercial buildings outside the boundary of the Historic District including 6272 De Longpre Avenue and 1330 and 1348 Vine Street. These buildings are not historical resources. Within the Historic District non-contributing buildings would be demolished. These include the multi-family residential building at 6241 Afton Place and the ancillary buildings behind the bungalows at 6249 Afton Place and 6254, 6256, and 6262 De

[95] Title 14 California Code of Regulations §15358 (a)(1).
[96] Title 14 California Code of Regulations §15358 (a)(2).
[97] State CEQA Guidelines Section 15355.

Longpre Avenue (see Figure 56 above). The ancillary buildings include storage sheds, garages, and additional dwelling units. Those at 6256 and 6262 De Longpre Avenue and 6249 Afton Place were identified as non-contributing in 1994 determination of eligibility. The ancillary structure at 6254 De Longpre Avenue was not identified as contributing or non-contributing in 1994, but post-dates the period of significance (1939) of the Historic District and therefore should have been considered non-contributing according to the instructions for evaluating historic districts (see pages 6 and 7).

The activity of demolishing any or all of these non-contributing buildings in and of itself would not result in a significant direct impact on the Historic District. The demolition of the non-contributing buildings would not result in a substantial adverse change in the Historic District because they are not individually significant and do not contribute to the significance of the Historic District. The buildings are either not visible or minimally visible from the public right-of-way, so their presence has no bearing on the character of the Historic District. The Historic District would continue to be eligible for listing in the National Register, if the non-contributing buildings were demolished. It would continue to retain sufficient integrity as a whole to convey it significance.

Relocation

The Project involves the relocation of six bungalows that contribute to the Historic District (see Figure 56 above and Figure 57 below). Currently, three of the bungalows face De Longpre Avenue, while the other three bungalows face Afton Place. The Project proposes to temporarily move all six of the bungalows off the Project Site and relocate the three facing De Longpre Avenue back to their original locations, while the three facing Afton Place would each be relocated one lot to the east of their original locations, such that the easternmost bungalow on Afton Place would replace the non-contributing building at 6241, which would be demolished.

In determining the impacts on the Historic District, the central question is whether the relocation of the bungalows would affect the physical integrity of the Historic District to the degree that it would no longer qualify as a historical resource. Such an effect would only occur if the Historic District no longer retained sufficient integrity to convey its significance as one of the few remaining intact residential neighborhoods in Hollywood. According to *National Register Bulletin #15*, there are seven aspects of integrity: feeling, association, workmanship, location, design, setting, and materials. The only relevant aspects with respect to the impact of the relocation of the bungalows on the Historic District are setting and feeling. Setting is defined as "the physical environment of a historic property" and feeling is defined as "a property's expression of the aesthetic or historic sense of a particular period of time."[98]

The activity of relocating the six bungalows would result in a less than significant direct impact on the Historic District. First and foremost, the bungalows would remain within the Historic District. Therefore, the general environment of the bungalows and the Historic District as a whole would not be significantly altered. The three bungalows facing De Longpre Avenue would be returned to the original locations. Although the three bungalows facing Afton Place would be returned to different locations, they would have the same order, orientation to and setback from the street as they had originally. Within the boundary, the Historic District would retain integrity of setting.

Secondly, the Historic District would retain integrity of feeling because the arrangement of the relocated bungalows on Afton Place is consistent with the historic character and residential

[98] *National Register Bulletin #15*, 45.

development pattern in the Historic District. The demolition of the non-contributing property at 6241 Afton Place would also have a positive effect on the Historic District, because it would remove a visual intrusion that otherwise diminished the integrity of feeling.

The Historic District would continue to be eligible for listing in the National Register if the bungalows were relocated. It would continue to retain sufficient integrity, including setting and feeling, to convey its significance. Therefore, the Project would have a less than significant impact. The logistics of relocating the bungalows would be addressed in the Preservation Plan, which would be prepared in accordance with the Standards.

Figure 57: Proposed Site Plan

Rehabilitation

Once the bungalows are relocated, they would be rehabilitated. They may be rehabilitated for commercial (restaurant or office) or residential uses. The activity of rehabilitating the six bungalows would result in a less than significant direct impact on the Historic District. Currently, the three bungalows on Afton Place are used as offices and the three bungalows on De Longpre Avenue are vacant, and in poor condition. The precise methods for rehabilitating the bungalows would be addressed in the Preservation Plan, which would be prepared in accordance with the Standards. Projects are considered to have a less than significant impact if they comply with the Standards.[99] Furthermore, the Preservation Plan would include construction monitoring to ensure compliance with the Standards through the construction process.

Indirect Impacts Analysis

Afton Square Historic District

In analyzing indirect impacts of new construction on the Historic District the central question is whether the new building would affect the physical integrity of the Historic District to the degree that it would no longer qualify as a historical resource. Such an effect would only occur if the Historic District no longer retained sufficient integrity to convey its significance. According to *National Register Bulletin #15*, there are seven aspects of integrity: feeling, association, workmanship, location, design, setting, and materials. The only relevant aspects with respect to the impact of a new building on a historic building are setting and feeling. Setting refers to the character of the place in which the historical resource is situated; in this case within the boundary of the Historic District as well as its broader surroundings. Feeling is the expression of the time and place the historical resource gained significance. While *National Register Bulletin #15* does not directly address the impact of new construction on the setting or feeling of a historic district, it provides direction in assessing the impact of non-contributing buildings on the physical integrity of a listed historic district, as follows:

> When evaluating the impact of intrusions upon the district's integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of historic environment.

As a result, this analysis of indirect impacts on the Historic District considers how the new construction might affect the Historic District's integrity of feeling and setting in terms of its relative number, size, scale, design, and location of visual intrusions.

Relative Number

When the Historic District was determined eligible for listing in the National Register in 1994, there were 51 contributing and 12 non-contributing properties identified (see state historic resources inventory forms in Appendix B). Since then two contributing properties were demolished. The single-family residence at 6263 De Longpre Avenue was demolished in the early 2010s and the property is now a surface parking lot. The multi-family residence at 6109 Afton Place was demolished in the late 1990s and the property is now the Resolve Recovery Center. These demolitions represent the loss of two contributing properties, reducing the total number of

[99] Title 14 California Code of Regulations §15126.4(b).

contributing properties to 49. The total number of non-contributing properties is less clear, as parking lots are typically not counted as contributing or non-contributing. If the property at 6263 De Longpre Avenue were counted as non-contributing, the total number of non-contributing properties would be 14.

Seven of the ten properties within the Project Site are located within the Historic District. The Project would not affect the number of contributing buildings in the Historic District or the ratio of contributing to non-contributing properties because the six bungalows would be preserved. As the new building would be outside the boundary of the Historic District (see Figure 57 above), it would not be counted as contributing or non-contributing. Thus, the number of contributing properties would remain 49. The non-contributing property at 6241 Afton Place would be removed and replaced with a bungalow. However, the contributing property at 6255 Afton Place would become open space, and therefore non-contributing. Thus, the number of non-contributing properties would remain 14.

Size, Scale, and Design

Size, scale, and design are often important factors in historic districts. For example, the vast majority of the buildings in the Carroll Avenue Historic District in Angelino Heights are two-story, late Victorian era houses. In contrast, the Afton Square Historic District includes a mix of single and multi-family residences in Arts and Crafts and Period Revival styles constructed between 1916 and 1939. Multi-family property types included one-story bungalow courts, two-story duplexes and fourplexes, and four-story apartment buildings. The contributing properties on the Project Site are all one-story bungalows, mostly Colonial Revival in style. Across Afton Place there are more one-story bungalows (see Figure 58 below), but across De Longpre Avenue there is only one remaining one-story bungalow and surface parking lots (see Figure 59 below).

Figure 58: Afton Place, looking southeast from the Project site

Figure 59: De Longpre Avenue, looking northwest from the Project site

Under the Residential Option, the new building is designed to step down from 32-stories (or approximately 360 feet) on the north to nine stories (or approximately 122 feet) on the south. Along the east elevation, the new building would step down to two stories (or 40 feet.) Under the Office Option, the new building would be rectangular in shape and 17 stories in height (or 33O feet). In both the Residential Option and Office Option, a 22 to 57-foot walkway would create a buffer between the new building on the west and the bungalows on the east (see Figure 57 above).

As a whole, the new building (either the Residential Option or the Office Option) is not compatible in size, scale, or design with the contributing properties within the Historic District. The new building

would be significantly taller and much larger in massing than any of the contributing properties in the Historic District and specifically the relocated bungalows. However, the new building is oriented toward Vine Street, which is consistent with the historical development pattern along Vine Street and other commercial corridors in the vicinity. As early as the 1930s, residential properties along major thoroughfares such as Vine Street and Sunset Boulevard were redeveloped with commercial uses that encroached further into the adjacent residential neighborhoods over time. Historically, commercial development in these areas was not integrated with the residential neighborhoods, rather, they were intentionally oriented toward the traffic along the commercial corridor. The new building would affect the setting of the Historic District by introducing a new visual element to the skyline. However, there are modern buildings of comparable height to the new building already visible from within the boundary of the Historic District.

Thus, the integrity of feeling and setting would be diminished by the introduction of a new visual element to the skyline visible from within the boundary of the Historic District. However, the feeling of the Historic District that developed from 1916 to 1939 was already diminished by the development of high-rise buildings on Sunset Boulevard and Vine Street when it was determined eligible for listing in the National Register. The new building would diminish the Historic District's integrity of setting in terms of its broader setting, but not the immediate setting because it is outside the existing boundary and would not affect the Historic District to the degree it would no longer be eligible for listing in the National Register.

Location

The western portion of the Project Site is located outside the western boundary of the Historic District, while the eastern portion of the Project Site is located within this boundary of the Historic District. The proposed high-rise building (either the Residential Option or the Office Option) would be developed outside the boundary of the Historic District, while a portion of the new open space would be located within the boundary of the Historic District on the lot at 6255 Afton Place (see Figure 57 above). The proposed subterranean parking levels would occupy the entire Project Site. Best practices in urban planning and historic preservation would allow the western boundary of the Historic District to be redrawn to eliminate the lot containing the new landscaped open space, rather than creating additional "buffer zones" or acreage not directly contributing to the significance of the Historic District.[100] However, such a boundary change would not be required by ordinance or statute.

Summary

The new building would not diminish the integrity of the Historic District as a whole. The Project would not negatively affect the balance between the contributing and non-contributing buildings. The new building (either the Residential Option or the Office Option) would visually intrude on the Historic District, but not to the degree it would no longer be eligible for listing in the National Register. Furthermore, there would be a 22 to 57-foot wide buffer between the new building and the bungalows in the form of a landscaped walkway and open space. Therefore, the Project would have a less than significant impact on the Historic District and its contributing buildings.

[100] *National Register Bulletin #16, 56.*

1313 Vine Street

In analyzing the potential indirect impacts of new construction on the building at 1313 Vine Street, the central question is whether the proposed Project would cause a "material impairment" to the significance of the historical resource. Material impairment occurs where a project demolishes or alters the physical characteristics that convey the significance of a historical resource and that justify its inclusion in or eligibility for inclusion in national, state, or local landmark or historic district programs pursuant to the requirements of CEQA. Such an effect would only occur if the historical resource no longer retained sufficient integrity to convey their significance as a result of the Project.

The historical resource at 1313 Vine Street is not within the same block as the Project Site. It is sufficiently buffered from the proposed new construction by Vine Street, which is a broad four-lane thoroughfare flanked by parallel parking. Thus, the most important views of 1313 Vine Street, being the primary, street-facing elevation, would not be obscured as a result of the Project.

Because 1313 Vine Street is located across the street from the Project Site, the new construction would not impact its integrity of immediate setting. It would not be affected by the Project due to the physical and visual separation between the historical resource and the Project Site. Furthermore, in the increasingly dense urban setting of Hollywood, the construction of new buildings across the street from historic buildings is not uncommon, and new development has already occurred adjacent to the historical resource at 1313 Vine Street.

The broader surroundings of the identified historical resource have already been altered by demolition and new construction. The parcels within the Study Area are developed with a variety of mixed-use, commercial, and residential buildings as well as surface parking lots. Development does not reflect a single era or type of construction. The Study Area, especially along Vine Street, is largely characterized by development that occurred after 1980. Interspersed between these buildings are surface parking lots and a handful of commercial and residential buildings from earlier decades of the twentieth century.

As such, the changes to the broader surroundings of the historical resource presented by the Project would not cause an indirect impact to the setting of 1313 Vine Street. It would continue to convey its significance and remain eligible as a historical resource.

Cumulative Impacts Analysis

The Project would not result in a cumulative impact on historical resources when considered with related projects in the vicinity. There are no other proposed projects within the Afton Square Historic District. The closest project in the vicinity of the Project Site is located at 1341 N. Vine Street, also known as Academy Square or Academy on Vine. According to the Academy Square Project Final EIR, published in 2016, one historical resource was demolished as a result of the project. The historical resource was a one-story supermarket originally constructed in 1962. The historical resource was located outside the boundary of the Afton Square Historic District and would not have been considered significant within the same context. There are other historic districts in Hollywood Community Plan Area significant in the same context as the Afton Square Historic District. They comprised of similar residential property types constructed during the first few decades of the twentieth century and include the Melrose Hill HPOZ, Spaulding Square HPOZ, Sunset Square HPOZ, Selma-La Baig California Register Historic District, and Vista de Mar-Carlos California Register Historic District. None of the related projects would impact any of these historic

districts. Therefore, there is no potential for cumulative impacts on historical resources as a result of the Project.

Conclusions

The Project would not result in direct, indirect, or cumulative impacts on historical resources. None of the buildings on the Project Site proposed for demolition are historical resources as defined by CEQA. The relocation and rehabilitation of the bungalows in accordance with the Preservation Plan would result in a less than significant impact on the Historic District. The Preservation Plan would be prepared in compliance with the Standards. Thus, the significance of the bungalows as contributing buildings to the Historic District would be maintained, and the Historic District as a whole would retain sufficient integrity to convey its significance.

The construction of the new building would have a less than significant impact on the Historic District. Although the new building would impact the Historic District's integrity of setting and feeling, not to the degree the integrity of setting and feeling would be lost. Furthermore, the Project would not affect the other five aspects of integrity. The new building would introduce a new visual element that is not compatible with the size, scale, or design of the contributing properties. However, in the dense urban setting of Hollywood there are already modern buildings of comparable height to the new building that are located on Sunset Boulevard and Vine Street and visible from within the boundary of the Historic District. After Project completion, the Historic District would remain eligible for listing in the National Register and listed in the California Register.

The Project would not result in any indirect impacts on historical resources in the vicinity, namely the building at 1313 Vine Street. As discussed above, the construction of new buildings across the street from historic buildings is not uncommon, and the broad setting of 1313 Vine Street has already been altered by demolition and new construction.

For these reasons, the Project would not result in a significant adverse impact on the identified historical resources.

5. SOURCES

Ancestry.com, various searches for the people named in this report.

Architect & Engineer. June 1931.

Bryant, Clara, et al, editors. Central Avenue Sounds: Jazz in Los Angeles. Berkeley: University of California Press, 1999.

California Code of Regulations, California Office of Administrative Law, State of California Government.

Chattel Architecture, Planning & Preservation, Inc. "Historic Resources Survey: Hollywood Redevelopment Project Area," February 2010.

Code of Federal Regulations, Title 36: Parks, Forests, and Public Property. Office of the Federal Register, National Archives and Records Administration, United States Government.

Cox, Bette Yardbrough, Central Avenue-Its Rise and Fall. Los Angeles: BEEM Publications, 1996.

Display ad for Jerry Fairbanks Productions. *World Radio History*. 1947. Accessed December 15, 2020. https://worldradiohistory.com/hd2/IDX-Business/Magazines/Archive-Television-Magazine-IDX/IDX/40s/1947/Television-1947-Sep-OCR-Page-0012.pdf.

Howett, Dickey. *Television Innovations: 50 Technological Developments*. Devon, UK: Kelly Publications, 2006.

"Instructions for Recording Historical Resources." State Office of Historic Preservation. March 1995.

Gordon, Robert. *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s.* New York: Quartet Books, 1986.

"Jerry Fairbanks." *Hollywood Walk of Fame*. Accessed August 19, 2016. http://www.walkoffame.com/jerry-fairbanks.

"Jerry Fairbanks." *IMDB*. Accessed August 19, 2016. http://www.imdb.com/name/nm0265475/?ref_=fn_al_nm_1.

Los Angeles City Directories, all available years from 1924 through 1980.

Los Angeles Department of Building and Safety (LADBS) permit records.

Los Angeles Office of Historic Resources. *Los Angeles Citywide Historic Context Statement, Outline and Summary Tables,* May 2, 2014.

Los Angeles Times, various dates.

McNeil Island, Washington, U.S. Penitentiary. Photos and Records of Prisoners Received. 1887-1939.

National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation. Washington D.C.: National Park Service, 2002,

National Register Bulletin #16: How to Complete the National Register Registration Form. Washington D.C.: National Park Service, 1997.

National Register Bulletin #21: Defining Boundaries for National Register Properties Form. Washington D.C.: U.S. Department of the Interior, 1997.

Sanborn Fire Insurance Maps, Vol. 9, various dates.

Appendix A - Résumés

TERESA GRIMES

Teresa Grimes is a Principal Architectural Historian at GPA with over 25 years of experience in the field of historic preservation. She is widely recognized as an expert in the identification and evaluation of historical resources having successfully prepared dozens of landmark and historic district applications for a wide variety of property types. Teresa graduated from the University of California in Los Angeles with a Master of Arts in Architecture, and has worked in the private, public, and non-profit sectors. She has led the GPA Historic Preservation team since 2009, skillfully supervising a wide array of projects throughout California. Teresa has extensive experience in the preparation of environmental compliance documents in accordance with the California Environmental Quality Act for projects throughout Southern California.

Educational Background:

- M.A., Architecture, University of California, Los Angeles, 1992
- B.A., Political Science, University of California, Los Angeles, 1986

Professional Experience:

- GPA Consulting, Principal Architectural Historian, 2009-Present
- Christopher A. Joseph & Associates, Senior Architectural Historian, 2006-2009
- Teresa Grimes/Historic Preservation, Principal, 1999-2005, 1993-1994
- Historic Resources Group, Architectural Historian, 1994-1998
- Getty Conservation Institute, Research Associate, 1992-1993
- Los Angeles Conservancy, Preservation Officer, 1988-1991

Qualifications:

- Meets the Secretary of the Interior's Professional Qualification Standards for history and architectural history pursuant to the Code of Federal Regulations, 36 CFR Part 61, Appendix A.

Professional Activities:

- Pasadena Heritage Board Member, 2008-2012
- Highland Park Heritage Trust, Board Member, 1996-1998
- West Hollywood Cultural Heritage Advisory Board Member, 1990-1994

Selected Projects:

- 913 S. Figueroa, Los Angeles, CEQA Historical Resource Technical Report, 2019
- 222 W. 2nd Street, Los Angeles, CEQA Historical Resource Technical Report, 2018
- 1400 N. Vine Street, Los Angeles, CEQA Historical Resource Technical Report, 2020
- Art Center College of Design Master Plan, Pasadena, CEQA Historical Resource Technical Report, 2016
- Baldwin Hills Crenshaw Plaza, Los Angeles, CEQA Historical Resource Technical Report, 2010
- Brickyard Commercial Center, Compton, CEQA Historical Resource Technical Report, 2014
- Claremont Graduate University Master Plan, CEQA Historical Resource Technical Report, 2013
- City of Hope Master Plan, Duarte, CEQA Historical Resource Technical Report, 2017
- Figueroa and Flower, Los Angeles, CEQA Historical Resource Technical Report, 2019
- Griffith Park Nature Conservancy, Los Angeles, CEQA Historical Resource Technical Report, 2015
- John Anson Ford Theatres, Los Angeles County, CEQA Historical Resource Technical Report, 2015
- LA Biomed Master Plan, Torrance, CEQA Historical Resource Evaluation Report, 2014
- May Company, Laurel Plaza, Los Angeles, CEQA Historical Resource Evaluation Report, 2014
- Los Angeles County Museum of Art Master Plan, CEQA Historical Resource Technical Report, 2019
- Oakwood School Master Plan, Los Angeles, CEQA Historical Resource Technical Report, 2016
- Olympic and Hill, Los Angeles, CEQA Historical Resource Technical Report, 2018
- Rose Hill Courts, Los Angeles, CEQA/NEPA Historical Resource Technical Report, 2019
- Times Mirror Square, Los Angeles, CEQA Historical Resource Technical Report, 2019
- United Artist Theater, Los Angeles, CEQA Historical Resource Technical Report, 2013

AUDREY VON AHRENS

Audrey von Ahrens is an Architectural Historian II at GPA. She has been involved in the field of historic preservation since 2013. Audrey graduated from the University of Pennsylvania with a Master of Science in Historic Preservation and City Planning where she focused on preservation planning and community economic development. She has since worked in private historic preservation consulting in California. Audrey joined GPA in 2017 and her experience has included the preparation of environmental compliance documents in accordance with the California Environmental Quality Act and Section 106 of the National Historic Preservation Act; historic context statements; Secretary of the Interior's Standards analysis; large-scale historic resources surveys; and evaluations of eligibility for a wide variety of projects and property types throughout Southern California. Audrey is also experienced in coordinating with property owners and local governments in the preparation and review of Mills Act Property Contract applications and the inspection and reporting of properties applying for or with existing contracts.

Educational Background:

- M.S., Historic Preservation, University of Pennsylvania, 2016
- Master of City Planning, University of Pennsylvania, 2016
- B.A., Architectural Studies, University of Pittsburgh, 2013
- B.A., Urban Studies, University of Pittsburgh, 2013

Professional Experience:

- GPA Consulting, Architectural Historian II, 2017-Present
- Heritage Consulting, Inc., Intern, 2015-2016
- Pittsburgh History & Landmarks Foundation, Intern, 2013
- City of Pittsburgh Planning Department, Intern, 2012

Qualifications:

- Meets the Secretary of the Interior's Professional Qualifications Standards for history and architectural history pursuant to the Code of Federal Regulations, 36 CFR Part 61, Appendix A.
- National Preservation Institute, Section 106: An Introduction

Professional Activities:

- Downtown Los Angeles Neighborhood Council Planning and Land Use Committee, Public Seat, 2018-Present

Selected Projects:

- 91/605, Los Angeles County, Section 106 Historical Resource Evaluation Report, 2017
- 328 N. Oakhurst Drive, Beverly Hills, CEQA Historical Resource Evaluation Report, 2019
- 933 S. Gramercy Place, Los Angeles, CEQA Phase 1 Historical Resource Evaluation Report, 2020
- 1360 Vine Street, Los Angeles, CEQA Historical Resource Technical Report, 2020
- 1400 Vine Street, Los Angeles, CEQA Historical Resource Technical Report, 2020
- 2550 Peralta Boulevard, Fremont, CEQA Preliminary Historical Resource Evaluation Memorandum, 2018
- 4080 Lafayette Place, Culver City, CEQA Historical Resource Evaluation Report, 2019
- 4900-20 Eagle Rock Boulevard, Los Angeles, Phase 1 Historical Resource Evaluation Report, 2020
- 11343-45 W. Ventura Boulevard, Los Angeles, CEQA Phase 1 Historical Resource Evaluation Report, 2020
- CF Braun & Company Plant, Alhambra, CEQA Historical Resource Technical Report, 2019
- Golden Avenue Bridge Replacement, Section 106 Historical Resources Evaluation Report, 2017
- High Speed Rail, Burbank to Los Angeles Project Section, CEQA/NEPA Historical Resource Technical Report, 2017-2018
- Nakase Brothers Wholesale Nursery, Lake Forest, CEQA Historical Resource Evaluation Report, 2019
- Sunset & Western, Los Angeles, CEQA Historical Resource Technical Report, 2017
- Vermont Corridor, Los Angeles, CEQA Historical Resource Technical Report, 2017
- Westlake 619, Los Angeles, CEQA Historical Resource Technical Report, 2018

LAURA O'NEILL

Laura O'Neill is a Senior Architectural Historian and Designer at GPA. She has been involved in the field of historic preservation since 2006. Laura graduated from California State Polytechnic University in Pomona with a Master of Architecture. She has since worked in private historic preservation consulting in California. Laura joined GPA in 2009 and has experience in providing property owners with expert guidance in the rehabilitation and adaptive reuse of historic buildings. She has skillfully prepared Federal Rehabilitation Tax Credit applications and reviewed projects for compliance with the Secretary of the Interior's Standards. Laura has managed the preparation of environmental compliance documents in accordance with the California Environmental Quality Act, National Environmental Quality Act, and Section 106 of the National Historic Preservation Act for numerous transportation projects throughout California. Her experience also includes managing the inspection of properties applying for or with existing Mills Act Historic Property Contracts.

Educational Background:

- M.Arch. I, California State Polytechnic University, Pomona, 2009
- B.A., Political Science, Lehigh University, 2002

Professional Experience:

- GPA Consulting, Senior Architectural Historian and Designer, 2008-Present
- Philadelphia Historical Commission, Graduate Intern, 2008
- California State Polytechnic University, Graduate Assistant, 2007-2008

Qualifications:

- Meets the Secretary of the Interior's Professional Qualifications Standards for history and architectural history pursuant to the Code of Federal Regulations, 36 CFR Part 61, Appendix A.

Professional Activities:

- San Buenaventura Historic Preservation Commission, 2019-Present
- Santa Monica Landmarks Commissioner, 2014-2018

Selected Projects:

- 91/605, Los Angeles County, Section 106 Historical Resource Evaluation Report, 2017
- 1028 Market Street Development Project, San Francisco, CEQA Historical Resource Technical Report, 2016
- Berth 164 (Valero) Marine Oil Terminal Wharf Improvement, Los Angeles, CEQA Historical Resource Evaluation Report, 2017
- Breakers Hotel, Long Beach, Federal Tax Credit Application, Part 1, 2017
- Capital Southeast Connector – Segment B2, Elk Grove, CEQA/NEPA Section 106 Historical Resource Evaluation Report, 2017
- Capital Southeast Connector – Segment D3/E1, Folsom, CEQA/NEPA Section 106 Historical Resource Evaluation Report and Historic American Buildings Survey Documentation, 2017 – Ongoing
- Del Rio Trail, Sacramento, CEQA/NEPA Section 106 Historical Resource Evaluation Report and Finding of Adverse Effect, 2016 – Ongoing
- Postwar Development and Architecture in Freemont, Historic Context Statement, 2017
- Marsh Street Bridge Replacement, San Luis Obispo, CEQA/NEPA Section 106 Historical Resource Evaluation Report, Finding of Effect and Memorandum of Agreement, 2016
- Sexton Road Bridge Replacement, San Joaquin County, CEQA/NEPA Section 106 Historical Resource Evaluation Report, 2016
- Shoemaker Bridge, Long Beach, Section 106 Historical Resource Evaluation Report, 2018
- Ven-33 and Ven-150 Pedestrian and Bicycle Improvements, Ojai, CEQA/NEPA Section 106 Historical Resource Evaluation Report, 2018

Appendix B - State Historical Resources Inventory Forms

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 6Z

Other Listings
Review Code | Reviewer | Date

Page 1 **of** 12 ***Resource Name or #:** (Assigned by recorder) Willard's Food Department Store

P1. Other Identifier: None

***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted**

***a. County** Los Angeles **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ ☐ **of** __ ☐ **of Sec** __; _____**B.M.**

c. Address 1330 Vine Street City Los Angeles Zip 90028

d. UTM: (Give more than one for large and/or linear resources) Zone ___, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
APN: 5546-022-030

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The building at 1330 Vine Street was constructed in 1930 for owner Jess Willard by architect Arthur I. Rouda. It originally housed a market known as Willard's Food Department Store. The cost of the land and the building at the time was $330,000. Designed with elaborate Art Deco facades, the market hosted at least 15 different vendors.

(see continuation sheet)

***P3b. Resource Attributes:** (List attributes and codes) (HP6) 1-3 story commercial building

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)

***P4. Resources Present:** ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #) View looking northeast, taken 07/26/2016

***P6. Date Constructed/Age and Source:** ☒ Historic ☐ Prehistoric ☐ Both
1930; Source: LADBS

***P7. Owner and Address:**
Onni Vine LP
300-550 Robson Street
Vancouver, Canada B 2B7

***P8. Recorded by:** (Name, affiliation, and address) Audrey von Ahrens
GPA Consulting
617 S. Olive Street, Suite 910
Los Angeles, CA 90014

***P9. Date Recorded:** 07/02/2018

***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")
GPA Consulting, "Historical Resources Technical Report for1360 N. Vine Street Project, Los Angeles, California," January 2020.

***Attachments:** ☐ NONE ☐ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record ☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List):

BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) Willard's Food Department Store ***NRHP Status Code** 6Z

B1. Historic Name: Willard's Food Department Store
B2. Common Name: 1330 Vine Street
B3. Original Use: Willard's Food Department Store B4. Present Use: Film Production Facility
***B5. Architectural Style:** Art Deco
***B6. Construction History:** (Construction date, alterations, and date of alterations)

Constructed in 1930; 1955 addition to the east elevation, infill of storefront openings on Vine Street, removal of aluminum awning; 1957 parapet changes; all three ornate towers removed at unknown date between 1957-1963. 1984 windows infilled and shear walls added; interior remodels at various dates.

***B7. Moved?** ☒**No** ☐**Yes** ☐**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:** None

B9a. Architect: Arthur I. Rouda b. Builder: Jess Willard (owner)
***B10. Significance: Theme** Neighborhood Commercial Development; Independent Studios and Rental Plants
Area Los Angeles
Period of Significance 1930 to 1955; 1955-1973 **Property Type** Grocery Store; Production Facility
Applicable Criteria N/A (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The building was evaluated for potential listing in the National Register of Historic Places, California Register of Historical Resources, and as a Los Angeles Historic Cultural Monument.

(see continuation sheet)

B11. Additional Resource Attributes: (List attributes and codes) (HP6)--1-3 story commercial building
***B12. References:**
See report for full bibliography.

B13. Remarks:
None

***B14. Evaluator:** Laura O'Neill
***Date of Evaluation:** June 2016

(Sketch Map with north arrow required.)

(This space reserved for official comments.)

P3a. Description (cont.)

By 1932, the building was known as Fredericks Market. Within three years of opening, it was bank-owned. By 1944, it was known as Radio Center Market, so named because of its close proximity to both the CBS and NBC radio studios. The building remained a neighborhood market until 1955, when Jerry Fairbanks converted it into a corporate film production studio.[1] Fairbanks spent $500,000 on the conversion, which was designed by architect A. Godfrey Bailey and included a 4,500-square-foot addition.[2] The building has remained in use as a film production facility by a variety of subsequent companies to the present day.

The building is situated at the northeast corner of the intersection of Vine Street and Afton Place. The primary elevation faces west onto Vine Street. The commercial building at 1348 Vine Street is located immediately to the north. The subject building is L-shaped in plan with a chamfered southwest corner. It has a shallow arched roof surrounded by a flat parapet. The walls are made of brick and concrete.

The building's west elevation has very few openings. They include a single metal pedestrian door with a wired glass light, a pair of large metal loading doors, and four fixed wood windows. The pedestrian door is topped with an awning. None of these features are original.

The west elevation historically featured a 42-foot-tall tower[3] at the center and shorter towers at each end. It exhibited a full array of intricate Art Deco details along the second story, including rows of zigzags, chevrons, waves, and rosettes, and layers of vertical piers, angled projections, and stepped parapets. The first story consisted almost entirely of large storefront windows, allowing passersby to see the goods inside. The storefronts were topped with cloth awnings at first and later by a continuous, flat, aluminum awning. The second story featured a tall window in the center, large signage panels, blade signs, and in the Radio Center Market days, a neon billboard hung from the tall central tower. Of these original features on the west elevation, only remnants of the Art Deco façade patterns and the flat sign panels between the former towers remain. All of the towers have been removed. The zigzag parapet has been shaved flat. The large, glazed storefronts have been filled in with solid wall, and the awnings have been removed. A pair of glazed storefront doors at the south end has been replaced with a pair of fixed windows.

The chamfered southwest corner of the building currently consists of a pair of three-light, non-original, double doors at the first story, and a non-original window and remnants of Art Deco detailing at the second story. The door is topped with a non-original awning. Originally, the corner was part of one of the two shorter towers and featured elaborate Art Deco details.

---

[1] "Construction Slated on New Film Studio," *Los Angeles Times*, July 17, 1955.
[2] Ibid, and LADBS documents #1955LA18816 and #1955LA21445.
[3] Sanborn Map, 1951, Vol. 9, Sheet 906.

The building's current south elevation exhibits a solid first story with no openings. The second story has eight fixed windows, which do not appear to be original, and remnants of Art Deco patterning. The first story originally featured storefront openings at the west end, as well as high windows, as evidenced by physical patching scars.

The east elevation, like the south, is blank at the first story. There is evidence of at least one former door that has been infilled. There are a series of window openings on the second story. Some openings appear to be original due their segmental arched tops. The windows themselves appear to be non-original and fixed. The exact appearance of the east elevation originally is unknown.

Most of the building's north elevation is not visible due to the adjacent commercial building at 1348 Vine Street. What is visible above the adjacent building appears to be a blank wall at the second story with no openings.

The 4,500-square-foot addition designed by A. Godfrey Bailey in 1955 is attached to the building's east elevation. It is one and one-half story tall with a shallow arched roof. It exhibits a pair of doors on the south elevation, as well as a single door surrounded by windows on the north elevation. The addition's east and north elevations are covered with dense foliage.

The interior is no longer recognizable as a market from the 1930s or production studio from the 1950s. It is mainly reflective of the 1980s when the building was leased by a post-production company. Although there remains a double-height space on the west side of the interior, the finishes have been removed. Around this space on the first and second floors is a maze of offices, conference rooms, restrooms, and kitchens constructed with a variety of materials.

The building's many alterations include removing all three ornate towers, flattening the parapet, infilling the large storefronts, removing the awnings, removing blade and neon signage, removing original entrances and doors, adding new doors, windows, openings, and awnings, and the 1955 addition to the east elevation. It is clear from the building permit record that the storefront openings on Vine Street were infilled in 1955 when the building's use was converted from retail to film production.[4] A rendering included in a *Los Angeles Times* article about the conversion indicates that the aluminum awning was also removed in 1955 and some of the extant non-original window openings were added.[5] The Art Deco details and three towers, however, remained. A 1957 permit refers to parapet changes,[6] but based on a 1963 aerial photograph of the area, this permit was not related to removing the central tower. Although it is not completely clear, the two smaller towers appear to have been removed and the parapet flattened by 1963. In 1984, a permit was filed for infilling additional openings for the purpose of creating shear walls.[7] The rest of the available

[4] LADBS document #1955LA18816.
[5] "Construction Slated."
[6] LADBS document #1957LA85836.
[7] LADBS document #1984LA87682.

permits for the property are related to minor alterations, signage changes, interior remodels, and mechanical, electrical, and plumbing work.

B10. Significance (cont.)

National Register of Historic Places

Criterion A

To be eligible for listing in the National Register under Criterion A, a property must be associated with events that have made a significant contribution to the broad patterns of our history. The *Los Angeles Citywide Historic Context Statement* (LACHCS) was used to determine the relevant contexts and themes for evaluating the subject building under Criterion A. These include:

- Context: Commercial Development
  - Theme: Neighborhood Commercial Development
    - Sub-theme: Markets
- Context: Entertainment Industry
  - Theme: Industrial Properties Associated with the Entertainment Industry
    - Sub-theme: Motion Picture Industry – Independent Studios and Rental Plants[8]

Evaluation under the Markets Sub-theme

The Markets Sub-theme identifies buildings like the one at 1330 Vine Street as a neighborhood market. This property type developed in the 1920s as an alternative to the neighborhood storefront grocery store.[9] Usually financed by private investors, the markets consisted of an open retail space–much larger than a typical neighborhood grocery store–and rented individual stalls to independent vendors. The Farmers Market (1934, 6333 W. 3rd Street) and the Brentwood Country Mart (1948, 225 26th Street) are two well-known examples of this property type.

To be significant under Criterion A within the Markets Sub-theme, the building would have to have been an important example of a neighborhood commercial resource selling food items to nearby residents.[10] The building opened in 1930 as Willard's Food Department Store and later operated as Fredericks Market and Radio Center Market.[11] It remained a food market until 1955. The building served as a neighborhood market for 25 years, so it is likely that is was important to local residents

[8] As explained in detail under this sub-theme below, though Jerry Fairbanks Productions was originally a televisions studio, the company no longer produced television by the time it relocated to this property. Thus, the Television Broadcasting Industry sub-theme Is not applicable.
[9] Ibid., 59.
[10] Ibid., 67.
[11] There may have been other names over the course of its market history, but these were the only ones found in GPA's research.

and workers in the nearby radio stations and film studios; however, the building would not meet the eligibility requirements provided in the LACHCS for this property type due to the numerous alterations it has incurred over time (see analysis of integrity below).

Evaluation under the Motion Picture Industry – Independent Studios and Rental Plants Sub-theme

The building was converted to a film and television production studio in 1955. Owned by Jerry Fairbanks of Jerry Fairbanks Productions, it initially served as an expansion of Fairbanks's existing facility located nearby at 6052 Sunset Boulevard. Over a 40-year period, Fairbanks Productions (other names of the company over time included Jerry Fairbanks Television Studios, Sunset Fairbanks Studios, and Jerry Fairbanks Productions of California) produced in a variety of formats, including made-for-television films, commercials, corporate films, and a few feature-length films. The company operated out of the Sunset Boulevard location beginning in the 1930s and continued to use this location briefly after the Vine Street outpost opened in 1955. The Vine Street facility became the company's primary home shortly after the 1955 remodel and remained Jerry Fairbanks Productions through the end of the 1960s. By 1973, the company no longer operated out of 1330 Vine Street, but appears to have had one location at 826 Cole Avenue.[12]

Prior to moving to 1330 Vine Street, Fairbanks Productions was well known for producing filmed content for broadcast television in the early days of TV, much to the dissatisfaction of the major studios that were beginning to recognize the new medium as a legitimate threat. The company successfully produced a number of series for television, including a long running program for *Popular Science* magazine, and Fairbanks even won an Academy Award in 1945. In 1953, however, two years before relocating to 1330 Vine Street, he declared bankruptcy and switched the company's focus to making commercial and industrial films for corporate clients. Thus, he did not use 1330 Vine Street for television production or broadcasting. Rather, he used it as an independent studio producing films for corporate clients.

For the building to be significant under Criterion A within the Independent Studios and Rental Plants Sub-theme, it would have to have been directly associated with important events, developments, or trends in the history of the motion picture industry. It is clear that the building was the home of the independent film production company Jerry Fairbanks Productions for at least 15 years; however, there is no evidence to suggest that is was directly associated with any important events, developments, or trends. By the time the company relocated to Vine Street its focus had shifted away from television and feature film in favor of producing corporate films for businesses. It was one of many private studios operating in Hollywood at mid-century, and research did not reveal any reason to conclude that the company or location was particularly important within the industry from 1955 to 1973, when the company occupied the building. The

[12] Los Angeles City Directories from the 1950s through 1973.

building does not appear to be significant under Criterion A within the Independent Studios and Rental Plants Sub-theme.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. The two individuals most closely associated with 1330 Vine Street were Jess Willard and Jerry Fairbanks.

Jess Willard

Jess Willard was the original owner of the building. Born on December 29, 1881, Willard became famous as the heavyweight boxing champion of the world in 1915 by defeating Jack Johnson. After his retirement from boxing in the 1920s, Willard boxer settled in Los Angeles where he pursued a number of interests, including acting and business investment. He hired Arthur I. Rouda to design the building at 1330 Vine Street and opened Willard's Food Department Store in 1930 as one of his forays into the business world. However, as early as 1932 the building is listed in the Los Angeles City Directory as Fredericks Market. It was bank-owned by 1933 according to building permits from that year. Thus, Willard's association with the building was brief. Furthermore, while he was clearly a famous sports figure in his younger years, there is no evidence to suggest that Willard was a significant person after retirement from boxing within the context of business and commerce. As a result, the building does not appear to be significant under Criterion B for its association with Jess Willard.

The next potentially significant person associated with 1330 Vine Street and for which the building required evaluation was Jerry Fairbanks.

Jerry Fairbanks

Jerry Fairbanks purchased the building in 1955 and converted it from a market to a corporate film production studio. Fairbanks's film career started decades earlier. He worked as a cameraman on silent movies in the 1920s. He continued as a cinematographer on early sound films until 1933. He produced his first television series in 1947, a crime drama called *Public Prosecutor,* while operating out of 6052 Sunset Boulevard at Sunset Gower Studios.[13] It was during the making of the first season of *Public Prosecutor* that Fairbanks, along with director Frank Telford, invented the "Multicam" production setup which is still used in sitcoms today.[14] This appears to have been his

[13] Display ad for Jerry Fairbanks Productions, World Radio History, 1947, accessed December 15, 2020, https://worldradiohistory.com/hd2/IDX-Business/Magazines/Archive-Television-Magazine-IDX/IDX/40s/1947/Television-1947-Sep-OCR-Page-0012.pdf.
[14] Jon Krampner, "Myths and Mysteries Surround Pioneering of 3-Camera TV," *Los Angeles Times*, July 29, 1991.

greatest contribution to the film industry during his career. It allows at least three cameras to be operated at the same time from different locations while remaining synced to the sound track, even when turned off and on. It created a much more economical way to shoot certain types of shows without wasting large amounts of film.

Fairbanks also played a primary role in the invention of the Zoomar lens with Dr. Frank Back.[15] The producer hired Back and financed the development of the technology. New iterations of the Zoomar lens, originally called the Fairbanks Zoomar lens by NBC, are still used today. The Zoomar provided the ability to zoom from long shots to close-ups, without stopping to change the camera lens. It was first used at a Brooklyn Dodgers game in 1947.[16]

While working on these pioneering technologies, Fairbanks was based out of 6052 Sunset Boulevard at Sunset Gower Studios (now 6050 Sunset Boulevard). He had not yet acquired 1330 Vine Street. As a result, the Vine Street building is not associated with this important period of his work. By the time Fairbanks purchased the Vine Street facility, he had weathered bankruptcy and shifted his production company's focus to corporate and industrial films for business clients.

Jerry Fairbanks appears to have been a significant innovator in the television industry. Both his Mutlicam system and Zoomar lens impacted the production of television shows in major and lasting ways. However, these achievements occurred prior to 1955, the year he took over the building at 1330 Vine Street. While he continued to make primarily corporate films from 1955 to 1973 out of the Vine Street facility, he does not appear to have made any additional significant contributions to the film or television industries during this period. As a result, although 1330 Vine Street was associated with Fairbanks, who appears to have been a significant person within the television industry in the late 1940s, the building's association with the producer post-dates the period in which he achieved significance. The building is not able to represent his important contributions from the late 1940s. The building does not appear to be significant under Criterion B for its association with Jerry Fairbanks.

Criterion C

Properties may be eligible under Criterion C if they embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or lastly, represent a significant and distinguishable entity whose components may lack individual distinction. The building at 1330 Vine Street was designed by architect Arthur I. Rouda in the Art Deco style in 1930 for use as a market. In its current form the building does not embody the distinctive characteristics of either the Art Deco style or the public market typology. It has been so

[15] Myrna Oliver, "Jerry Fairbanks; Oscar Winner, TV Pioneer," *Los Angeles Times*, June 25,1995.
[16] Dicky Howett, *Television Innovations: 50 Technological Developments* (Devon, UK: Kelly Publications, 2006), 58.

altered that its period of construction is only evident from the remnants of Art Deco detailing on the west and south elevations. Furthermore, the building was constructed using common masonry and concrete techniques from its time period. As a result, it does not embody the distinctive characteristics of its type, period, or method of construction.

Arthur I. Rouda was born in San Francisco in 1892. He was a member of the San Francisco Architectural Club in the early 1910s. By the late 1920s he settled in Los Angeles. His office was in the Lissner Building at 528 S. Spring Street in Downtown. Though not granted a license to practice architecture in California until 1931,[17] Rouda worked on a number of designs for apartment buildings and single-family residences between 1928 and 1931. Many of his projects do not appear to have ever been completed. Rouda's three known works, in addition to the building at 1330 Vine Street, that were completed and still exist include: the Benjamin Franklin Apartments at 512 S. Hobart Boulevard (1928); a single-family residence at 320 N. Fuller Avenue (1930); and the Sir Francis Drake Apartments at 841 S. Serrano Avenue (1931). There is no evidence of any Rouda designs completed before 1928 or after 1931, making his career in Los Angeles brief. The architect passed away in 1943.

It is clear from the original, high-style designs of 1330 Vine Street, the Benjamin Franklin Apartments, and the Sir Francis Drake Apartments that Arthur I. Rouda was a talented designer, but there is not enough scholarly information on his body of work to conclude that he should be considered a master architect. In addition, if he were considered a master architect, the building in its current state would not be able to convey Rouda's skill due to its numerous alterations. Both the Franklin and Drake Apartments retain high degrees of integrity and are far better extant examples of the designer's work. The building does not appear to be significant as the work of Arthur I. Rouda.

In 1955, Jerry Fairbanks hired architect A. Godfrey Bailey[18] to convert the building from a market to a film production studio. Bailey worked with the Los Angeles firm Boiler and Bailey in the 1920s. He was responsible for the designs for the American Laundry Company Main Building in the Pico-Union neighborhood (1925), the Yost Theatre and Office Building in Santa Ana (1926), Women's Christian Temperance Union Home for Women in Eagle Rock (1927, designated HCM #562), and the Clark Building at 3000 Wilshire Boulevard (1930). Bailey also designed a number of Tudor Revival residences, building remodels, and auto dealerships over the course of his career. In 1946, he remodeled the Felix Chevrolet Showroom at 3330 S. Figueroa Street.[19] Bailey continued to work till the end of this life in 1959.

[17] *Architect & Engineer*, June 1931, 94.
[18] The "A" stood for Arthur, but he typically used his first initial only.
[19] Bailey was not responsible for the Felix the Cat sign; he completed the building remodel only.

A. Godfrey Bailey was a fairly prolific architect with the ability to design in a variety of styles to suit his client's tastes; however, there is no scholarly evidence to suggest that he should be considered a master architect. Furthermore, his work on the exterior of building appears to have been purely practical, rather than a representative example of any design skill. Thus, even if the argument could be made that Bailey was a master architect, 1330 Vine Street would not be able represent his mastery. It did not appear to represent his best work in 1955, and due to the alterations that have occurred since it certainly does not represent his best work today. The extant Women's Christian Temperance Union Home for Women and the Clark Building are far better and more intact examples. The building does not appear to be significant as the work of A. Godfrey Bailey.

High artistic value typically refers to "an aesthetic ideal," such as carefully detailed carvings, stained glass or high art sculpture. The building possesses remnants of cast Art Deco details and façade patterns, but in their current altered state they no longer exhibit high artistic value. The majority of building consists of common materials and ordinary craftsmanship. As such, the building does not possess high artistic value.

The last aspect of Criterion C, representing a significant and distinguishable entity whose components lack individual distinction, refers to historic districts. Since the building is not part of a historic district and is being evaluated as an individual building, this aspect of Criterion C does not apply.

For all of the reasons outlined above, the building does not appear to be significant under Criterion C.

Criterion D

Criterion D was not considered in this report, as it generally applies to archeological resources. At any rate, given the development on the site and in the surrounding area, there is no reason to believe that the property has yielded, or will yield information important to the prehistory or history of the local area, California, or nation.

Integrity

The property was examined against the seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association. To be eligible for listing in the National Register, properties must retain their physical integrity from the period in which they gained significance. Although the building is significant under Criterion A within the context of Neighborhood Commercial Development, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since 1955, as outlined below. The below analysis also concludes that even if the building were considered significant under Criterion A within the context of the Entertainment

Industry, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since 1955-1973.

In terms of the seven aspects of integrity, the building no longer retains integrity of design, feeling, or association. Design and feeling are listed in the LACHCS as the two most important aspects of integrity for this property type in the Markets Sub-theme. In addition, the building's materials and workmanship have been impacted by the removal of numerous architectural features. The only aspects of integrity remaining from the period in which the building functioned as a neighborhood market are setting and location. These alone are not sufficient for the building to be considered eligible under Criterion A within the Markets Sub-theme; a property must possess most of the seven aspects of integrity. Although it was determined that the building is not significant under Criterion A within the context of the Entertainment Industry, the property was also analyzed for integrity from the period 1955 to 1973; the years it was used as Jerry Fairbanks Productions independent film studio. However, the building no longer retains integrity of design, feeling or association, which are listed in the LACHCS as the three most important aspects of integrity for this property type in the Motion Picture Industry – Independent Studios and Rental Plants Sub-theme in the Entertainment Industry Context. Based on the analysis above, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since the 1970s.

Conclusion

While the building may have been considered significant under Criterion A as a neighborhood public market from 1930 to 1955, the building has been so substantially altered that it no longer retains the physical integrity necessary to convey any potential significance. In addition, the building does not appear to have any potential significance from the period 1955 to 1973 when it was used as Jerry Fairbanks Productions independent film studio, nor does it retain integrity from this period. Therefore, 1330 Vine Street does not appear to be eligible for listing in the National Register.

California Register of Historical Resources

The California Register criteria mirror those of the National Register. Thus, the building may have been considered significant under Criteria 1 for the same reasons and periods outlined above if it were not so substantially altered. As the building no longer reflects its 1930 to 1955 appearance, it does not appear to be eligible for listing in the California Register in the context of commercial development or architecture. Additionally, the building no longer reflects its 1955 to 1973 appearance when it functioned as a film production studio as a result of subsequent alterations, specifically in 1984.

It is possible for a building to be ineligible for listing in the National Register, but still eligible for listing in the California Register. However, this would only occur if the building "maintained the

potential to yield significant scientific or historical information or specific data." Because the building at 1330 Vine Street has been so substantially altered, there is no potential to yield scientific or historical information or specific data with regard to its use as Willard's Food Department Store, Fredericks Market, Radio Center Market, or Jerry Fairbanks Productions for the same reasons addressed in the analysis of integrity, above

Los Angeles Cultural Heritage Ordinance

The HCM criteria mirror those of the National and California Registers. Thus, the building may have been considered significant under HCM Criteria 1 and 3 for the same reasons and periods outlined above if it were not so substantially altered. Although the City's Cultural Heritage Ordinance does not specifically address integrity, as a matter of practice the City applies the seven aspects of integrity from the National Register to its local evaluations and includes them as part of the registration requirements in the LACHCS. As a result, since the building has been heavily altered and no longer reflects its appearance during the period of significance, it does not appear to be eligible for listing as a Los Angeles HCM.

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 6Z

Other Listings
Review Code | Reviewer | Date

Page 1 **of** 9 ***Resource Name or #:** (Assigned by recorder) Billy Berg's
P1. Other Identifier: 1348-1360 Vine Street

***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted**
***a. County** Los Angeles **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ ☐ **of** __ ☐ **of Sec** __; _____**B.M.**
c. Address 1348 Vine Street City Los Angeles Zip 90028

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
APN: 5546-022-016

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The building at 1348 Vine Street was constructed in phases and includes storefronts with the addresses 1348, 1350, 1352, 1354, 1356, 1358 and 1360. It was originally constructed as a one-room, 20-foot by 40-foot brick real estate office building in 1924 by owner H.R. Weisz. No architect was used. In 1931, the adjacent gas station at 1350 Vine Street was acquired by Weisz and incorporated into the space within the existing building. The northernmost portion of the building, at 1360 Vine Street, was constructed in 1941 as a public market, now a restaurant, under the ownership of E.H. Rose and designed by architect Lyle Nelson Barcume.
(see continuation sheet)

***P3b. Resource Attributes:** (List attributes and codes) (HP6) 1-3 story commercial building

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)

***P4. Resources Present:** ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)
P5b. Description of Photo: (view, date, accession #) View looking north, 07/29/2018
***P6. Date Constructed/Age and Source:** ☒ Historic ☐ Prehistoric ☐ Both
1924; Source: LADBS
***P7. Owner and Address:**
Onni Vine LP
300-550 Robson Street
Vancouver, Canada B 2B7
***P8. Recorded by:** (Name, affiliation, and address) Audrey von Ahrens
GPA Consulting
617 S. Olive Street, Suite 910
Los Angeles, CA 90014
***P9. Date Recorded:** 7/9/2018
***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")
GPA Consulting, "Historical Resources Technical Report for 1360 N. Vine Street Project, Los Angeles, California," January 2020.

***Attachments:** ☐ NONE ☐ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record ☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List):

BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) Billy Berg's ***NRHP Status Code** 6Z

B1. Historic Name: Billy Berg's
B2. Common Name: None
B3. Original Use: Real Estate Office B4. Present Use: Commercial: restaurant and retail
***B5. Architectural Style:** None
***B6. Construction History:** (Construction date, alterations, and date of alterations)

Constructed as 20' by 40' brick office in 1924; adjacent building (1350 Vine St.) acquired with front addition, 1931; 1935 garage doors infilled with storefront; 1936 storefront addition; northernmost portion (1360 Vine St.) constructed in 1941.

***B7. Moved?** ☒**No** ☐**Yes** ☐**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:** None

B9a. Architect: None b. Builder: Jon Shaffer
***B10. Significance: Theme** Commercial Properties Associated with the Entertainment Industry **Area** Los Angeles

Period of Significance 1945 to 1949 **Property Type** Jazz Club **Applicable Criteria** N/A
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

(see continuation sheet)

B11. Additional Resource Attributes: (List attributes and codes) (HP6)--1-3 story commercial building
***B12. References:**
See report for full bibliography.

B13. Remarks:
None

***B14. Evaluator:** Audrey von Ahrens
***Date of Evaluation:** June 2018

(This space reserved for official comments.)

(Sketch Map with north arrow required.)

P3a. Description (cont.)

The building is situated at the southeast corner of the intersection of Vine Street and De Longpre Avenue. The primary elevation faces west onto Vine Street. The commercial building at 1330 Vine Street is located immediately to the south. The commercial building at 6272 De Longpre Avenue is located immediately to the east, and appears to be part of the subject building but is not. The subject building is rectangular in plan with a long low massing and flat roof. The building is divided into five individual commercial tenant spaces of varying sizes, wall materials, storefront windows, entryway locations, and parapet profiles.

Alterations and additions include a 15-foot by 31-foot addition to the front of the building in 1931 to convert what was a gas station and auto repair shop at 1350 Vine Street to a vegetable market. The original garage gates were replaced with folding doors.[1] In 1935, the folding garage doors were filled in with brick and replaced with a storefront.[2] In 1936, a 15-foot by 20-foot storeroom addition was constructed at 1352 Vine Street when the existing store was converted into a café.[3] The portion of the building at 1360 Vine Street was the last to be constructed, completed in 1941 as a 40-foot by 68-foot reinforced brick and concrete structure.

The portion of the building at 1356 Vine Street was converted into a nightclub with a new façade in 1946, although research indicates that the club had moved to this location in 1945. The plate glass windows were removed and replaced with new glass brick and a front parapet wall was raised to eight feet.[4] By the 1950s, the building reflected the continuous commercial building that exists today. Through the 1950s and 60s, alterations and additions consisted mostly of interior alterations along with the addition and alterations of various signage and awnings on the exterior as tenants and uses changed.

H.R. Weisz was one of the two brothers of Weisz Brothers Real Estate, who owned the building from 1924 to at least 1934.[5] The real estate firm operated out of the storefront at 1348 Vine Street until at least 1930.[6] In 1934, the firm moved to another storefront in the building, 1356 Vine Street.[7] After the adjacent properties were incorporated into the building in 1931 and 1934, frequent tenant turnover was common. Tenants in the early 1930s included Louis Brott's clothing cleaners, Louis Freid meat purveyor, Golden Bear Café, and Clay McConnell Radios. By the mid-1930s, the building was acquired by E.H. Rose and tenants remained consistent.

In 1941, under the ownership of E.H. Rose, the northern portion of the building was constructed as a public market and eventually the home of Billy Berg's legendary nightclub from around 1945 to

[1] LADBS Document 1931LA07996.
[2] LADBS Document 1935LA09801.
[3] LADBS Document 1936LA06050.
[4] LADBS Document 1946LA15874 and 1946LA20822.
[5] LADBS Document 1930LA13161 and 1933LA16535.
[6] Los Angeles City Directories, 1927, 1930.
[7] Los Angeles City Directory, 1934.

1949. Other tenants in the 1940s included Harry's of Hollywood Liquors, Allen Bercovitz Cleaners, and a restaurant. Tenants in the late 1950s and 60s included a self-serve laundromat, Whistle Stop Café, Knickerbocker Tailors & Cleaners, Radio City Time Shop jewelry store, Spectrographic Studio Inc., Fidelity Recording Studio, a printing services store, and Tivoli Restaurant. The type of commercial uses has since remained consistent as service-oriented retail shops and restaurants. Tenants in the 1980s included Gasbarri Anthony of Rome, Eldorado Hairstyling for Men, Jo Jo's Market, Abraham's Shoe Repair, and Spirits of the World. Today, Jo Jo's Market remains at 1356 Vine Street along with an insurance office at 1348, Hollywood Pawnbrokers Pawn Shop at 1354, Chavela Restaurant at 1358, and Los Balcones restaurant at 1360. What was Billy Berg's appears to have been divided such that half is Jo Jo's Market and Chavela Restaurant.

B10. Significance (cont.)

National Register of Historic Places

Criterion A

To be eligible for listing in the National Register under Criterion A, a property must be associated with events that have made a significant contribution to the broad patterns of our history. The LACHCS was used to determine the relevant contexts and themes for evaluating the subject building under Criterion A. These include:

- Context: Commercial Development
  - Theme: Commercial Identity
- Context: Entertainment Industry
  - Theme: Commercial Properties Associated with the Entertainment Industry
    - Sub-theme: Social Scene Associated with the Entertainment Industry

Evaluation under the Commercial Identity Theme

To be significant under Criterion A within the Commercial Identity Theme, the building would have to have been associated with a business that made an important contribution to commercial growth and development in Los Angeles, or the founding or the long-term location of a business significant in commercial history. None of the businesses that occupied the building meet these eligibility standards for the Commercial Identity Theme. None of the businesses were important fixtures in the community with the exception of Billy Berg's Club, which is evaluated under the Entertainment Industry Sub-theme below. Research on the founding business in the building, Weisz Brothers Real Estate Co., returned no significant associations with the commercial growth and development in Los Angeles, nor was it a long-term business in the community. Hence, 1348 Vine Street is not significant under Criterion A within the Commercial Identity Theme.

Evaluation under the Social Scene Associated with the Entertainment Industry Sub-theme

In terms of broad patterns of history, the building is most significant for its association with Billy Berg's Hollywood nightclub. Billy Berg's was located at 1356 Vine Street from at least 1945 to 1949.

This is the portion of the building that is now occupied by Jo Jo's Market at 1356 and Chavela Restaurant at 1358. Often cited as the birthplace of modern jazz in Los Angeles, Billy Berg's hosted some of the most prominent jazz musicians in the country and is noted by many musicians as the place where they "got their big break." Of particular note in the history of jazz in Los Angeles was the engagement of the Dizzy Gillespie Quintet at Billy Berg's Club from December of 1945 to February of 1946.[8] The quintet included the Al Haig on piano, Ray Brown on bass, Stan Levey on drums, and Charlie Parker on saxophone. The engagement was the West Coast debut of Gillespie and Parker who were major figures in the development of bebop, the first modern jazz style. It was unpopular at the time, because it was so harmonically and rhythmically different from swing music. Bebop was characterized by fast tempos, virtuosic technique, and advanced harmonies. Although the engagement was an inspiration to local jazz musicians, it was a deterrent to audiences who were hostile to bebop.[9]

Other influential musicians who played at Billy Berg's were George "Red" Callender, Jimmy Blanton, Billie Holiday, Glen Miller, Benny Goodman, Bulee "Slim" Gaillard, Harry "The Hipster" Gibson, Coleman Hawkins, and Charles Brown. Another big talent, Frankie Laine, got his big break while singing for free every night between acts before eventually headlining and, a month later, signing with Mercury Records.

To be significant under Criterion A within the Social Scene Associated with the Entertainment Industry Sub-theme, 1348 Vine Street would have to have been an entertainment or social venue with a significant relationship to the entertainment industry during the period of significance, 1920 to 1960. As discussed above, historic research shows that Billy Berg's was both significant as a social and entertainment venue. It was frequented by many influential musical artists and was the site of many of their significant performances. Billy Berg had at least four other clubs before and after the Billy Berg Club: Club Capri, the Trouville, the Swing Club, and the Waldorf Cellar.[10] Research shows that through the many positive accounts of Berg's various clubs, Billy Berg's Club was the most highly regarded. Billy Berg's was distinct from other clubs in Hollywood in that it provided the opportunity for socialization across racial boundaries. For reasons explained in the analysis of integrity below, the building would not meet the eligibility requirements provided in the LACHCS for this property type due to the numerous alterations it has incurred over time.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. No information was found on either of the long-time owners, H.R. Weisz or E.H. Rose, indicating they are significant within a historic context.

---

[8] Robert Gordon, *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s* (New York: Quartet Books, 1986), 5.
[9] Leonard Feather and A. James Liska, "L.A.: A Jazz Hotbed for 7 Decades," *Los Angeles Times,* February 20, 1987.
[10] Clara Bryant, et al, editors, *Central Avenue Sounds: Jazz in Los Angeles* (Berkeley: University of California Press, 1999), 241.

However, Billy Berg is significant in the context of jazz music in Los Angeles. He operated a nightclub from a storefront within the building during the late 1940s.

Billy Berg

Berg was born in New York City in 1885 as William Sinaberg, the son of Hungarian immigrants.[11] Berg's farther, Ingatz, worked as a barber and he as a salesman for a clothing company.[12] In June of 1913, William Sinaberg married Henrietta Schiffman and they stayed in New York City until the 1920s when the two moved to Los Angeles. Berg's younger brother Milton and his widowed mother Rosa were first documented as living in Los Angeles in 1915. Billy and Henrietta did not arrive until later, around 1923 when they lived at 5151 De Longpre Avenue.

Berg may have begun working in the nightclub business from around 1925 to 1930 when he was a leading figure in a criminal conspiracy to ship large quantities of rubbing alcohol from Brooklyn to Los Angeles where the rubbing alcohol was redistilled and distributed to venues throughout Southern California.[13] In 1931, Berg was sentenced to two years in prison at the McNeil Island U.S. Penitentiary for conspiring to violate the National Prohibition Act.[14] This criminal involvement may have been when the alias name of Billy Berg was created, as evidenced by an article in the *Los Angeles Times,* which reveals his given name and alias name.[15]

Once Berg was out of prison, he began working in the nightclub business as a manager at the Vanities Café in Hollywood.[16] He eventually started opening his own clubs. One of his earliest clubs was Club Capri at 8503 W. Pico Boulevard in Beverly Hills, which opened as late as 1939. This club was located one block from his home at the time, 1216 S. La Cienega Boulevard and was open until at least 1942. Both buildings have been demolished. The next club he opened was the Trouville, located at the corner of Beverly Boulevard and Fairfax Avenue across from CBS, also demolished.[17] As early as 1942, Berg opened the Swing Club in Hollywood at 1710 N. Las Palmas Avenue, which was there until at least 1947. The Swing Club was one of the first racially integrated clubs outside of the Central Avenue corridor.[18] The building, now part of 6681 Hollywood Boulevard, stands vacant today. Berg opened Billy Berg's Club at 1356 Vine Street around 1945. The last club Berg opened, after Billy Berg's Club closed, was the Waldorf Cellar located at 521 S. Main Street. This downtown, downstairs club remained open until at least 1956. The building in which it was located has been demolished.

---

[11] 1910 United States Federal Census, Census Place: Manhattan Ward 12, New York, New York; Roll: T624_1019; Page: 1B; Enumeration District: 0447; Image: 1375032.
[12] Ibid.
[13] "Padlock asked on Night Clubs," *Los Angeles Times,* August 19 1930, A1.
[14] McNeil Island, Washington, U.S. Penitentiary, Photos and Records of Prisoners Received, 1887-1939
[15] "Padlock asked on Night Clubs," *Los Angeles Times,* August 19, 1930, A1.
[16] "News of the Cafés," Los Angeles Times, August 15, 1934, A8.
[17] *Central Avenue Sounds: Jazz in Los Angeles,* 240.
[18] Ibid, 199.

All of Berg's clubs hosted the most famous musicians of the day, and Berg spread their presence to an even wider audience by broadcasting their jam sessions via radio. These broadcasts enticed listeners to his clubs and gave rising musicians much needed exposure. But it was Berg's decision to support the new sounds of bebop and to integrate his clubs that secured his significance in the history of jazz in Los Angeles. Berg was one of the first white club owners to hire African American musicians.[19]

The building is significant for its association with Billy Berg, who operated Billy Berg's Club from a storefront within the building during the late 1940s. Berg operated at least five different clubs: Club Capri, the Trouville, the Swing Club, Billy Berg's Club, and the Waldorf Cellar. All but the Swing Club and Billy Berg's Club have been demolished. Although Billy Berg's Club was only open for a brief period, 1945 to 1949, it was among the most important venues featuring jazz music in Los Angeles. This building is directly associated with the period during the late 1940s when Berg achieved significance as a supporter of bebop and racial integration. Hence, it is significant under Criterion B; however, as analyzed below, it lacks sufficient integrity to be eligible.

Criterion C

Properties may be eligible under Criterion C if they embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or lastly, represent a significant and distinguishable entity whose components may lack individual distinction.

The building is a typical example of a commercial building; it does not embody the distinctive characteristics of a particular type or period. As it was constructed in phases and has been altered, the building does not reflect a particular period. It is a typical unreinforced masonry building and does not embody the distinctive characteristics of a method of construction. It is not significant under this aspect of Criterion C.

The building was not designed by a notable architect. No architect was listed for the original office building constructed in 1924 at 1348 Vine Street. The portion of the building constructed in 1941, 1360 Vine Street, as well as some other alterations were designed by architect Lyle Nelson Barcume. There is no evidence to suggest that he was a master architect. Furthermore, he was only responsible for a portion of the building and it no longer looks like its original design (see integrity statement below).

The possession of high artistic values generally refers to the articulation of a particular concept of design to such an extent that it expresses an aesthetic ideal. The building is a typical example of a commercial building from its time period and it does not express an aesthetic ideal or design concept to a greater extent than any other building of its type. The last aspect of Criterion C, representing a significant and distinguishable entity whose components lack individual distinction, refers to historic

[19] Bette Yardbrough Cox*, Central Avenue-Its Rise and Fall (Los Angeles: BEEM Publications, 1996), 65.*

districts. Since the building is not part of a historic district and is being evaluated as an individual building, this aspect of Criterion C does not apply.

Therefore, the building does not appear to be significant under Criterion C.

Criterion D

Criterion D was not considered in this report, as it generally applies to archeological resources. At any rate, given the development on the site and in the surrounding area, there is no reason to believe that the property has yielded, or will yield information important to the prehistory or history of the local area, California, or nation.

Integrity

The property was examined against the seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association. For historically significant properties, the period of significance is usually measured by the length of the associations. As such, the period of significance is 1945 to 1949; the years the building was occupied by Billy Berg's Club. Although the building is significant under Criteria A and B, it is ineligible for lack of integrity as a result of substantial alterations that have occurred since 1949.

There are no physical reminders of the club's existence at this location. This is the portion of the building that is now occupied by Jo Jo's Market at 1356 and Chavela Restaurant at 1358. It currently exhibits only its original footprint, height, and scale, but no remnants of its use. Even these two storefronts do not resemble each other.

In terms of the seven aspects of integrity, the building no longer retains integrity of design, feeling, materials or association. Design, feeling, and association are listed in the LACHCS as the three most important aspects of integrity for this property type in the Social Scene Associated with the Entertainment Industry Sub-theme. The only aspects of integrity remaining from the period in which the building functioned as a nightclub are setting and location. These alone are not sufficient for the building to be considered eligible under Criteria A and B for the association with Billy Berg's Club or Billy Berg.

Conclusion

While the building may be considered significant under Criteria A and B for the association with Billy Berg's Club and Billy Berg, it has been so substantially altered that it no longer retains the physical integrity necessary to convey any potential significance. Therefore, the building does not appear to be eligible for listing in the National Register.

California Register of Historical Resources

The California Register criteria mirror those of the National Register. Thus, the building may have been considered significant under Criteria 1 and 2 for the same reasons and periods outlined above if it were not so substantially altered. Although the California Register is less rigorous with regard

to physical integrity than the National Register, there is the expectation that properties reflect their appearance during their period of significance. As the building no longer reflects its 1945-1949 appearance, it does not appear to be eligible for listing in the California Register.

Los Angeles Cultural Heritage Ordinance

The HCM criteria mirror those of the National and California Registers. Thus, the building may have been considered significant under HCM Criteria 1 and 2 for the same reasons and periods outlined above if it were not so substantially altered. Although the City's Cultural Heritage Ordinance does not specifically address integrity, the City applies the seven aspects of integrity from the National Register to its local evaluations and includes them as part of the registration requirements in the LACHCS. As a result, since the building has been heavily altered and no longer reflects its appearance during the period of significance, it does not appear to be eligible for listing as a Los Angeles HCM.

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 6Z

Other Listings
Review Code | Reviewer | Date

Page 1 **of** 8 ***Resource Name or #:** (Assigned by recorder) 6241 Afton Place
P1. Other Identifier: None

*P2. **Location:** ☐ **Not for Publication** ☒ **Unrestricted**
*a. **County** Los Angeles **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
*b. **USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ ☐ **of** __ ☐ **of Sec** __; _____**B.M.**
c. Address 6241 Afton Place City Los Angeles Zip 90028
d. UTM: (Give more than one for large and/or linear resources) Zone ___, _____ mE/ _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
APN: 5546-022-022

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The two-story apartment building at 6241 Afton Place was constructed in 1959 by owner/contractor Atlas Development Co. The building includes eight apartment units and eight recessed carport spaces. It was valued at $55,000 at the time of construction. Designed in the Dingbat style, it housed numerous tenants over time.

(see continuation sheet)

***P3b. Resource Attributes:** (List attributes and codes) (HP3) Multiple family property

P5a. Photograph or Drawing (Photograph required for buildings, structures, and

***P4. Resources Present:** ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)
P5b. Description of Photo: (view, date, accession #) View looking northeast, taken 07/26/2016
***P6. Date Constructed/Age and Source:** ☒ Historic ☐ Prehistoric ☐ Both
1959; Source: LADBS
***P7. Owner and Address:**
Onni Vine LP
5055 N 32nd Street, #200
Phoenix, AZ 85018
***P8. Recorded by:** (Name, affiliation, and address) Jenna Kachour
GPA Consulting
617 S. Olive Street, Suite 910
Los Angeles, CA 90014
***P9. Date Recorded:** 12/14/2020
***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")
GPA Consulting, "Historical Resources Technical Report for1360 N. Vine Street Project, Los Angeles, California," January 2020.

***Attachments:** ☐ NONE ☐ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record ☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List):

BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) 6241 Afton Place ***NRHP Status Code** 6Z
Page 2 **of** 8

B1. Historic Name: None
B2. Common Name: 6241 Afton Place
B3. Original Use: Apartments B4. Present Use: Apartments
***B5. Architectural Style:** Dingbat
***B6. Construction History:** (Construction date, alterations, and date of alterations)

Constructed in 1959; 1990 installed security bars with quick release device; 2003 installed nine earthquake valves; windows on façade altered at unknown date.

***B7. Moved?** ☒**No** ☐**Yes** ☐**Unknown** **Date:** **Original Location:**
***B8. Related Features:** None

B9a. Architect: None b. Builder: Atlas Development Co. (owner)
***B10. Significance: Theme** The Stucco Box/Dingbat **Area** Los Angeles
Period of Significance 1959 **Property Type** Residential-Multi Family **Applicable Criteria** N/A (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The building was evaluated for potential listing in the National Register of Historic Places, California Register of Historical Resources, and as a Los Angeles Historic Cultural Monument.

(see continuation sheet)

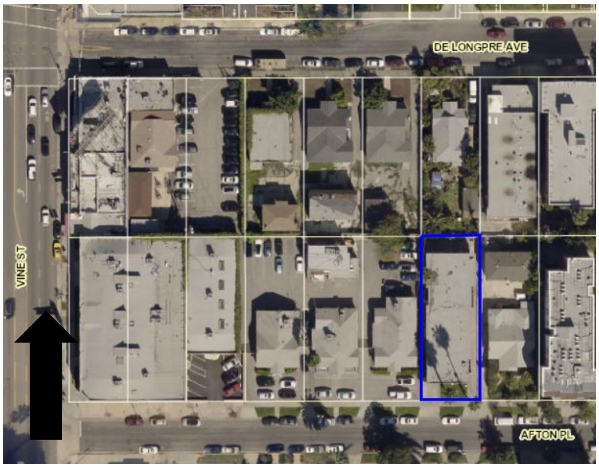
B11. Additional Resource Attributes: (List attributes and codes) (HP3)—Multiple family property
***B12. References:**
See report for full bibliography.

B13. Remarks:
None

***B14. Evaluator:** Jenna Kachour, GPA Consulting
***Date of Evaluation:** 12/14/2020

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3a. Description (cont.)

The subject building is situated on the north side of Afton Place, between Vine Street at the west and El Centro Avenue at the east. The primary elevation faces south onto Afton Place. The building has a wood frame structure mostly sheathed in stucco and a long rectangular plan covered by a flat roof with flat parapet. The façade is asymmetrically organized. At the west end of the façade, a decorative lantern is affixed to the stucco-clad second story and two carport spaces are recessed into the first story. At the east end, there is an applied wood batten frame surrounding a group of three flush-mounted windows on the second story and an area of flagstone veneer on the first story. Jalousie and aluminum slider window types are present on the building. The windows on the façade are altered with plywood infill, vinyl replacements, and metal security bars. The side and rear elevations are characterized by flat, stucco-clad surfaces and flush mounted windows.

The shallow front yard is planted with a grass lawn and two palm trees. A short concrete driveway leads from the street to the two carport spaces at the front elevation. A second, longer concrete driveway runs along the east (side) elevation, providing access to additional carport spaces recessed into the first story at the north (rear) elevation. The rear yard and the narrow west (side) yard are also concrete-paved. Three balconies on the east elevation project over the side driveway and are enclosed by a combination of low stucco wall and zigzag metal railing.

B10. Significance (cont.)

National Register of Historic Places

Criterion A

To be eligible for listing in the National Register under Criterion A, a property must be associated with events that have made a significant contribution to the broad patterns of our history.

The *Los Angeles Citywide Historic Context Statement* (LACHCS) was used to determine the relevant contexts and themes for evaluating the subject building under Criterion A. These include:

- Context: Residential Development and Suburbanization, 1880-1980
  - Theme: Multi-Family Residential Development, 1895-1970
    - Sub-theme: The Stucco Box/Dingbat, 1954-1968

The Stucco Box/Dingbat Sub-theme identifies multi-family buildings like the one a 6241 Afton Street as a stucco box apartment house, commonly called a "dingbat." This property type proliferated in various parts of Los Angeles in the 1950s and 1960s. Constructed over the full depth of a single-family lot, these typically two-story apartment houses with tuck-under parking and minimal ornamentation reflected developers' attempts to capitalize on postwar housing demand

with minimal investment and maximum profit. the "soft" first story designed with recessed parking spaces derived from the need to fit the required one parking space per dwelling unit on the small-sized lot. As more stringent parking requirements were implemented in the late 1960s, this property type became obsolete.[1]

The Stucco Box/Dingbat Sub-theme addresses potential significance under Criteria A and C.[2] Criterion C is discussed separately below. To be significant under Criterion A in the area of Community Planning and Development within the Stucco Box/Dingbat Sub-theme, a building would need to occupy a single residential lot, be an excellent example of the property type, and constructed during the period of significance.[3] The subject building at 6241 Afton Street is a stucco box apartment house constructed in 1959 on a single residential lot. It exhibits some associative features of the property type, including maximized lot coverage with little open space, eight walk-up units with eight tuck-under parking spaces, and a simple rectangular form with flat surfaces.

The subject building is a standard example of the property type, but does not possess a strong sense of identity expressed through a collection of inexpensive flourishes that would make it an excellent example. Developers of the dingbat property type sought to attract tenants by individualizing their "stucco box" from others on the market through applied decoration, thematic design motifs, exotic landscape, and most importantly, a building name displayed in prominent, decorative script on the façade.[4] While the subject property does exhibit some of these features, including an applied wood batten frame, an area of flagstone veneer, a decorative lantern, and two palm plants, but there is no discernable theme or identity. It would not be considered an excellent example in comparison to other dingbat apartments that better illustrate the use of the exterior as "a commercial pitch."[5]

The subject property is part of the stucco box/dingbat trend in the multi-family development of Los Angeles, but is not a clearly important example within that historic pattern of events. In addition, research did not indicate that the property was the location of an important individual event in history. Therefore, the property does not appear to be significant under Criterion A.

[1] City of Los Angeles Department of City Planning, Office of Historic Resources, *Los Angeles Citywide Historic Context Statement*, "Theme: Multifamily Residential Development, 1895-1970," December 2018, 21.
[2] Ibid., 79.
[3] Ibid., 80.
[4] Ibid., 74.
[5] Ibid., 74.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. Research did not indicate the subject property was associated with an individual whose specific contributions to history are demonstrably important.

Building permit records for the building indicate the owner at time of construction and a few subsequent owners, as well as some of the building professionals involved with the original construction and subsequent alterations. Atlas Development Co. is named as the owner and contractor for the building construction in 1959.[6] Newspaper and city directory records did not reveal the names of any individuals associated with the Atlas Development Co. Further, the works of professionals such as contractors and engineers are best evaluated under Criterion C. Criterion C is discussed separately below.

Subsequent owners named in building permit records include Paul Voskerchian in 1990 and Peter J. and Sima Swearingen in 2003.[7] City directories ranging from 1960 to 1987 were consulted, and numerous individuals were listed as tenants of the subject building. Each of the available owner and tenant names were cross-referenced with newspaper records; however, there was no information found in these sources to suggest that any of these individuals are historic personages. Therefore, the property does not appear to be significant under Criterion B.

Criterion C

Properties may be eligible under Criterion C if they embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or lastly, represent a significant and distinguishable entity whose components may lack individual distinction. To be significant under Criterion C in the area of Architecture within the Stucco Box/Dingbat Sub-theme, a building would need to be "a good example of its architectural style from its period and/or the work of a significant architect of builder."[8]

The building at 6241 Afton Place was constructed by Atlas Development Co. as a stucco box apartment house in the dingbat style in 1959. The subject building exhibits some of the distinctive characteristics of the stucco box/dingbat typology and style. However, as detailed in the discussion of Criterion A above, it is a basic example of the type in terms of its building form and function, and lacking in its expression of an individualized building identity that is the hallmark of the dingbat style. While it exhibits a few types of applied ornamentation common to the style, the subject building does not effectively illustrate how the elements of applied decoration, thematic design motifs, exotic landscape, and oversized, decorative address number or building name

[6] LADBS document #1959LA27492.
[7] LADBS document #1990HO10155 and # 03042-90000-25950
[8] Ibid., 80.

signage were assembled to differentiate the building and attract tenants. As such, the subject building is not a good example of the dingbat style. Furthermore, the building was constructed using common wood frame construction techniques from its time period. As a result, it does not embody the distinctive characteristics of its type, period, or method of construction.

The building permit records do not name an architect for the subject building. The owner/contractor, Atlas Development Co., appears only in the 1960 City directory, and has no mentions in the local newspaper record. Research did not reveal the names of any individuals associated with Atlas Development Co. The engineer of record for the building is L. Nerenbaum, who may be associated with L. M. Nerenbaum and Associates, Inc. That firm was approved to build a 73-home subdivision in Baldwin Park in 1966.[9]

The original permit for the subject building was signed by Herman Fidler, who may be associated with Herman Fidler and Associates, A.I.B.D. A 1953 classified advertisement for Herman Fidler and Associates promoted "House or commercial plans drawn to order."[10] The firm is credited with the design of several residential and commercial developments, including the 25 unit "Thelma Palms" in Los Angeles (1955), 61-unit "White Oak Terrace" in Encino (1964), 30-unit "Amberwood" in South Pasadena (1968), Beethoven-Marina Office Building in Marina del Rey (1972), and Cross Creek Colony Center in Malibu (1972).[11] There is not enough scholarly information on the body of work of any of the individuals associated with the subject property to conclude that they should be considered a master engineer or designer. As such, the building does not appear to be the work of a master.

High artistic value typically refers to "an aesthetic ideal," such as carefully detailed carvings, stained glass or high art sculpture. The subject building consists of common materials and ordinary craftsmanship. As such, the building does not possess high artistic value.

The last aspect of Criterion C, representing a significant and distinguishable entity whose components lack individual distinction, refers to historic districts. The subject building is located within the boundaries of the Afton Square Historic District, which was formally determined eligible for listing in the National Register in 1994, and is therefore listed in the California Register. The subject property is a non-contributing resource that post-dates the period of significance for the historic district. The subject building is an infill development that does not share the same historical or architectural associations as the surrounding residential development dating to the early 1900s. As such, the building does not appear to be significant as part of a historic district.

[9] Los Angeles Times, February 6, 1966, I12.
[10] Los Angeles Times, March 1, 1953, H37.
[11] Los Angeles Times, various dates, 1955 - 1972.

For all of the reasons outlined above, the building does not appear to be significant under Criterion C.

Criterion D

Criterion D was not considered in this evaluation, as it generally applies to archeological resources. At any rate, given the development on the site and in the surrounding area, there is no reason to believe that the property has yielded, or will yield information important to the prehistory or history of the local area, California, or nation.

Integrity

The subject property was examined against the seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association. To be eligible for listing in the National Register, properties must retain their physical integrity from the period in which they gained significance. The property is not historically significant; however, it was analyzed broadly for integrity below using the year 1959 as the potential period of significance. This represents the year the building was constructed, which is within the larger period of significance associated with the trend of stucco box/dingbat multi-family residential development in Los Angeles: 1954-1968.

The most important aspects of integrity identified in the LACHCS for the Stucco Box/Dingbat Sub-theme are location, design, materials, and feeling. Addition of security bars and some changes to original materials are also noted as integrity considerations in the Sub-theme.[12] The subject building has not been moved from its original location. There have been minor changes to the original design and materials, chiefly the alteration of windows on the primary elevation, including a vinyl replacement, areas of plywood infill, and security bars. The building retains the general sense or "feeling" of being a postwar stucco box apartment house, although it is not an excellent example of the typology or good example of the dingbat style.

As explained in the Sub-theme, "Due to the simplicity of its design, minimal modifications to a stucco box apartment house can have a substantial impact on its overall integrity. With the removal of a building name or a telltale dingbat, or the enclosure of formerly open carports with garage doors, what once may have been an outstanding example of the type can be easily altered into a merely mediocre example."[13] In this case, the subject building not only has experienced some minimal modifications, but there is no evidence that the building ever possessed stylized building name signage or thematic motifs which are present in better examples.

[12] Ibid., 80.
[13] Ibid., 78.

The immediate setting of the building in unchanged and remains characterized by older single and multiple-family residential development dating to the early 1900s. There have been some changes to the broader setting, especially along the nearby commercial corridors where large scale commercial and mixed-use development has occurred, but the changes do not detract from the understanding of the subject building as an example of postwar infill development within an established residential neighborhood.

As previously mentioned, there has been minimal change to the building's materials and design. As a result, the integrity aspect of workmanship is also minimally changed, though construction techniques employed were common for the period and are not of exceptional quality. The property also retains an association with the historic trend of stucco box/dingbat multi-family residential development in Los Angeles because it is sufficiently intact to convey its relationship with that broad pattern of events. However, it is merely associated with the trend, and is not an exceptional example of the type that would convey an important and significant individual association with the trend.

Conclusion

Overall, the building retains integrity from the date of construction, but is not historically significant under any of the National Register criteria. Therefore, 6241 Afton Place does not appear to be eligible for listing in the National Register.

California Register of Historical Resources

The California Register criteria mirror those of the National Register. Thus, the building is not significant under any of the California Register criteria for the same reasons addressed in the evaluation of significance above. As such, it does not appear to be eligible for listing in the California Register.

It is possible for a building to be ineligible for listing in the National Register, but still eligible for listing in the California Register. However, this would only occur if the building "maintained the potential to yield significant scientific or historical information or specific data." Because the building at 6241 Afton Place is of common construction using well-known methods and materials, there is no potential to yield significant scientific or historical information or specific data.

Los Angeles Cultural Heritage Ordinance

The HCM criteria mirror those of the National and California Registers. Thus, the building is not significant under any of the HCM criteria for the same reasons addressed in the evaluation of significance above. As such, it does not appear to be eligible for listing as a Los Angeles HCM.

State of California ♦ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 6Z

Other Listings
Review Code | Reviewer | Date

Page 1 of 3 *Resource Name or #: (Assigned by recorder) 6272 De Longpre Avenue
P1. Other Identifier: None

*P2. Location: ☐ Not for Publication ☒ Unrestricted
*a. County Los Angeles and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
*b. USGS 7.5' Quad ____ Date ____ T __; R __; __ ☐ of __ ☐ of Sec __; ____B.M.
c. Address 6272 De Longpre Avenue City Los Angeles Zip 90028
d. UTM: (Give more than one for large and/or linear resources) Zone __, ____ mE/ ____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
APN: 5546-022-015

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The building at 6272 De Longpre Avenue was originally constructed in 1920 as a single-family residence under the address 6274 De Longpre Avenue by owner George Beer. No architect was used. According to the original building permit, the 36-foot by 46-foot, seven-room wood frame residence had wood exterior walls, a shingle roof, and brick chimney. In 1928, a 12-foot by 18-foot detached garage was constructed at the southeast corner of the property.

(see continuation sheet)

*P3b. Resource Attributes: (List attributes and codes) (HP6) 1-3 story commercial building

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)
P5b. Description of Photo: (view, date, accession #) View looking north, 06/27/2018
*P6. Date Constructed/Age and Source: ☒ Historic ☐ Prehistoric ☐ Both
1920; Source: LADBS
*P7. Owner and Address:
Onni Vine LP
300-550 Robson Street
Vancouver, Canada B 2B7
*P8. Recorded by: (Name, affiliation, and address) Audrey von Ahrens
GPA Consulting
617 S. Olive Street, Suite 910
Los Angeles, CA 90014
*P9. Date Recorded: 7/9/2018
*P10. Survey Type: (Describe)
Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")
GPA Consulting, "Historical Resources Technical Report for1360 N. Vine Street Project, Los Angeles, California," January 2020.

*Attachments: ☐ NONE ☐ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record ☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List):

State of California ♦ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary #
HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) 6272 De Longpre Avenue ***NRHP Status Code** 6Z
Page 2 **of** 3

B1. Historic Name: None
B2. Common Name: None
B3. Original Use: Single-family residence B4. Present Use: Office/commercial
***B5. Architectural Style:** None
***B6. Construction History:** (Construction date, alterations, and date of alterations)
Constructed, 1920; detached garage constructed, 1928; office addition constructed, 1956; building re-clad in stucco, ca.1956; brick veneer added to front elevation, 1972; windows infilled and resized, unknown date; main entrance of office infilled, ca.2007

***B7. Moved?** ☒No ☐Yes ☐Unknown **Date:** **Original Location:**
***B8. Related Features:** None

B9a. Architect: None b. Builder: None
***B10. Significance: Theme** None **Area** Los Angeles

Period of Significance 1920 **Property Type** Residential **Applicable Criteria** N/A
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The building at 6272 De Longpre Avenue was evaluated for listing in the National Register of Historic Places, California Register of Historical Resources, and as a Los Angeles Historic Cultural Monument.

National Register of Historic Places

The building at 6272 De Longpre Avenue is so profoundly altered that it does not appear to have potential to be eligible as a historical resource regardless of any significance it may or may not possess. It lacks all aspects of integrity except location as a result of substantial alterations. Therefore, the building is not eligible for listing in the National Register.

(see continuation sheet.)

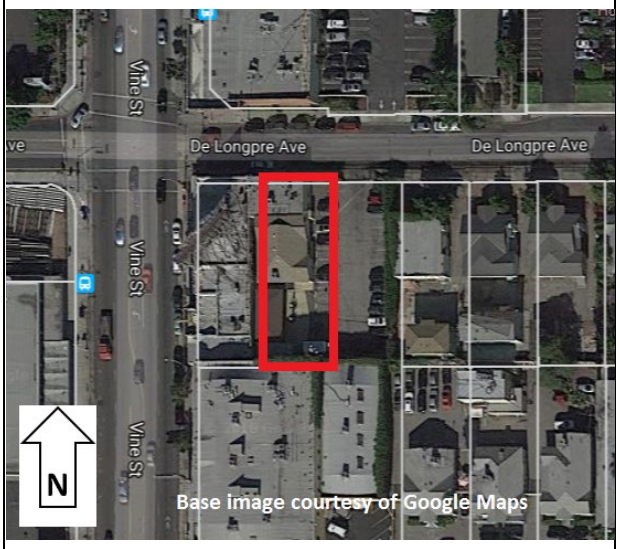
B11. Additional Resource Attributes: (List attributes and codes) (HP2) – single family property
***B12. References:**
See report for full bibliography.

B13. Remarks:
None

***B14. Evaluator:** Audrey von Ahrens
***Date of Evaluation:** June 2018

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3a. Description (cont.)

The building remained a single-family residence until 1954 when it began being utilized as a single-family residence with office.

In 1956, the building was significantly altered to resemble its current massing with the construction of a 30-foot by 40-foot office addition, stucco-clad, on the front (north) elevation along De Longpre Avenue. It is likely at this time that the original residential portion of the building was also clad in stucco. By 1972, the building was fully utilized as medical offices and was further altered with the addition of brick veneer on its front elevation. The building was occupied by medical offices until at least 1996 when its use changed to a video recording and editing studio.

Today, the building is fully clad in textured stucco. The windows have all been infilled and resized. Even the main entrance of the rectangular office addition that once fronted De Longpre Avenue has been infilled, circa 2007. The only remnant of the original building form as a single-family residence, visible from the exterior, is the roof profile of the multi-gabled roof on the east elevation.

B10. Significance (cont.)

California Register of Historical Resources

Although the California Register is less rigorous with regard to physical integrity than the National Register, there is the expectation that properties reflect their appearance during their period of significance. As the property is so significantly altered and no longer reflects its 1920-1940s appearance as a single-family residential property, it is not eligible for listing in the California Register.

Los Angeles Cultural Heritage Ordinance

Although the City's Cultural Heritage Ordinance does not specifically address integrity, the City applies the seven aspects of integrity from the National Register to its local evaluations and includes them as part of the registration requirements in the LACHCS. As a result, since the property has been so heavily altered such that it no longer reflects its appearance and original use as a residential property and only retains integrity of location, it is not eligible for listing as a HCM.

Conclusion

The building has been so substantially altered since its construction in 1920 as a single-family home that it no longer retains the physical integrity necessary to convey any potential significance. Therefore, 6272 De Longpre Avenue does not appear to be eligible as a historic resource at the national, state or local level.

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HISTORIC RESOURCES INVENTORY

Ser. No. 703

HABS ____ HAER ____ NR 5D SHL ____ Loc ____

UTM: A 11/377740 B 378080
C 3773400 D 3773460

IDENTIFICATION

1. Common name: 6100-6200 Blocks of Delongpre Avenue
2. Historic name:
3. Street or rural address: 6100-6200 Blocks of Delongpre Avenue

   City Hollywood Zip 90028 County Los Angeles
4. Parcel number:
5. Present Owner: Multiple Address:

   City Zip Ownership is: Public Private
6. Present Use: Residential Original use: Residential

DESCRIPTION

7a. Architectural style: Multiple

7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The 6100 Block of Delongpre Avenue consists of several late teens and early twenties apartment buildings on the south side of the street only. Some of these apartment buildings are quite ornate and are Italian Revival in design. The north side of the street is primarily parking for Pacific Telephone. There is one major apartment intrusion on the south side of the street.

The 6200 Block also has a series of apartment buildings but they are a mixture of styles, including Moderne, Spanish, Italian Revival, Regency-Georgian, and Mediterranean. At the west end of the block are several Colonial Revival bungalows. In the middle of the block is a large multi-story early sixties hospital. This building has destroyed the scale, setbacks and landscaping of the entire neighborhood. Furthermore, a belt of parking around the building has created a large, black asphalt empty dead zone. A fine example of city planning by variance (or not planning, as the case may be).

Attach Photo(s) Here

8. Construction date: Multiple
   Estimated ____ Factual ____
9. Architect Multiple
10. Builder
11. Approx. property size (in feet)
    Frontage ____ Depth ____
    or approx. acreage
12. Date(s) of enclosed photograph(s) 5/80

13. Condition: Excellent ____ Good XX Fair ____ Deteriorated ____ No longer in existence ____

14. Alterations: ____

15. Surroundings: (Check more than one if necessary) Open land ____ Scattered buildings ____ Densely built-up ____
Residential XX Industrial ____ Commercial ____ Other: ____

16. Threats to site: None known ____ Private development XX Zoning XX Vandalism ____
Public Works project ____ Other: ____

17. Is the structure: On its original site? XX Moved? ____ Unknown? ____

18. Related features: ____

SIGNIFICANCE

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

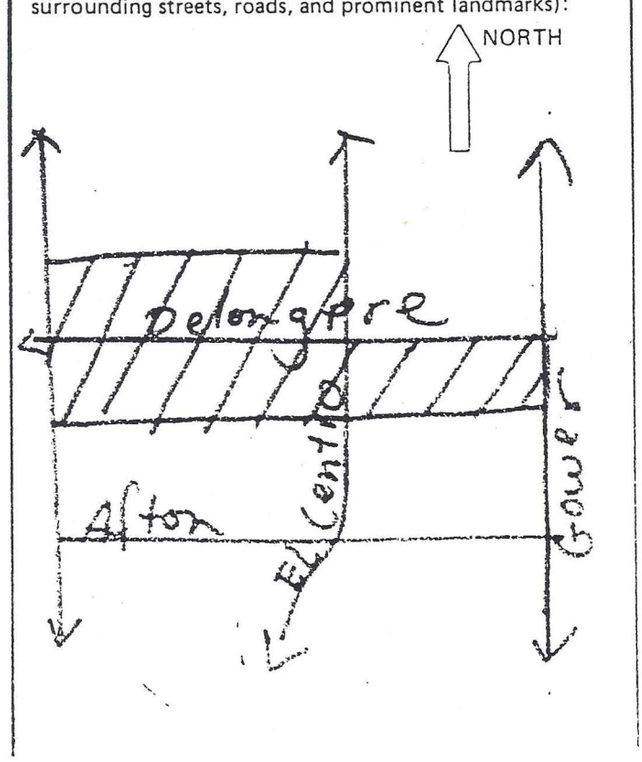
These blocks of Edlongpre exhibit some of the finest early apartment design in the Hollywood area. Such buildings as 6100, with its lush Sullivanesque ornament, are unusual designs for the stucco apartment building. Most of the ornate apartment buildings are Italian Revival in design and quite attractive. 6122 rivals many of the houses found in Hancock Park just south of the area. The 6200 block has a fine example of the Moderne at 6234. This building was designed with underground parking far ahead of its time. Such designs were not common until the sixties. Several large Spanish buildings contribute to the overall character of the neighborhood. 6263 is a modest moderne apartment building with just a touch of the moderne. If it wasn't for the hospital, this would be an even more attractive block indeed.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)
Architecture XX Arts & Leisure ____
Economic/Industrial ____ Exploration/Settlement ____
Government ____ Military ____
Religion ____ Social/Education ____

21. Sources (List books, documents, surveys, personal interviews and their dates).
Building Permit, City of Los Angeles, Department of Building and Safety.
Los Angeles County Assessor, Los Angeles Archives.

22. Date form prepared 5/80
By (name) D. Miller, C. Johnson
Organization Hollywood Revitalization
Address: 1313 Vine Street
City Hollywood Zip 90028
Phone: 462-0901

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



The Afton Square District is significant as one of the few remaining intact residential neighborhoods of Hollywood. Built from 1916 to 1939, the district is comprised of a mixture of single and multifamily dwellings. Previously surveyed in 1980, the district was interpreted as a group of smaller districts which were given National Register Status Codes of 5d and included: the 6100-6200 Blocks of Delongpre Avenue; the 6100-6200 Blocks of Afton Place, the 6200 Block of Leland Way and the 1100-1400 Blocks of North El Centro Avenue. 6141 Afton Place, an apartment building designed by Leland Bryant, was noted for its individual distinction and evaluated as a 3s. In 1984, a portion of the 1978 Hollywood survey was reviewed and updated. At that time, twelve potentially significant residential neighborhoods, ranging in size from one to four square blocks were identified. Since that time, development has severely eroded or eradicated four of these areas. Therefore, the Afton Square District assumes greater significance as an intact grouping of residential architecture representative of the Golden Era of Hollywood. It was re-evaluated in November of 1995 as a 2D2 using identification and evaluation procedures for consensus determination outlined in the *Programmatic Agreement among the Federal Emergency Management Agency, the California State Historic Preservation Officer, the California Office of Emergency Services, and the Advisory Council on Historic Preservation Regarding the 1994 Northridge Earthquake.*

Subsequent research by the Historic Preservation Partners for Earthquake Response reveals that the neighborhood was intimately connected with the development of central Hollywood.

> The [Los Angeles County Tax] Assessment Roll Books for the period 1905 through 1935 show that the subdivision, originally known as Afton Square was...platted by none other than Lucretia Cole Waring, a member of the illustrious Cole Family (Cornelious and George P. Cole, etc.) who were prominent in the early history of Hollywood. Waring, who held title to all the property in the tract (which stretched from Gower to Vine) in her own name, transferred title in the mid-1910s to Cora A. Lane. According to the Los Angeles City Directory (1914-19), Lane was "manager" of the Architectural Designing Company, Architects, with Frank L. Beddell, associate. Lane in turn sold all of the properties within the tract to the subsequent owners after building a number of the original buildings. It thus seems that Cora Lane had a noteworthy role in shaping the design character and development of the neighborhood.

Five buildings on Delongpre Avenue contributing to the district were severely impacted by the Northridge earthquake on January 17, 1994, 6100, 6112, 6118, 6122, and 6220. Three of these buildings were demolished, 6100, 6112, and 6122. As only two original buildings remained on the block, it was excluded from the new district boundaries. 6100, 6112, 6125, and 6244 Afton Place have been remodeled and are no longer contributing. 6138 Afton Place, previously identified as contributing was demolished for reasons unrelated to the earthquake and has been replaced by an apartment building.

Contributing Buildings
101 Afton Place
108 Afton Place
109 Afton Place
115 Afton Place
116 Afton Place
119 Afton Place
120 Afton Place
131 Afton Place
141 Afton Place
148 Afton Place

ontributing Buildings
201 Afton Place (aka 1345 El Centro)
202 Afton Place
216 Afton Place
220 Afton Place
221 Afton Place
224 Afton Place
225 Afton Place
230 Afton Place
231 Afton Place
234 Afton Place
235 Afton Place
240 Afton Place
245 Afton Place
250 Afton Place
251 Afton Place
254 Afton Place
255 Afton Place
260 Afton Place
00 Delongpre Avenue
05 Delongpre Avenue (aka 6211 Delongpre J)
07 Delongpre Avenue (aka 6211 Delongpre A)
12 Delongpre Avenue (aka 6210)
14 Delongpre Avenue
15 Delongpre Avenue (aka 6211 Delongpre B)
19 Delongpre Avenue (aka 6211 Delongpre C)
20 Delongpre Avenue
21 Delongpre Avenue (aka 6211 Delongpre D)
24 Delongpre Avenue
28 Delongpre Avenue
34 Delongpre Avenue
38 Delongpre Avenue
48 Delongpre Avenue
54 Delongpre Avenue
58 Delongpre Avenue
61 Delongpre Avenue
63 Delongpre Avenue
64 Delongpre Avenue (aka 1351 El Centro)
06 Leland Way (aka 6211 Delongpre I & H)
14 Leland Way (aka 6211 Delongpre G)
18 Leland Way (aka 6211 Delongpre F)
24 Leland Way (aka 6211 Delongpre E)

Noncontributing Buildings
6100 Afton Place
6112 Afton Place
6123 Afton Place
6130 Afton Place
6138 Afton Place
6142 Afton Place
6211 Afton Place
6217 Afton Place
6241 Afton Place
6244 Afton Place
6244 Delongpre Avenue
6245 Delongpre Avenue

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

MAP SHEET

Page 4 of 4

Primary # _____

HRI#/Trinomial _____

Resource Identifier: Afton Square District

Map Name: Boundaries & Contributing Buildings **Scale:** _____ **Date:** 9/30/94

Note: Include bar scale and north arrow on map.

Appendix C - Entitlement Submittal

1360 VINE LOS ANGELES , CA

ONNI GROUP
IBI GROUP - ARCHITECTS

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

~~2019.10.15 DRIVEWAY ON VINE & AFTON~~

1360 VINE

A0.00

Perspective_Night View

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A1.01

Perspective_South View

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A1.02

Perspective_North View

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A1.04

Perspective_Top View

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A1.04.1

Perspective_Lobby Entrance

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

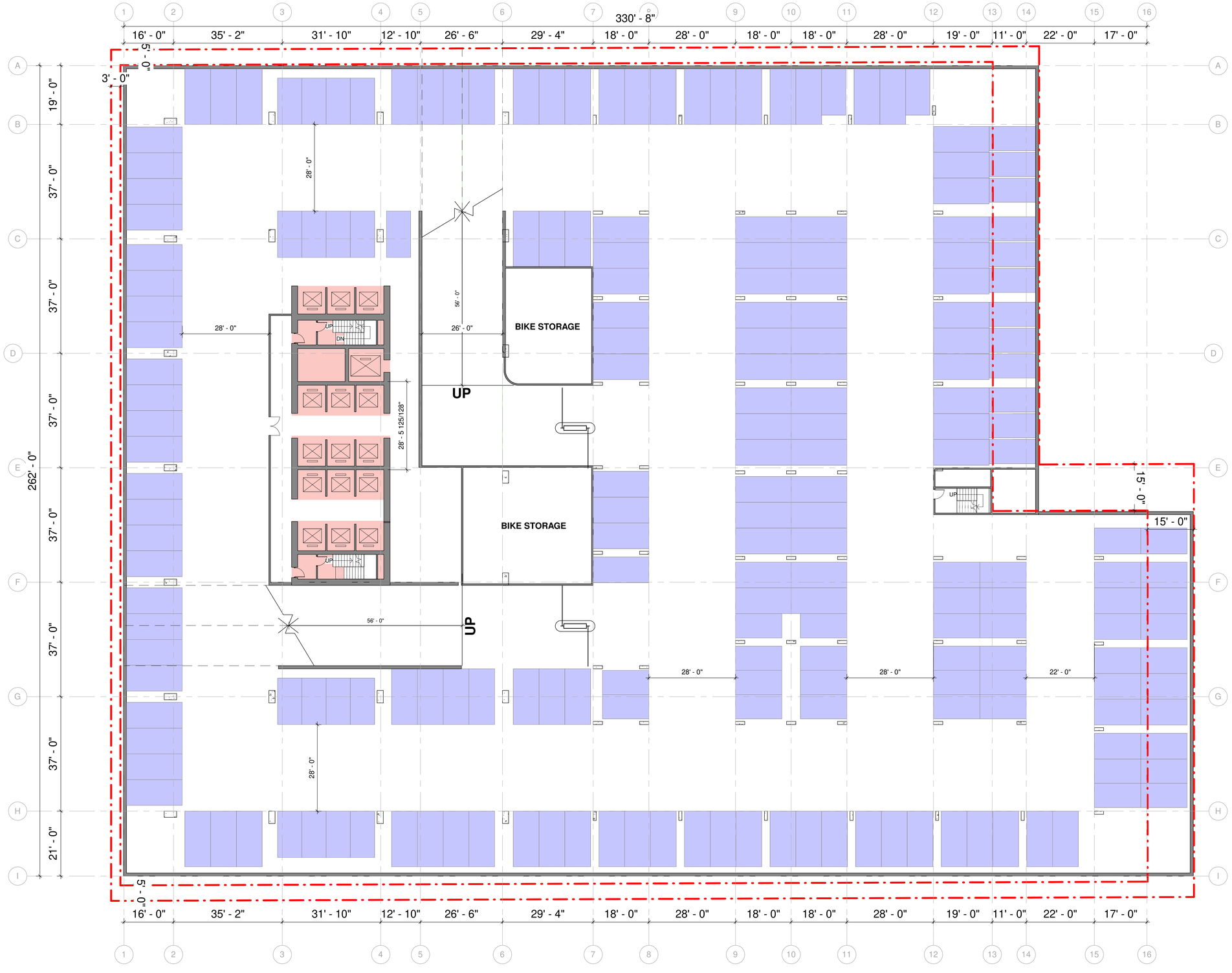
1360 VINE

A1.04.2

LEVEL P1

Option A: Driveway on Vine & De Longpre

Show typical levels 2-8.



CORE

IBI GROUP ARCHITECTS (CANADA) INC.
700 - 1285 West Pender Street
Vancouver BC V6E 4B1 Canada
tel (604) 683-0492 fax (604) 683-8797
ibigroup.com

onni group

1360 VINE

A 1.05

SITE PLAN / LEVEL 1

Option A: Driveway on Vine & De Longpre

Fence in this area for office use only

Add stage to east side of lawn and rows of seating

- BUILDING OFFICE
- CORE
- CORRIDOR
- ELEV. LOBBY
- GARBAGE ROOM
- LOADING AREA
- LOUNGE
- MEETING ROOM
- OFFICE
- PARCEL ROOM
- RESTAURANT
- RETAIL
- RETAIL / RESTAURANT
- SERVICE CORRIDOR
- TRANSFORMER ROOM
- WASHROOM

IBI

IBI GROUP ARCHITECTS (CANADA) INC.
700 - 1285 West Pender Street
Vancouver BC V6E 4B1 Canada
tel (604) 683-0492 fax (604) 683-8797
ibigroup.com

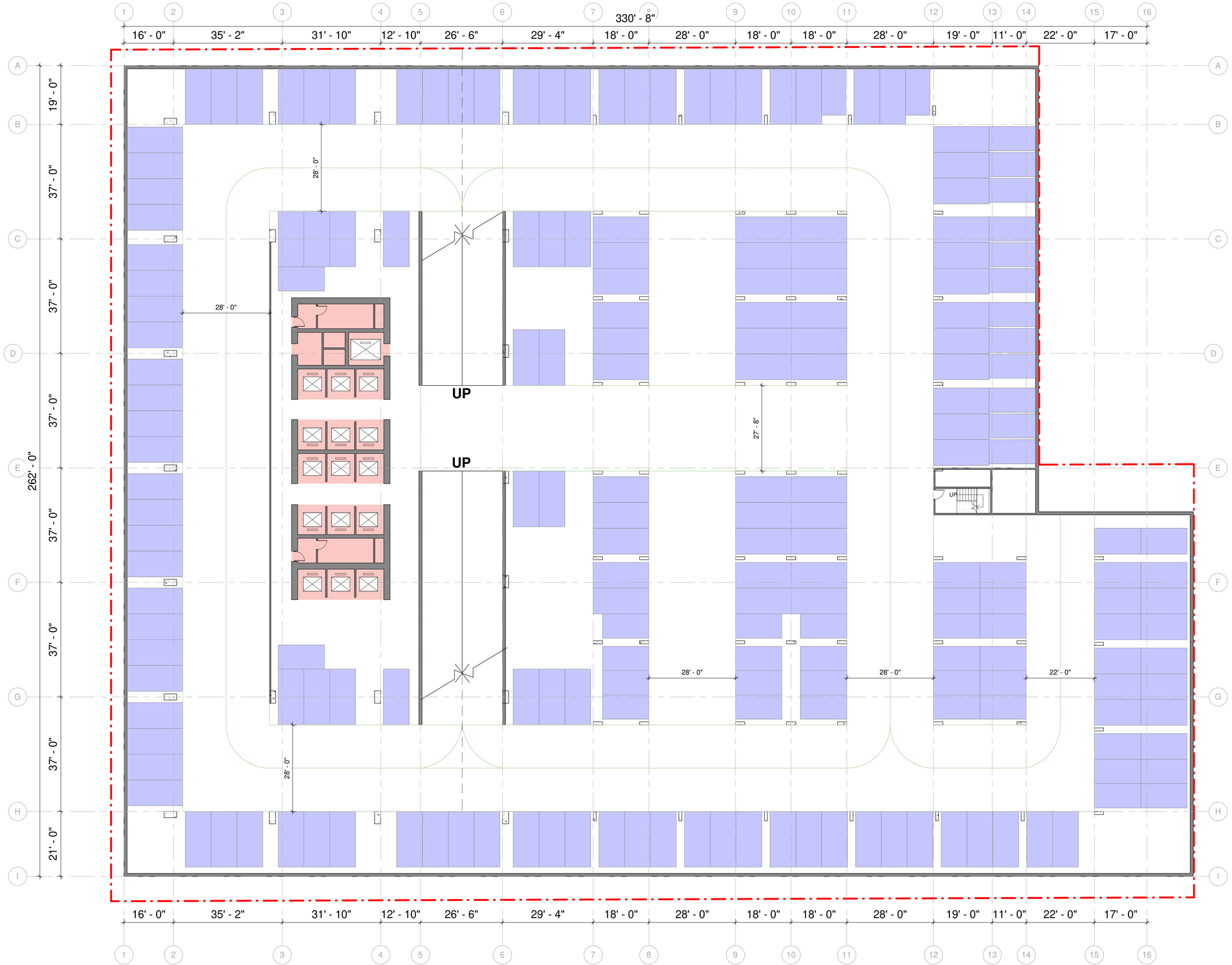
onni group

1360 VINE

A 1.06

LEVEL P1

Option B: Driveway on Afton & De Longpre



N

CORE

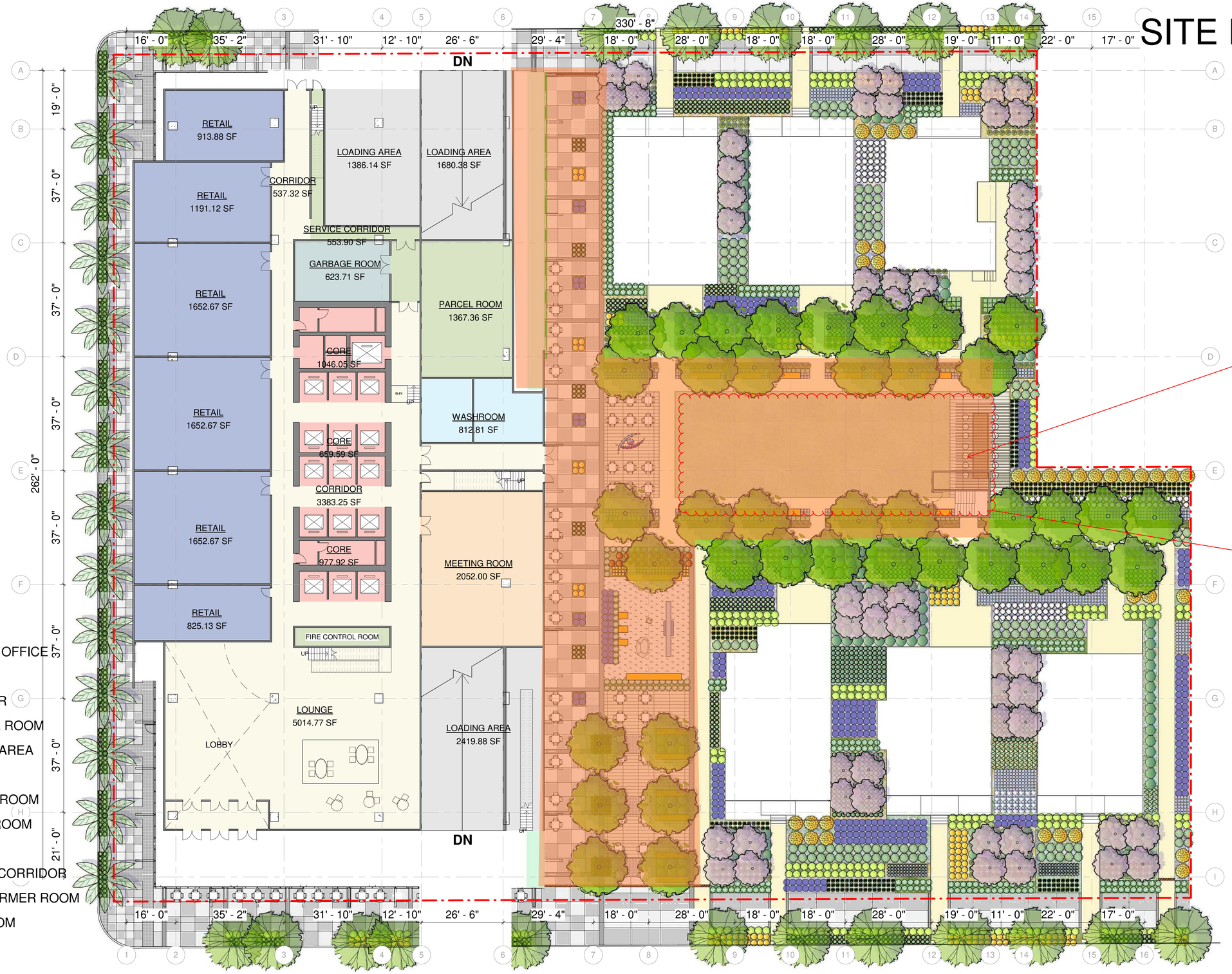
IBI GROUP ARCHITECTS (CANADA) INC.
700 - 1285 West Pender Street
Vancouver BC V6E 4B1 Canada
tel (604) 683-0492 fax (604) 683-8797
ibigroup.com

1360 VINE

A 1.05

SITE PLAN / LEVEL 1

Option B: Driveway on Afton & De Longpre



Fence in this area for office use only

Add stage to east side of lawn and rows of seating

IBI

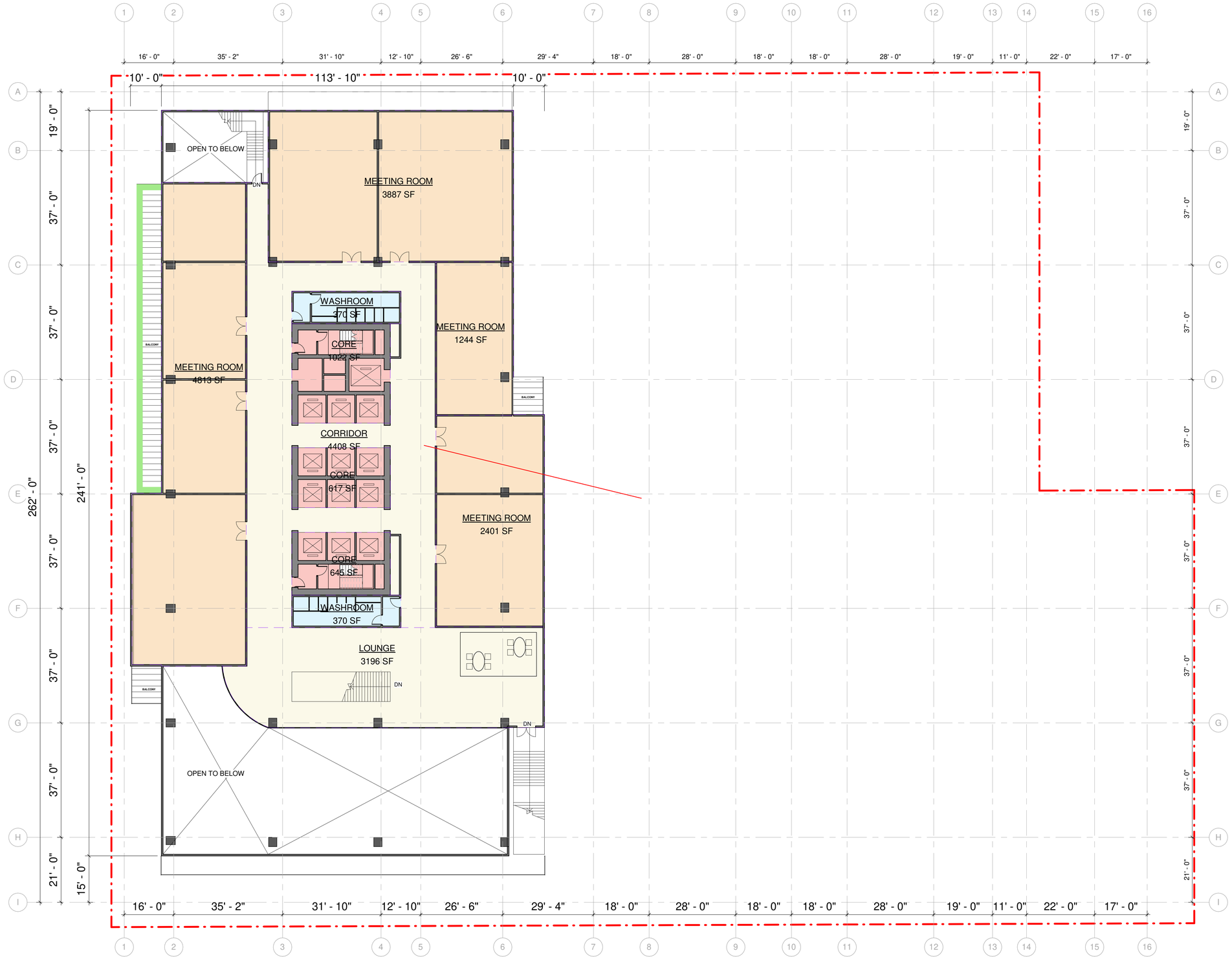
IBI GROUP ARCHITECTS (CANADA) INC.
700 - 1285 West Pender Street
Vancouver BC V6E 4B1 Canada
tel (604) 683-0492 fax (604) 683-8797
ibigroup.com

onni group

1360 VINE

A 1.06

Level 2



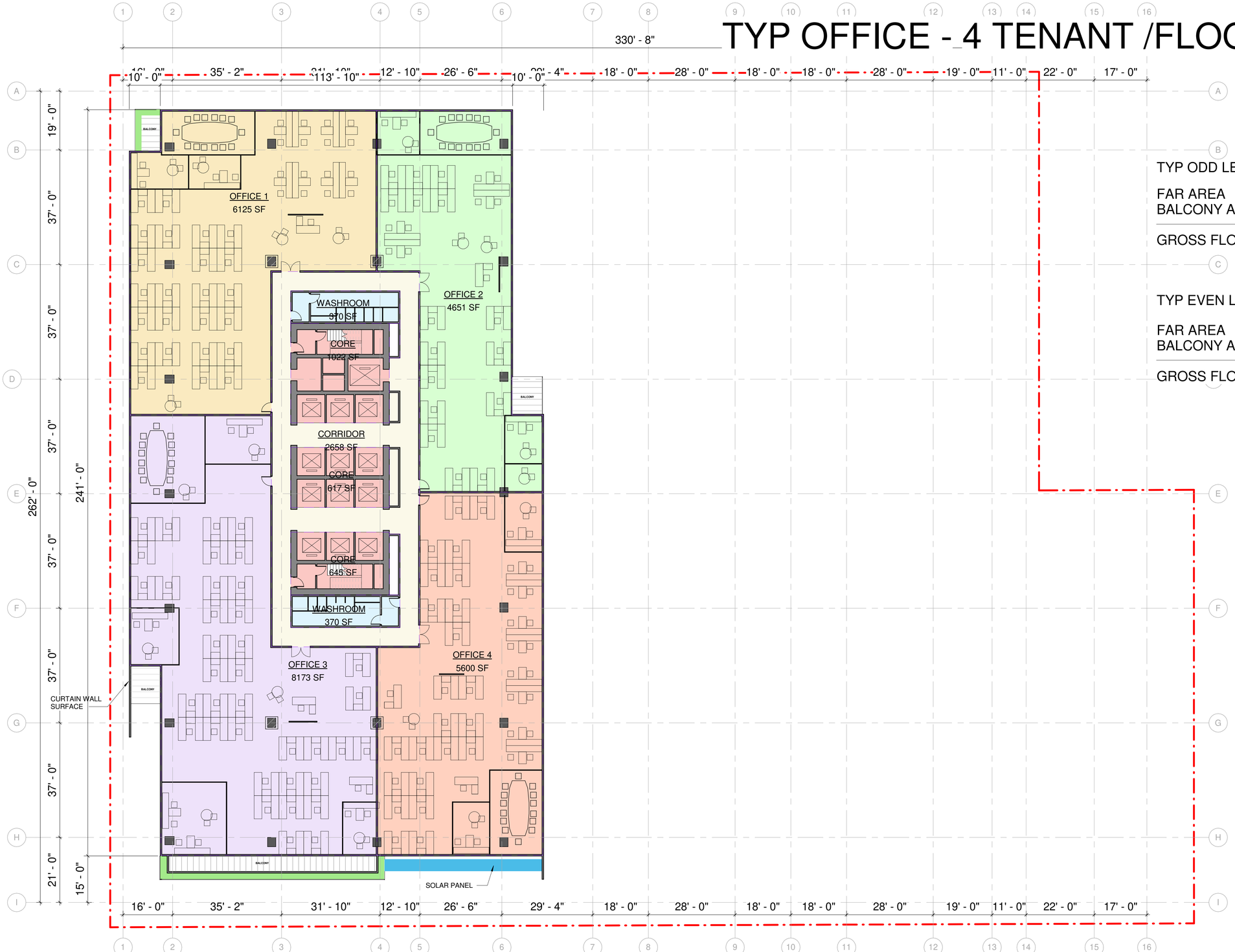
- CORE
- CORRIDOR
- LOUNGE
- MEETING ROOM
- WASHROOM

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A1.07

TYP OFFICE - 4 TENANT /FLOOR (1 FLOOR)



TYP ODD LEVEL

FAR AREA	30,231 SF
BALCONY AREA	891 SF
GROSS FLOOR PLATE AREA	31,122SF

TYP EVEN LEVEL

FAR AREA	30,231 SF
BALCONY AREA	1,066 SF
GROSS FLOOR PLATE AREA	31,297SF

- CORE
- CORRIDOR
- OFFICE 1
- OFFICE 2
- OFFICE 3
- OFFICE 4
- WASHROOM

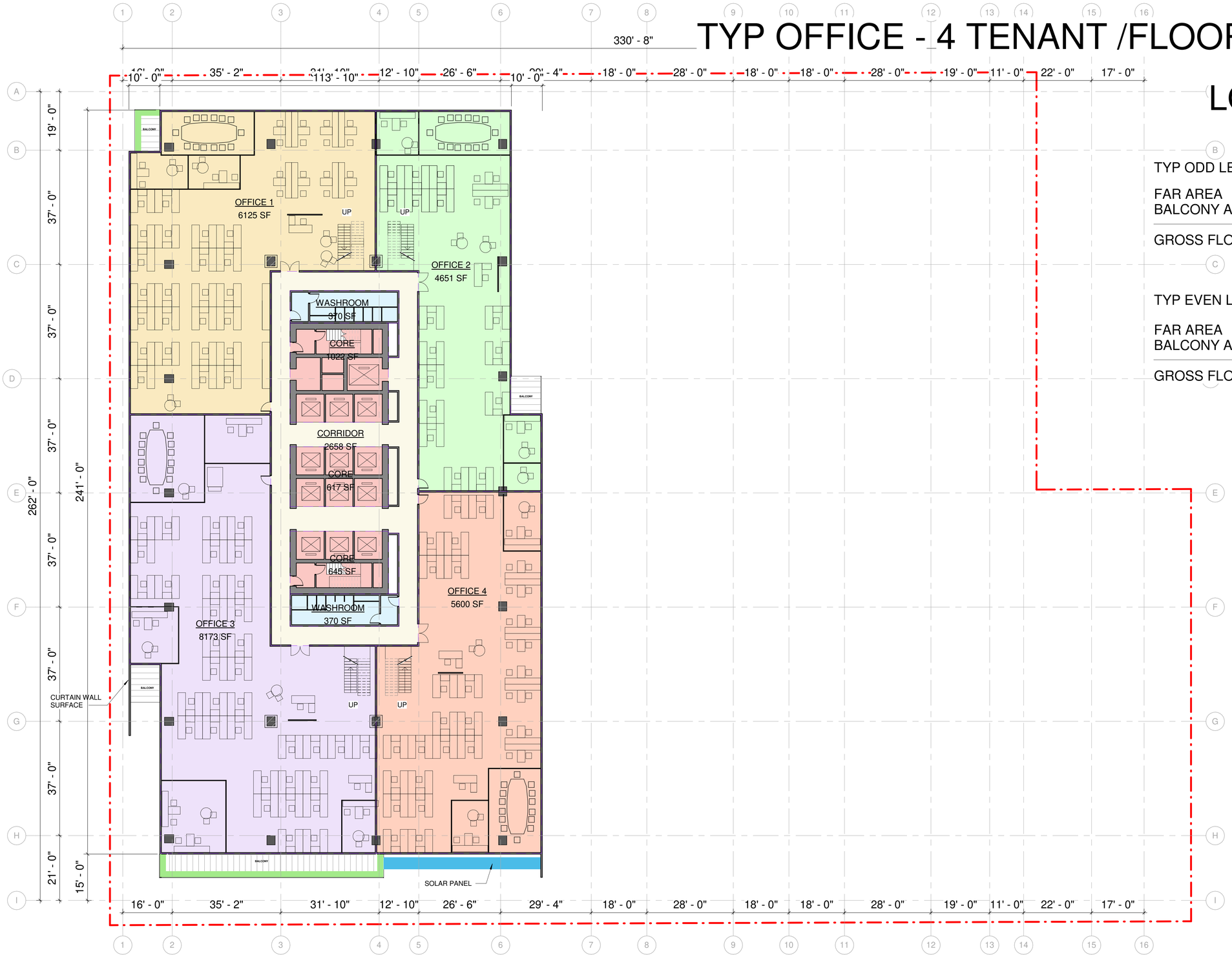
IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A1.08

TYP OFFICE - 4 TENANT /FLOOR (2 FLOORS)

LOWER LEVEL



CORE	
CORRIDOR	
OFFICE 1	
OFFICE 2	
OFFICE 3	
OFFICE 4	
WASHROOM	

TYP ODD LEVEL

FAR AREA	30,231 SF
BALCONY AREA	891 SF
GROSS FLOOR PLATE AREA	31,122SF

TYP EVEN LEVEL

FAR AREA	30,231 SF
BALCONY AREA	1,066 SF
GROSS FLOOR PLATE AREA	31,297SF

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

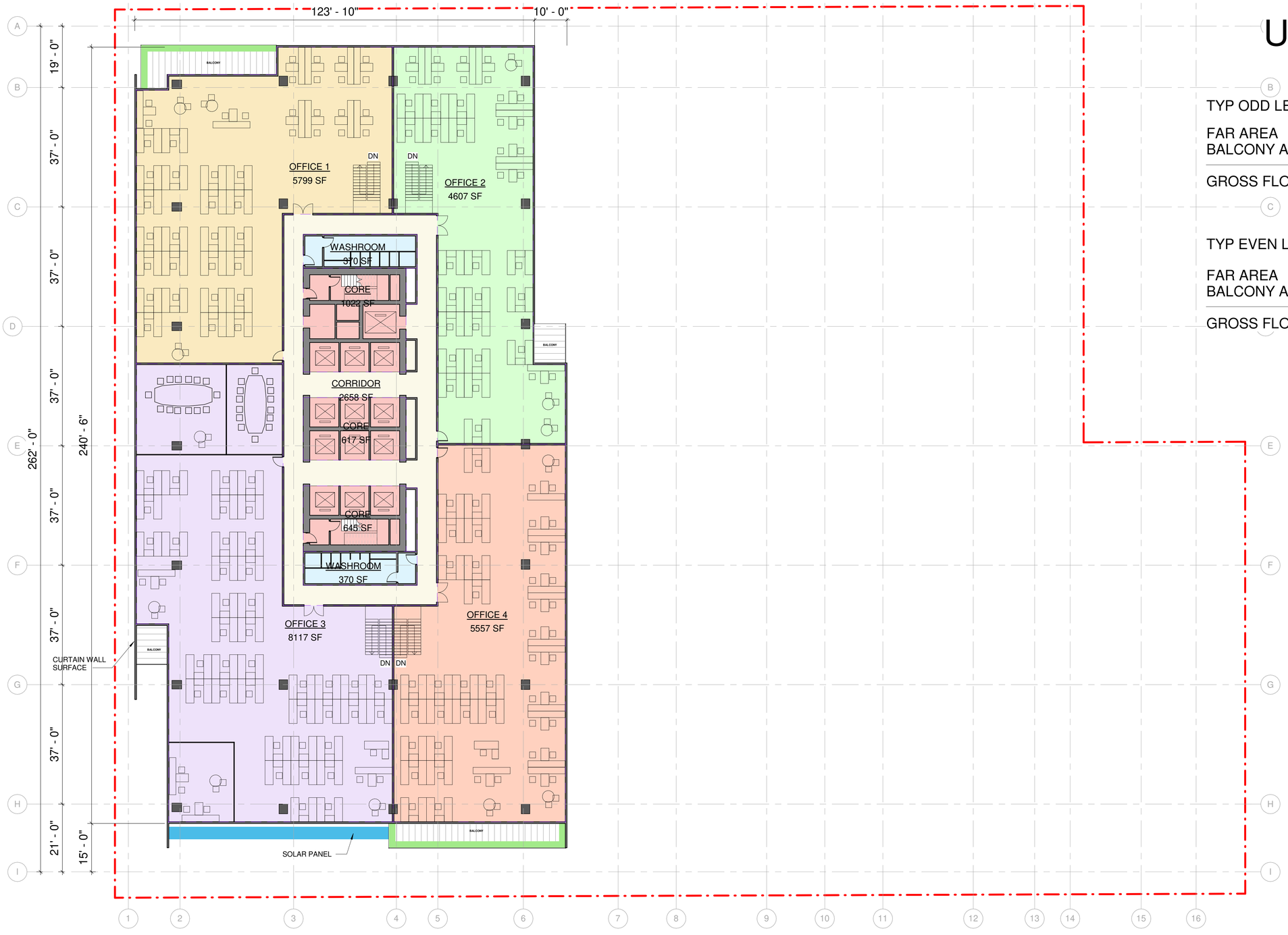
onni group

1360 VINE

A1.09

TYP OFFICE - 4 TENANT /FLOOR (2 FLOORS)

UPPER LEVEL



TYP ODD LEVEL	
FAR AREA	30,231 SF
BALCONY AREA	891 SF
GROSS FLOOR PLATE AREA	31,122SF

TYP EVEN LEVEL	
FAR AREA	30,231 SF
BALCONY AREA	1,066 SF
GROSS FLOOR PLATE AREA	31,297SF

- CORE
- CORRIDOR
- OFFICE 1
- OFFICE 2
- OFFICE 3
- OFFICE 4
- WASHROOM

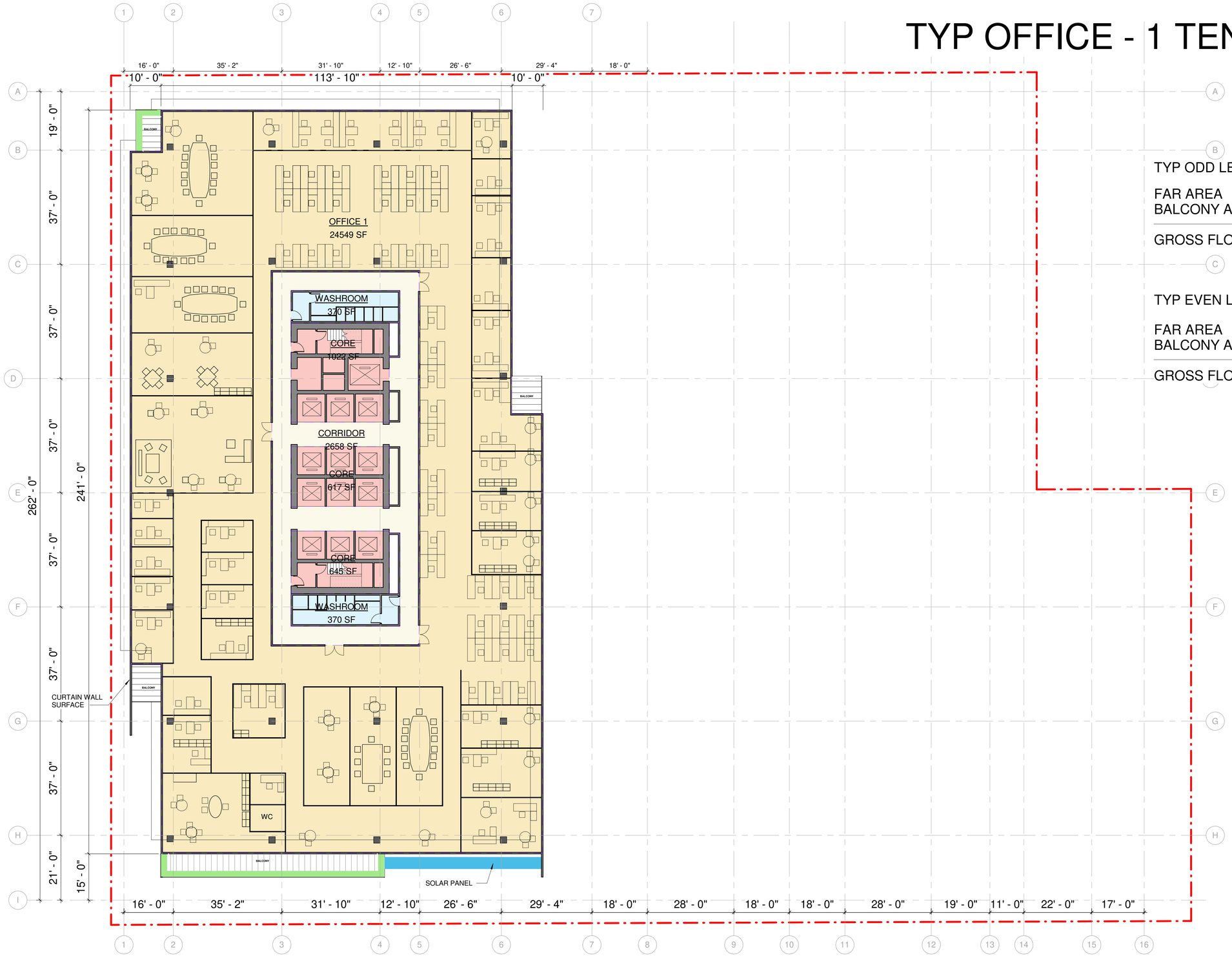
IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

onni group

1360 VINE

A1.10

TYP OFFICE - 1 TENANT /FLOOR



TYP ODD LEVEL

FAR AREA	30,231 SF
BALCONY AREA	891 SF
GROSS FLOOR PLATE AREA	31,122SF

TYP EVEN LEVEL

FAR AREA	30,231 SF
BALCONY AREA	1,066 SF
GROSS FLOOR PLATE AREA	31,297SF

CORE
CORRIDOR
OFFICE 1
WASHROOM

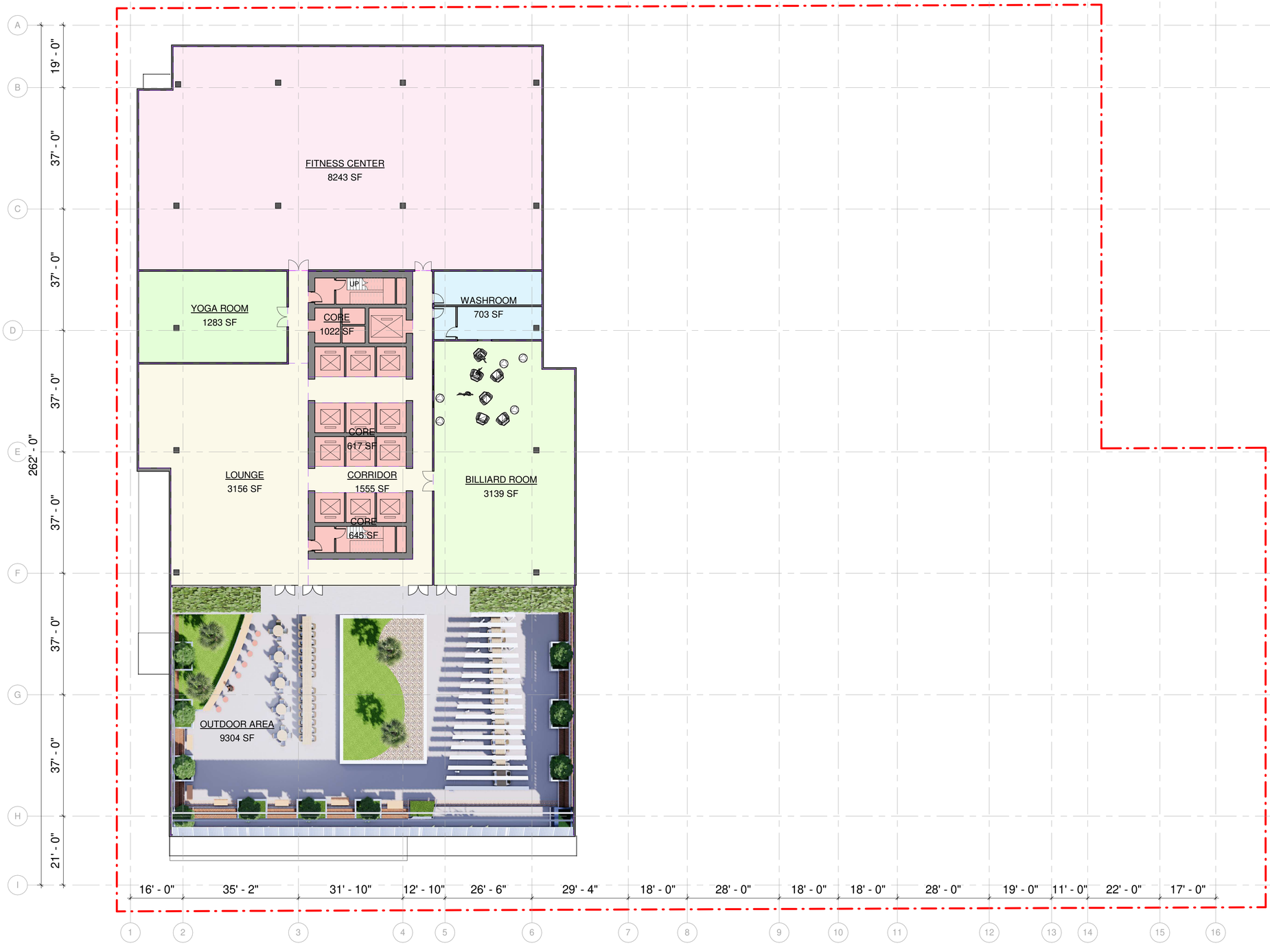
IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

onni group

1360 VINE

A1.11

L17-Amenity



- BILLIARD ROOM
- CORE
- CORRIDOR
- FITNESS CENTER
- LOUNGE
- OUTDOOR AREA
- WASHROOM
- YOGA ROOM

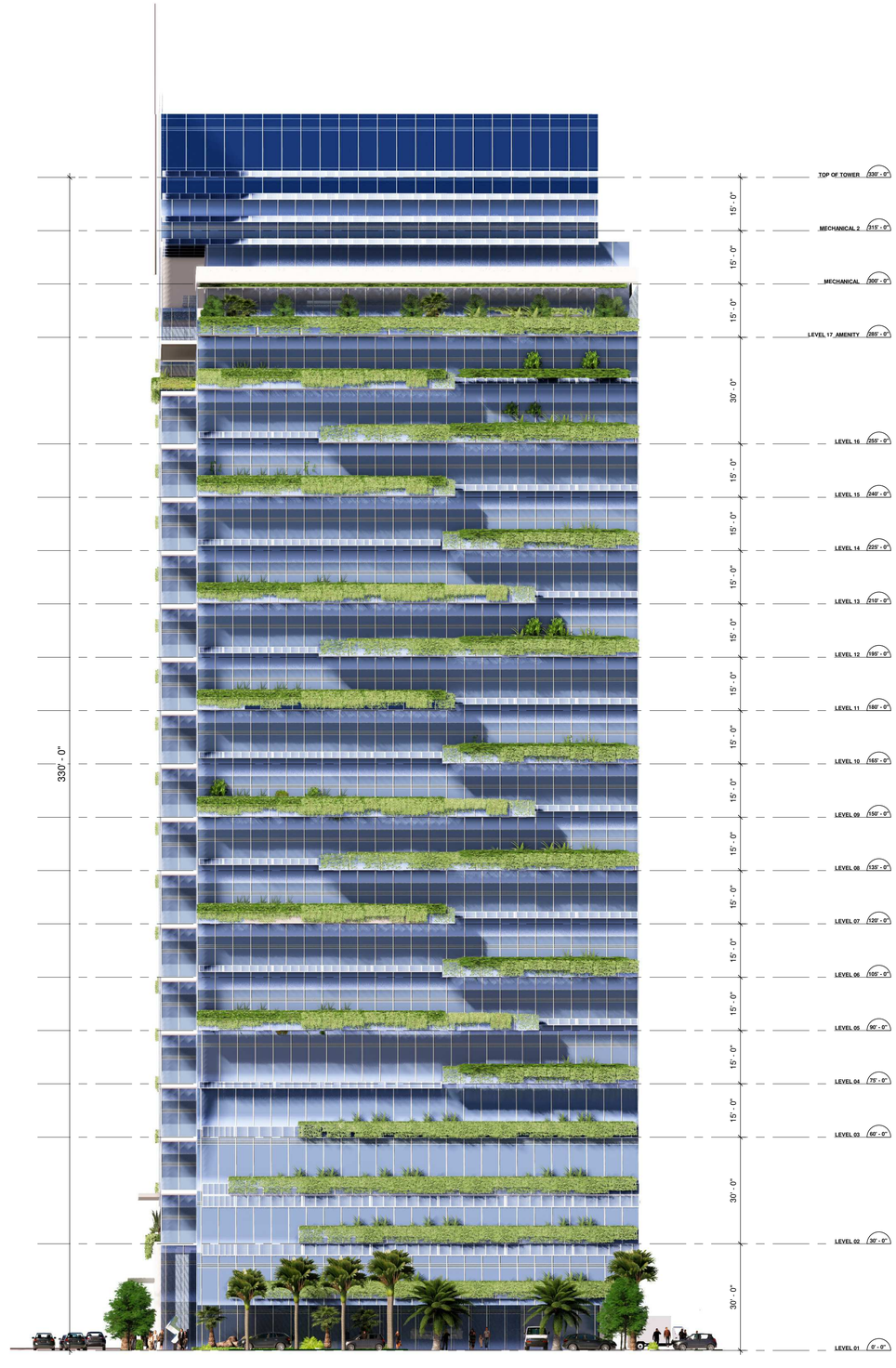
IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

onni group

1360 VINE

A1.22

SOUTH ELEVATION

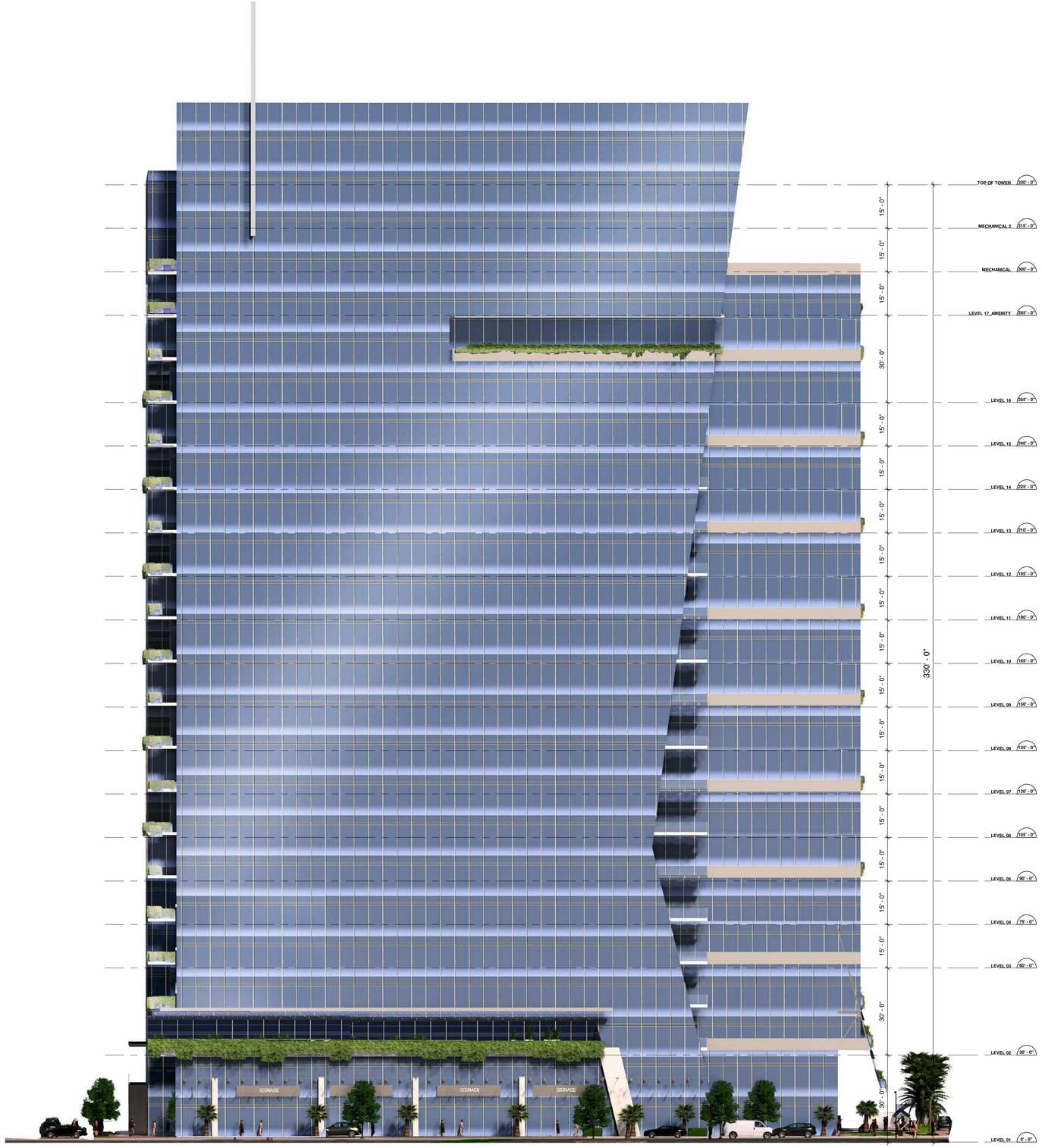


IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A2.01

WEST ELEVATION

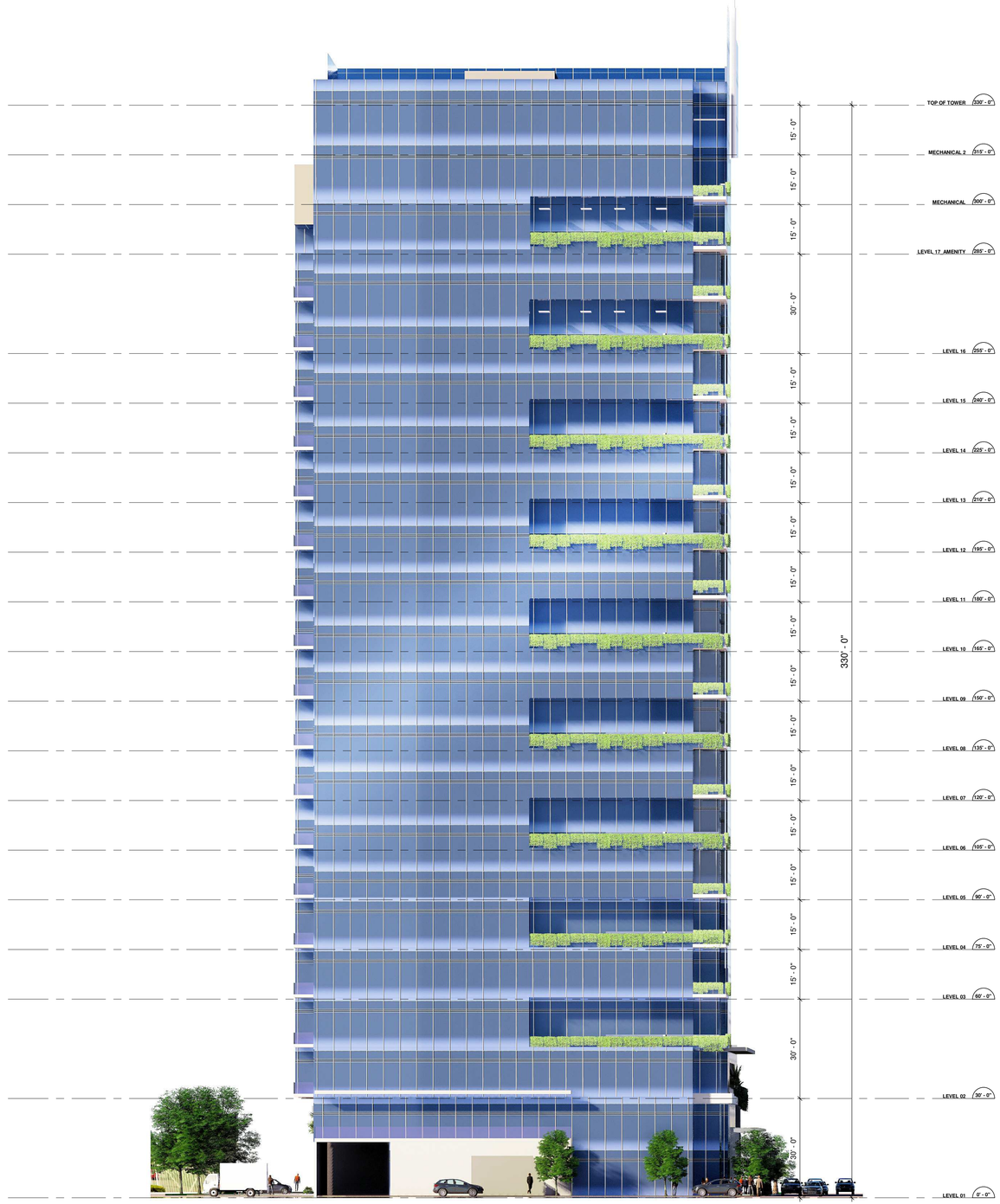


IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A2.02

NORTH ELEVATION



IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A2.03

Section and Stat Sheet

Building Statistics

Project Development Data

1360 Vine,Los Angeles, California

A Project

17 story office building

B Zoning

C4-2D, R4-2D

	LOT AREA		
	LOT AREA PRIOR TO DEDICATION	DEDICATIONS	BUILDABLE AREA
C4	55,000	1,825	53,175
R3	34,500	500	27,875
TOTAL	89,500	2,325	**81,050**

C Proposed Setbacks

North (De Longpre Avenue)	5'
South (Afton Place)	5'
West (Vine Street)	3'
East	15'

D Builidng Height

Proposed Tower Heights	300'

E Floor Area Ratio (FAR) Calculations

Total FAR Target	484,423 sq. ft	(@5.98 FAR)
Less Heritage Bungalows	8,988 sq. ft	
Allowable FAR Area	**475,435** sq. ft	

F Proposed Project Statistics- Floor Areas

		FAR (SF)									NON-FAR (SF)						GROSS FLOOR PLATE AREA (FAR + NON-FAR)
Level	Number of Floors	Retail Area	Office Area per Floor	Total Office Area	Common Area per Floor	Total Common Area	Service Area (FAR) per Floor	Total Service Area (FAR)	Area per Floor	Total Area (All Floors)	Balcony Area per Floor	Total Balcony Area	Amenity Area	Service Area (NON-FAR)	Area per Floor	Total Area (All Floors)	
L1 Lobby	1	11,914	4,946	4,946	4,472	4,472	2,597	2,597	23,929	23,929				1,282	1,282	1,282	
L1.5 Service, Mezzanine	1													1,699	1,699	1,699	
L2 Meeting Room	1		12,345	12,345	9,888	9,888	740	740	22,973	22,973	1,031	1,031			1,031	1,031	
L3-15 TYP Office (odd)	7		24,549	171,843	4,942	34,594	740	5,180	30,231	211,617	891	6,237			891	6,237	
L3-15 TYP Office (even)	6		24,549	147,294	4,942	29,652	740	4,440	30,231	181,386	1,066	6,396			1,066	6,396	
L16 Penthouse Office	1		24,549	24,549	4,942	4,942	740	740	30,231	30,231	1,066	1,066			1,066	1,066	
L17 Amenity	1				4,596	4,596	703	703	5,299	5,299			14,775		14,775	14,775	
TOTAL		~~4,008~~ 11,914		~~356,031~~ 360,977		~~83,672~~ 88,144		~~11,803~~ 14,400		**475,435**		14,730	14,775	2,981		**31,204**	**506,639**

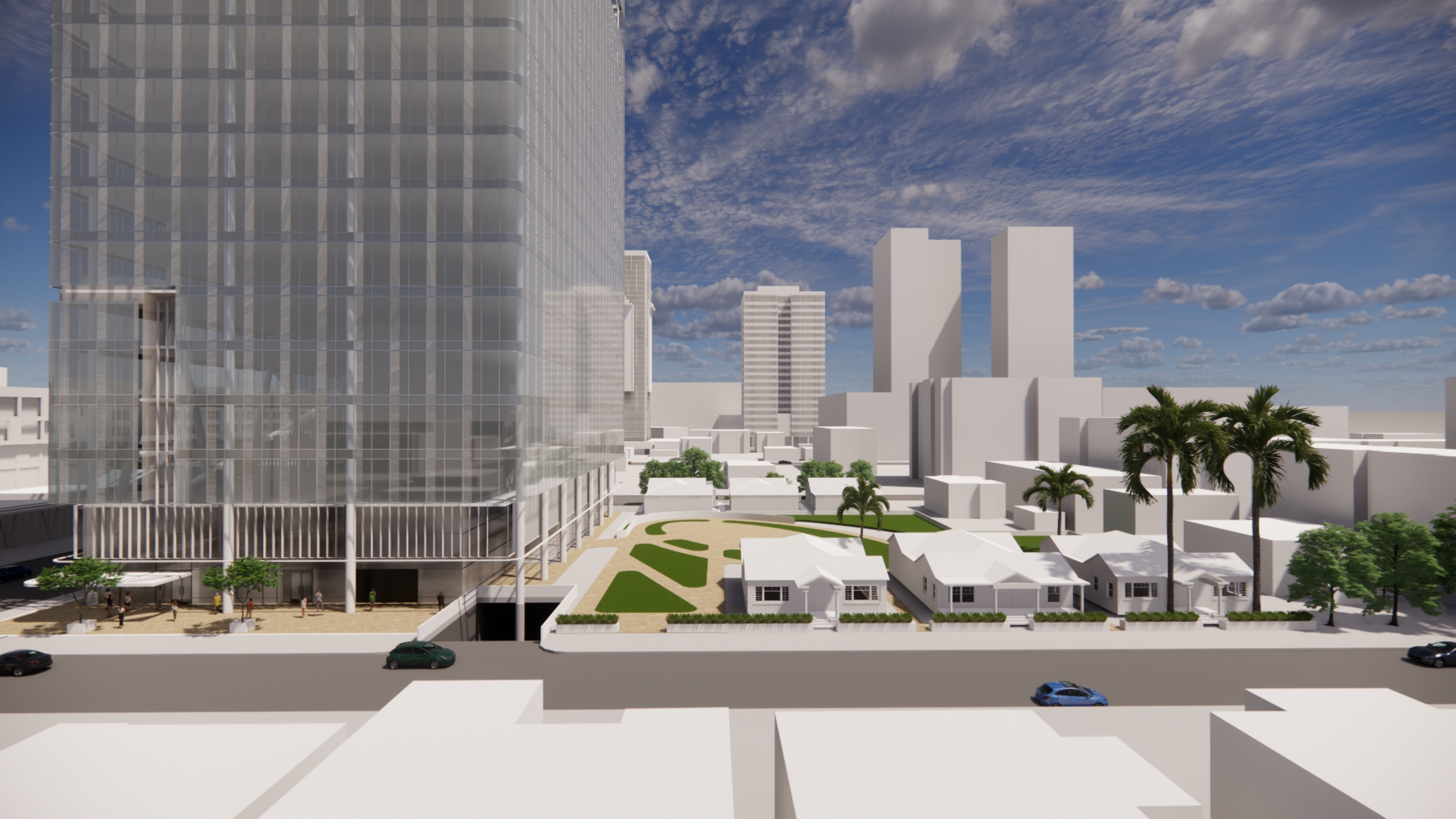
Common Area includes: Lounge, Corridor, Core
Service Area (FAR) includes: mail room, parcel room, fire control room, storage room, holding room, washroom
Service Area (NON-FAR) includes: electrical room, mechanical room, generator, garbage chute, elevator shaft, garbage room, transformer room

Show 8 levels below grade

IBI GROUP
Vancouver
City, Province/State,Country
tel . fax .
ibigroup.com

1360 VINE

A3.30



SHEET INDEX

SHEET	TITLE	SCALE
A–0.0	TITLE PAGE	N.T.S
A–0.1	ZONING DIAGRAM	1/32"=1'–0"
A–0.2	DATA SHEET OPTION 1	N.T.S
A–0.3	SITE PLAN	1/32"=1'–0"
A–0.4	CONTEXT	N.T.S
A–1.1	PLAN–PARKING LEVEL 2,3	1/16"=1'–0"
A–1.2	PLAN–PARKING LEVEL 1	1/16"=1'–0"
A–1.3	PLAN–LEVEL 1 LOBBY/GROCERY	1/16"=1'–0"
A–1.4	PLAN–LEVEL 2 GROCERY	1/16"=1'–0"
A–1.5	PLAN–LEVEL 3	1/16"=1'–0"
A–1.6	PLAN–LEVEL 4–9	1/16"=1'–0"
A–1.7	PLAN–LEVEL 10 AMENITY	1/16"=1'–0"
A–1.8	PLAN–LEVEL 11–17,19–25,27–32	1/16"=1'–0"
A–1.9	PLAN–LEVEL 18,26	1/16"=1'–0"
A–2.1	SECTION	1/16"=1'–0"
A–2.2	SECTION	1/16"=1'–0"
A–4.1	RENDERING	N.T.S
A–4.2	RENDERING	N.T.S
A–4.3	RENDERING	N.T.S

ISSUE RECORD	DATE

OWNER:

ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:

STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

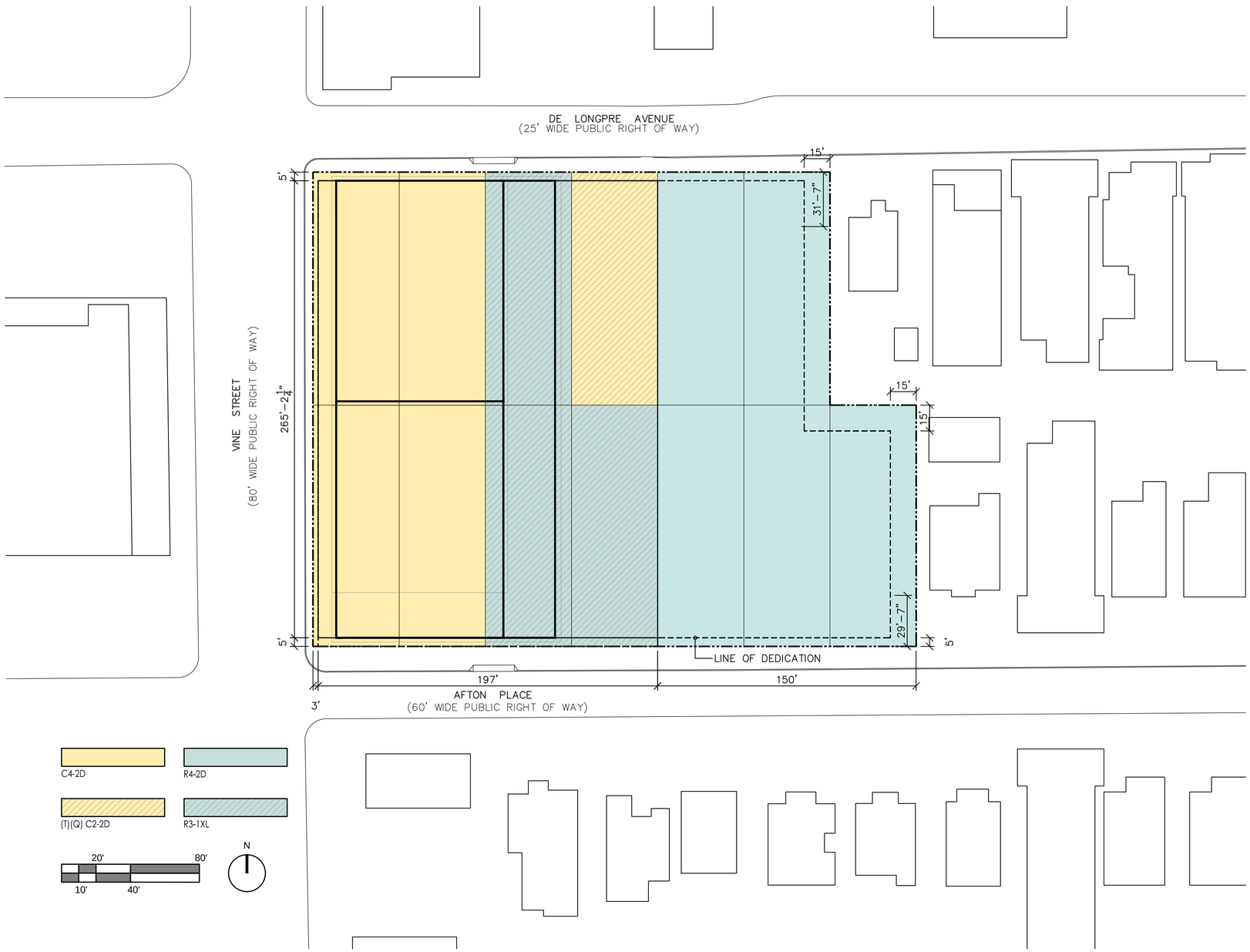
TITLE PAGE

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	NTS
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC

SHEET NO:

A0.0



	LOT AREA			FLOOR AREA CALCULATION		
	LOT AREA PRIOR TO DEDICATION	DEDICATIONS	BUILDABLE AREA	FAR	MAX FLOOR AREA	PROPOSED FLOOR AREA
C4	55,000	1,825	53,175	6	319,050	515,630*
R3	34,500	500	27,875**	3	83,625	8,998
TOTAL	89,500	2,325	87,175		402,675	524,628

*OFF-MENU INCENTIVE FOR 51% FAR IN C2 ZONE
**EXCLUDES YARD

FLOOR AREA BREAKDOWN

RESIDENTIAL	=	333,563	SF
BUNGALOWS	=	8,988	SF
AMENITY	=	11,450	SF
GROCERY/RETAIL/COM.	=	60,000	SF
CIRCULATION/ SERVICE	=	70,420	SF
TOTAL FLOOR AREA	=	484,421	SF
FAR	=	5.98 FAR (484,421/81,050)	

DENSITY CALCULATION			
	LOT AREA PRIOR TO DEDICATION	DENSITY	BASE DENSITY
C4	55000*	1/200 SF	275 UNITS
R3	34,500	1/800 SF	43 UNITS
TOTAL			318 UNITS**

COMBINED BASE DENSITY = 318 UNITS**
35% DENSITY BONUS = 429 UNITS (318 * 35%)
11% VERY LOW INCOME UNITS = 35 UNITS (318 * 11%)
*PROJECT INCLUDES ON-MENU INCENTIVE TO CALCULATE DENSITY BASED ON LOT AREA PRIOR TO DEDICATIONS.
**PROJECT INCLUDES ON-MENU INCENTIVE TO AVERAGE DENSITY ACROSS THE SITE.

STUDIOS = 0 UNITS
1-BEDROOMS = 240 UNITS
DEN/2-BEDROOMS = 183 UNITS
EXISTING BUNGALOW = 6 UNITS

OPEN SPACE CALCULATIONS

<3 HABITABLE ROOMS 240 UNITS X 100 SF	= 24,000 SF
3 HABITABLE ROOMS 56 UNITS X 125 SF	= 7,000 SF
>3 HABITABLE ROOMS 133 UNITS X 175 SF	= 23,275 SF
TOTAL REQUIRED OPEN SPACE	= 54,275 SF
TOTAL PROVIDED OPEN SPACE	= 55,925 SF
PROVIDED COMMON OPEN SPACE	= 11,700 SF
PROVIDED PRIVATE OPEN SPACE	= 44,225 SF

PROVIDED LANDSCAPING IN COMMON OS = (TO BE PROVIDED BY LANDSCAPE ARCHITECT)

SETBACK CALCULATIONS
FRONT YARD (VINE STREET) = NOT REQUIRED
SIDE YARDS = (AFTON AND DELONGPRE) 5 FEET REQUIRED AND PROVIDED IN R3 ZONE; 0 FEET REQUIRED AND PROVIDED IN C2 ZONE PER LAMC 12.22.A.18
REAR YARD = 15 FEET REQUIRED AND PROVIDED IN R3 ZONE

PARKING CALCULATIONS
RESIDENTIAL REQUIRED:
DENSITY BONUS OPTION NO. 1
1-BEDROOMS = 240 UNITS X 1.0 SPACE = 240 SPACES
DEN/2-BEDROOMS = 189 UNITS X 2.0 SPACES = 378 SPACES
TOTAL REQUIRED RESIDENTIAL PARKING = 618 SPACES
BICYCLE PARKING REDUCTION:
618 X 15 PERCENT = 93 SPACES
TOTAL REQUIRED RESIDENTIAL PARKING: 525 SPACES

COMMERCIAL REQUIRED:
60,000 SF / 500 SF* = 120 SPACES
* SITE IS WITHIN ENTERPRISE ZONE WHICH REQUIRES MINIMUM OF 1/500 FOR ALL COMMERCIAL USES

TOTAL REQUIRED PARKING: **645 SPACES**
TOTAL PARKING PROVIDED: **675 SPACES**

BIKE PARKING CALCULATIONS
RESIDENTIAL:
LONG TERM = 429 SPACES (1 PER UNIT)
SHORT TERM = 43 SPACES (1 PER 10 UNITS)
COMMERCIAL:
LONG TERM = 30 SPACES (1 PER 2,000 SF)
SHORT TERM = 30 SPACES (1 PER 2,000 SF)

BUILDING HEIGHT
345.0'-4" T.O. ROOF AS MEASURED FROM VINE STREET
360.0'-4" T.O MECH PARAPET AS MEASURED FROM VINE STREET

ZONING DIAGRAM | 1

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.
315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.
1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE
ZONING DIAGRAM

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.3.2018
SCALE:	1/32" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ | NATOMA ARCHITECTS INC.

SHEET NO:
A0.1

LEVEL	RESIDENTIAL GROSS AREA CALCULATIONS							UNIT TYPE TABULATION							
	HEIGHT	DELTA FROM 0'	AREA (GROSS)	AMENITY, LOBBIES, MISC	CIRCULATION	RESIDENTIAL SF NET	EFFICIENCY	STUDIO	1 BED	1 BED + DEN	2 BED	PENT HOUSE	EXISTING BUNGALOW	TOTAL	NOTES
1	20	20.00	42,948	1,200	–	8,988	N/A	0	0	0	0	0	6	6	
2	20	40.00	33,950		–	–	N/A	0	0	0	0	0	0	0	
3	9 2/3	49.67	19,249		2,900	16,349	84.9%	0	18	2	4	0	0	24	
4	9 2/3	59.33	19,249		2,900	16,349	84.9%	0	18	2	4	0	0	24	
5	9 2/3	69.00	19,249		2,900	16,349	84.9%	0	18	2	4	0	0	24	
6	9 2/3	78.67	19,249		2,900	16,349	84.9%	0	18	2	4	0	0	24	
7	9 2/3	88.33	19,249		2,900	16,349	84.9%	0	18	2	4	0	0	24	
8	9 2/3	98.00	19,249		2,900	16,349	84.9%	0	18	2	4	0	0	24	
9	9 2/3	107.67	19,249		2,900	16,349	84.9%	0	18	2	4	0	0	24	
10	15	122.67	11,860	10,250	500	–	N/A	0	0	0	0	0	0	0	
11	9 2/3	132.33	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
12	9 2/3	142.00	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
13	9 2/3	151.67	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
14	9 2/3	161.33	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
15	9 2/3	171.00	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
16	9 2/3	180.67	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
17	9 2/3	190.33	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
18	9 2/3	200.00	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
19	9 2/3	209.67	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
20	9 2/3	219.33	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
21	9 2/3	229.00	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
22	9 2/3	238.67	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
23	9 2/3	248.33	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
24	9 2/3	258.00	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
25	9 2/3	267.67	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
26	9 2/3	277.33	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
27	9 2/3	287.00	11,860		1,900	9,960	84.0%	0	6	2	4	0	0	12	
28	9 2/3	296.67	11,860		1,900	9,960	84.0%	0	4	4	4	0	0	12	
29	9 2/3	306.33	11,860		1,900	9,960	84.0%	0	4	2	6	0	0	12	
30	11 2/3	318.00	11,860		1,900	9,960	84.0%	0	4	2	6	0	0	12	
31	11 2/3	329.67	11,860		1,900	9,960	84.0%	0	0	0	8	0	0	8	
32	15 2/3	345.33	11,860		1,900	9,960	84.0%	0	0	0	7	0	0	7	
MECH	15	360.33													
								0	240	56	127	0	6	429	TOTAL
TOTAL			484,421	11,450	70,420	342,551	84.2%	0%	56%	13%	30%	0%	1%	798	AVG

ONNI VINE – AREA SUMMARY			
LOT AREA	89,500	PRIOR TO DEDICATIONS	
BUILDABLE LOT AREA	81,050		
PROGRAM			
RESIDENTIAL		UNITS	
NET UNITS	342,551	798	AVG SF
CIRCULATION / SERVICE	70,420	84%	EFFICIENCY
AMMENITY / LOBBY / MISC	11,450	(SEE LVL 1 & 10)	
GFA RESIDENTIAL	424,421	429	UNITS
GROCERY / COMMERICAL / RETAIL	60,000	LEVEL 1 AND 2	
GFA COMMERICAL	60,000		
EXISTING STRUCTURES	–	INCLUDED IN RESIDENTIAL	
PROJECT GFA	484,421	5.98	FAR
PARKING: BELOW GRADE	339,200	675	STALLS
PROJECT GRAND TOTAL	823,621		

BICYCLE PARKING REQUIREMENTS				
RESIDENTIAL	QUANTITY	RATIO	COUNT	NOTES
LONG TERM	429	1.0	429	
SHORT TERM	429	0.1	43	
RETAIL				
LONG TERM	60,000	0.001	30	
SHORT TERM	60,000	0.001	30	

LOADING AND BIKE PARKING PROVIDED				
LOADING	AREA	COUNT	NOTES	USE
RESIDENTIAL	1,600	2	35' TRUCKS	RESIDENTIAL
GROCERY	2,000	1	73' TRUCKS	GROCERY
AMBULANCE	450	1	DEDICATED STALL AND TRIAGE ROOM	

BICYCLE			
RESIDENTIAL	AREA		COUNT
LONG TERM	2,600		429
SHORTERM	N/A		43
RETAIL			
LONG TERM	1,000		35
SHORTERM	N/A		35
	TOTAL PROVIDED		542

PARKING REQUIREMENTS					
RESIDENTIAL	QUANTITY	RATIO	COUNT	NOTES	
STUDIO	0	1.0	0		
1BD	240	1.0	240		
1BD +DEN / 2BD OR <	189	2.0	378		
SUB TOTAL	429		618		
			−93	REDUCTION 15%	
TOTAL			525		
GROCERY	60,000	0.002	120		
SUBTOTAL	60,000		120		
TOTAL			120		
GRAND TOTAL			645		

AUTOMOBILE PARKING PROVIDED							
LEVEL	AREA	COUNT	STANDARD	COMPACT	TANDEM (2BD ONLY)	GROCERY / RETAIL / COMMERCIAL	RESIDENTIAL
LEVEL −4	84,800	175	175	0	0		175
LEVEL −3	84,800	175	175	0	0		175
LEVEL −2	84,800	175	175	0	0		175
LEVEL −1	84,800	150	150	0	0	150	
LEVEL 1	–	0	0	0	0		
TOTAL	339,200	675	675	0	0	150	525

REQUIRED OPEN AREA			
UNIT TYPE	QUANTITY	AREA REQ.	TOTAL
<3 HABITABLE ROOMS	240	100	24,000
3 HABITABLE ROOMS	56	125	7,000
>3 HABITABLE ROOMS	133	175	23,275
TOTAL	429		54,275

OPEN AREA AND AMENITIES BY LEVEL				
LEVEL	AREA TYPE		AREA (SF)	
LEVEL 1 / GROUND	COMMON ACCESS OPEN AREA			10,500
LEVEL 1 / GROUND	COMMON ACCESS LOBBY			1,200
LEVEL 3–32	BALCONIES			23,725
LEVEL 10	AMENITY AREA			10,250
LEVEL 10	OUTDOOR AMENITY DECK			10,250
TOTAL				55,925
GRAND TOTAL				55,925

COMMON OPEN AREAS & AMENITY SUMMARY				
	OPEN AREAS		AMENITIES	
	COMMON ACCESS LOBBY	1,200	TOWER	44,225
	OPEN AREA	10,500		
TOTAL	11,700		44,225	
GRAND TOTAL				55,925

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

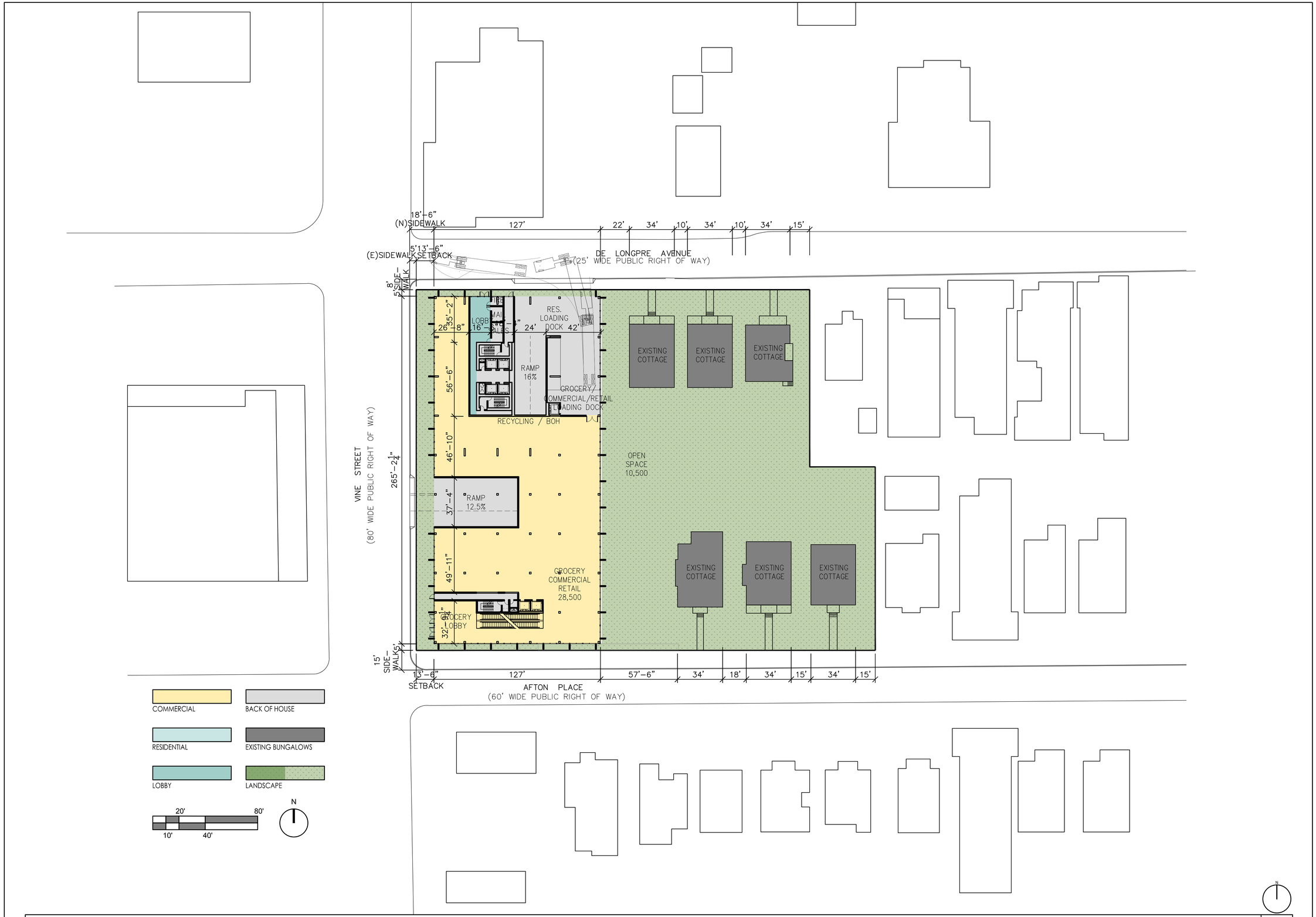
ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE
DATA

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	NTS
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:
A0.2



SITE PLAN | 1

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE
SITE PLAN

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/32" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA| ARCHITECTS INC.

SHEET NO:
A0.3

7

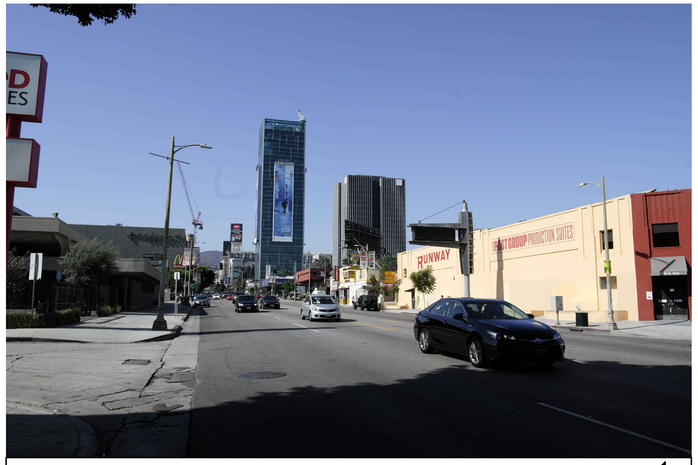
6

5

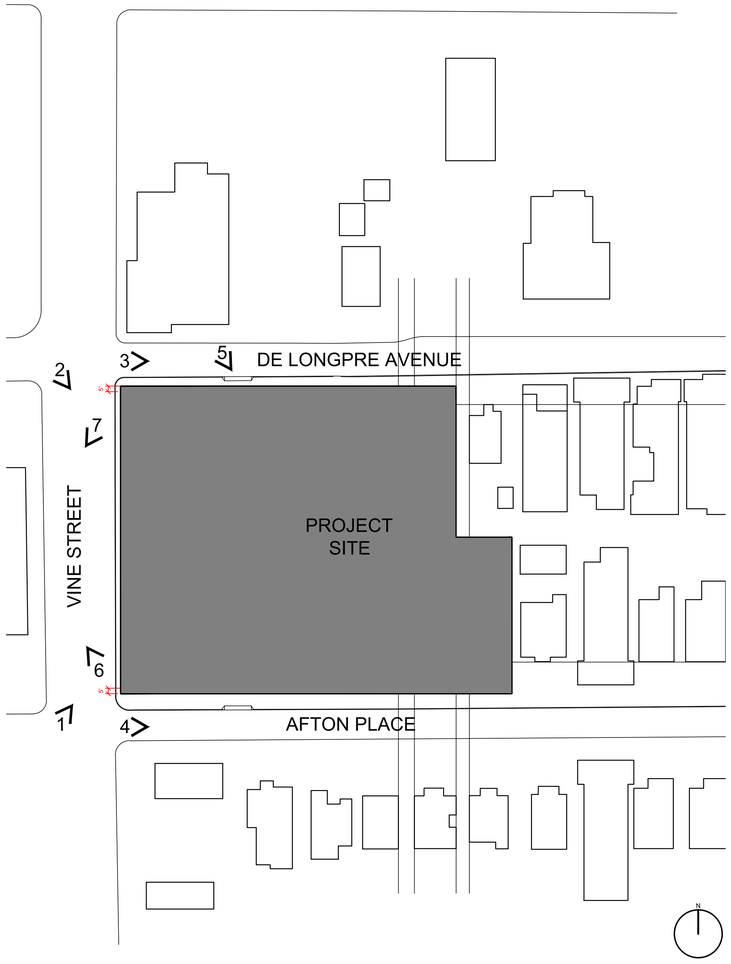
4

3

2



1



CONTEXT PHOTOS

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

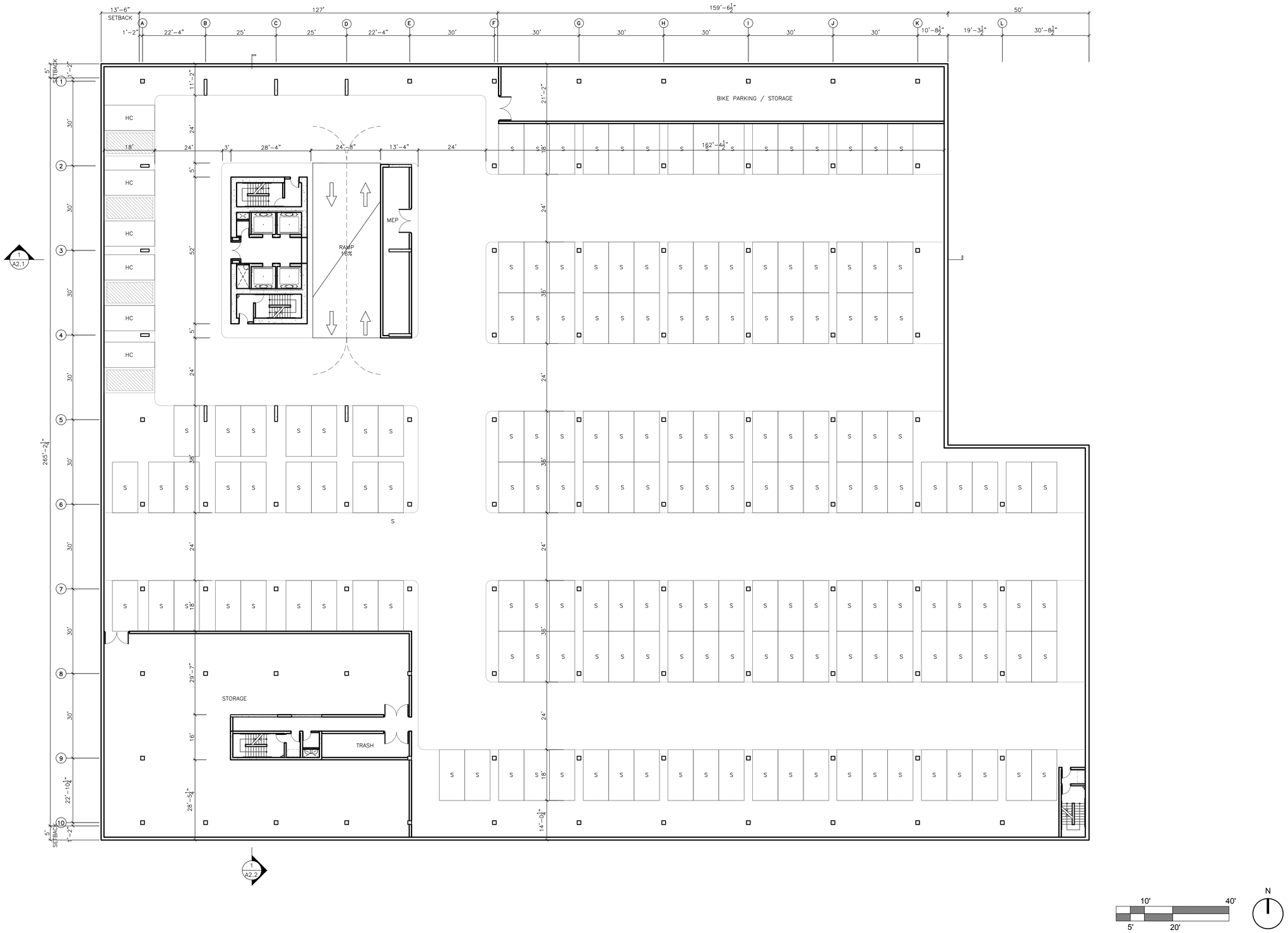
ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE
CONTEXT

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/32" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC

SHEET NO:
A0.4



ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ |
NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

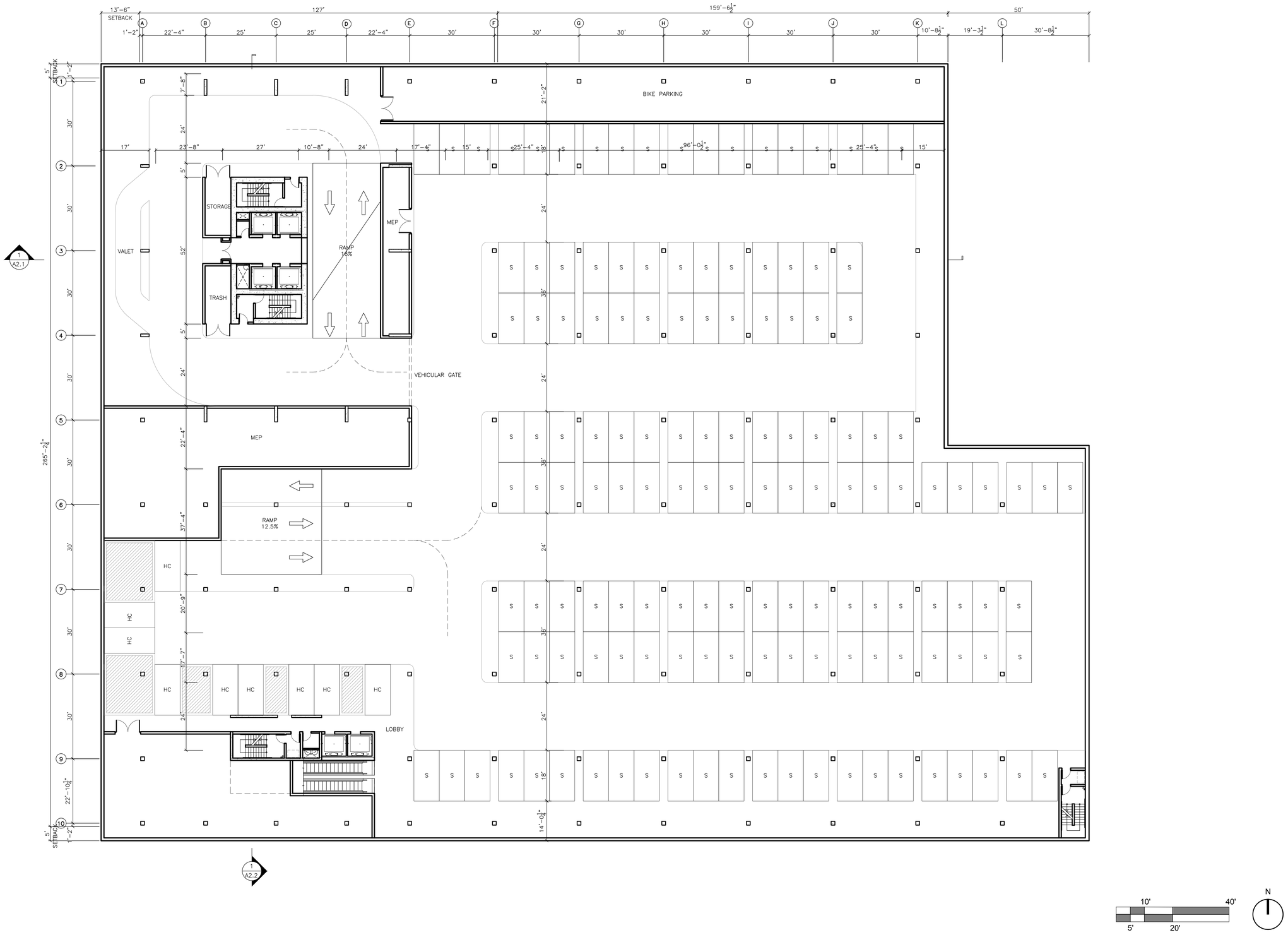
SHEET TITLE

PARKING PLAN
LEVEL -2, -3, -4

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:
A1.1



ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

PARKING PLAN
LEVEL -1

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:
A1.2

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

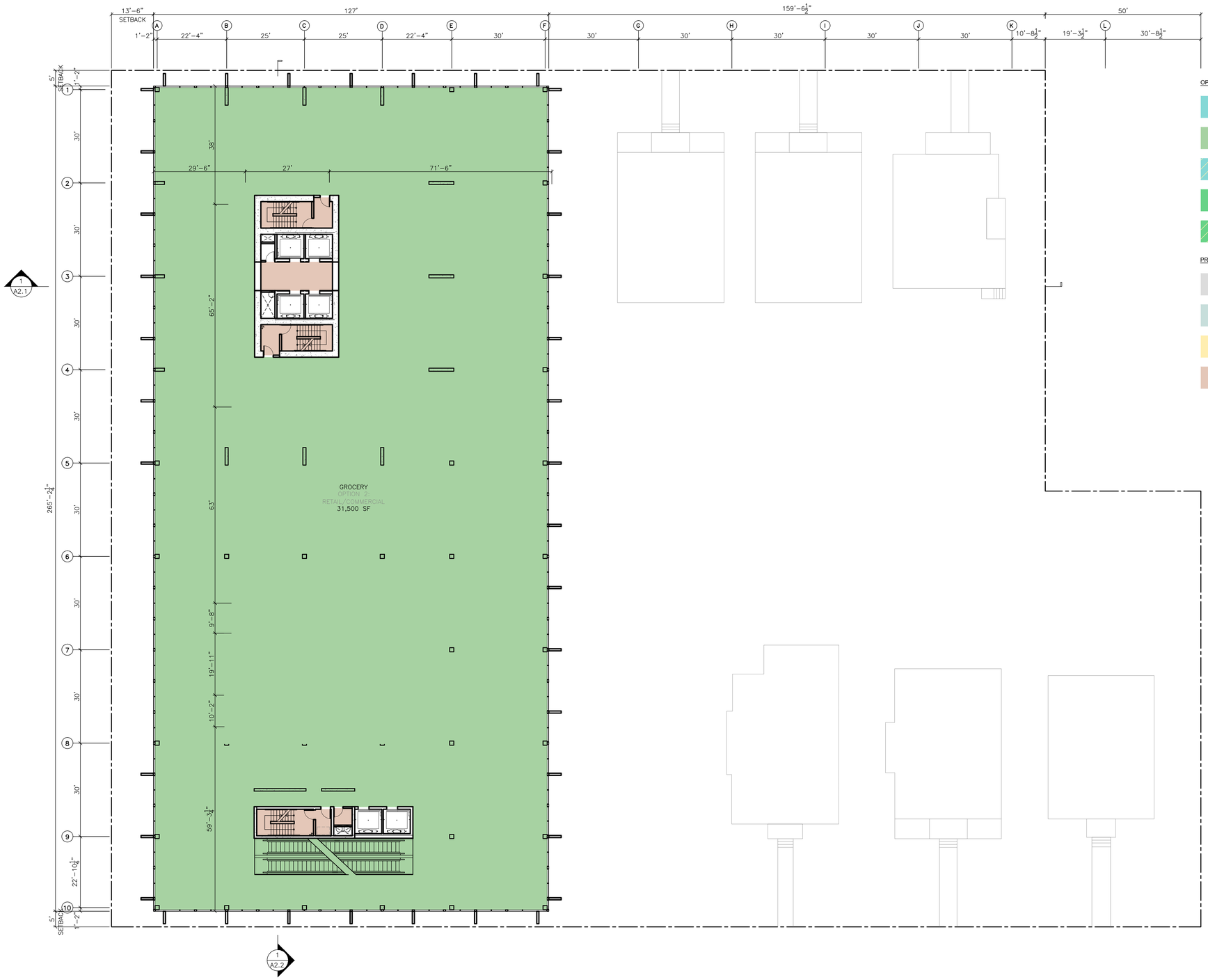
LEVEL 1

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ | NATOMA ARCHITECTS INC

SHEET NO:

A1.3



OPEN AREAS & AMENITIES LEGEND

- COMMON ACCESS LOBBY
- GROCERY / RETIAL / COMMERCIAL
- AMENITY AREA
- OPEN AREA
- COMMON ACCESS OUTDOOR PODIUM

PROGRAM LEGEND

- PARKING
- RESIDENTIAL
- COMMERCIAL
- CIRCULATION /SERVICE

10' 40'
5' 20'

N

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

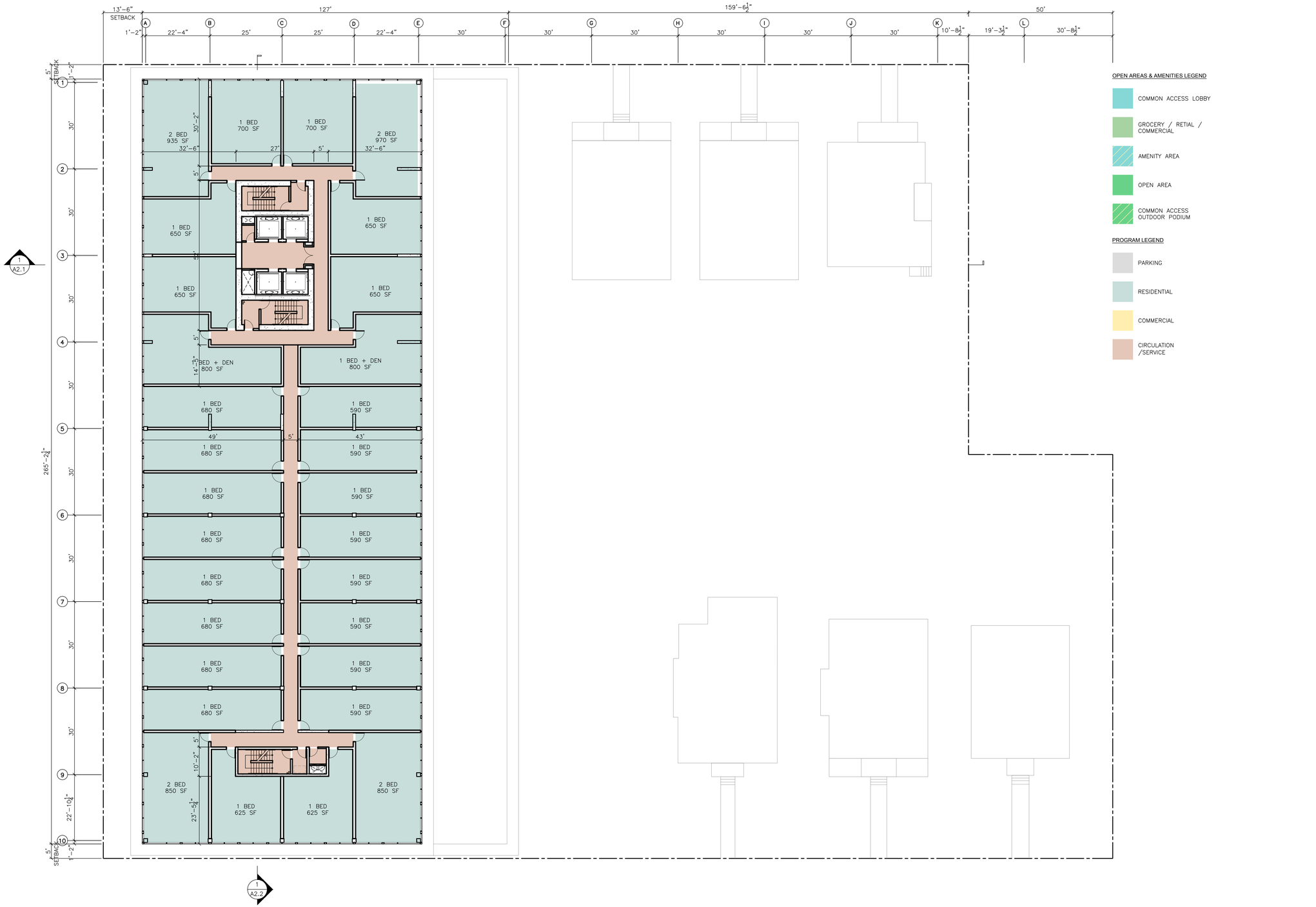
LEVEL 2

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:

A1.4



ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

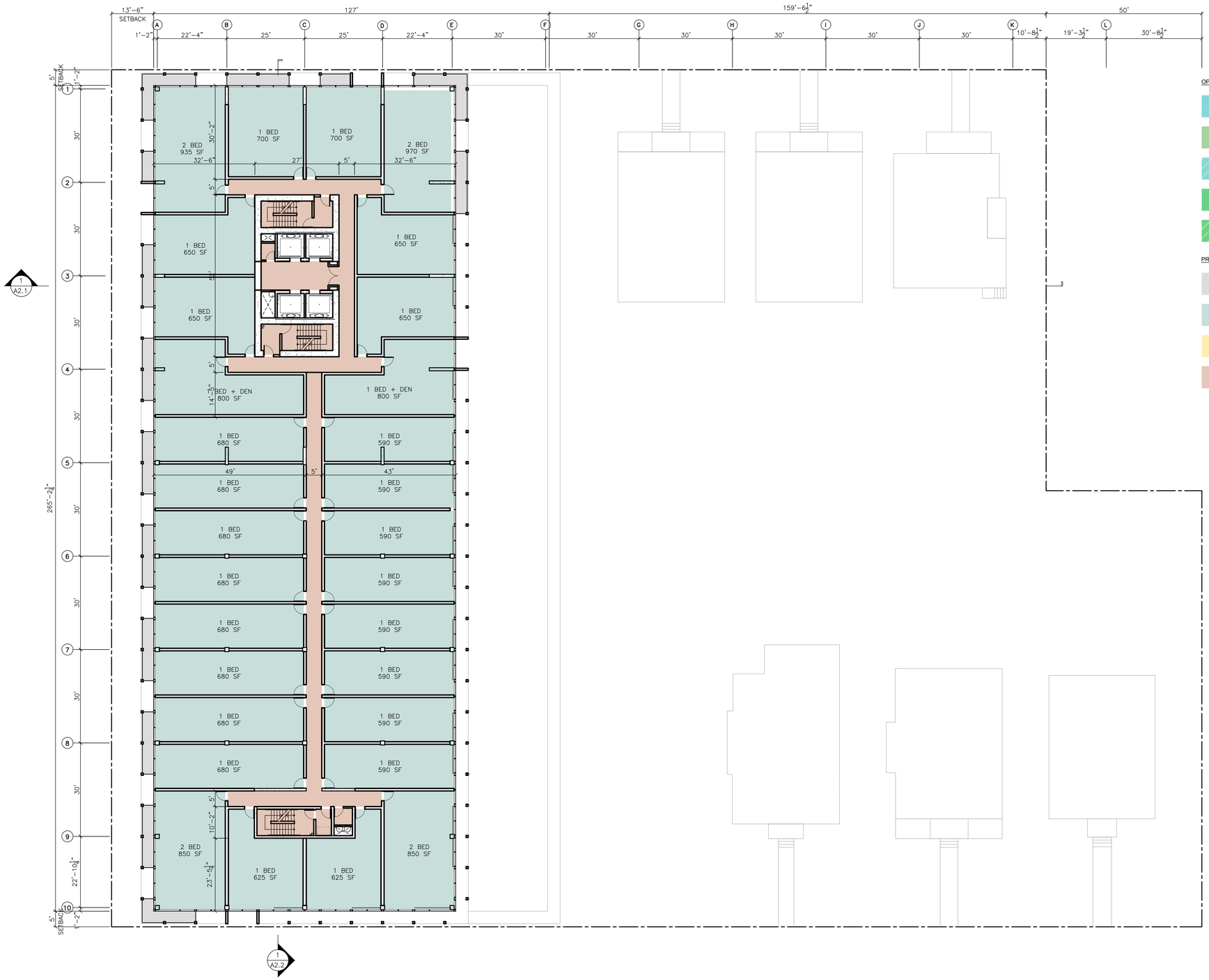
LEVEL 3
RESIDENTIAL

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ | NATOMA ARCHITECTS INC.

SHEET NO:

A1.5



OPEN AREAS & AMENITIES LEGEND

- COMMON ACCESS LOBBY
- GROCERY / RETIAL / COMMERCIAL
- AMENITY AREA
- OPEN AREA
- COMMON ACCESS OUTDOOR PODIUM

PROGRAM LEGEND

- PARKING
- RESIDENTIAL
- COMMERCIAL
- CIRCULATION /SERVICE

10' 40'
5' 20'

N

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

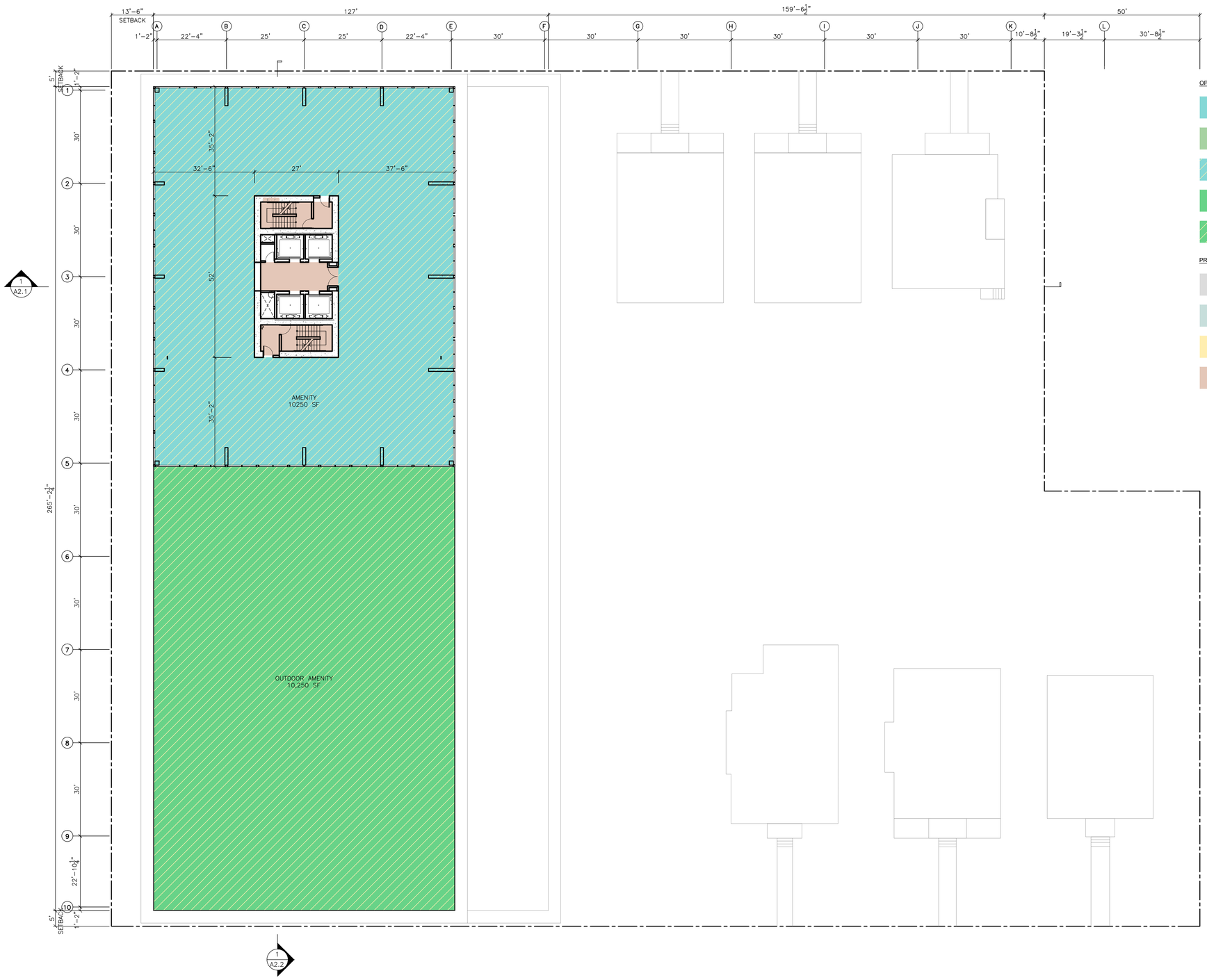
LEVEL 4-9
RESIDENTIAL

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ | NATOMA ARCHITECTS INC.

SHEET NO:

A1.6



OPEN AREAS & AMENITIES LEGEND

- COMMON ACCESS LOBBY
- GROCERY / RETIAL / COMMERCIAL
- AMENITY AREA
- OPEN AREA
- COMMON ACCESS OUTDOOR PODIUM

PROGRAM LEGEND

- PARKING
- RESIDENTIAL
- COMMERCIAL
- CIRCULATION SERVICE

10' 40'
5' 20'

N

ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

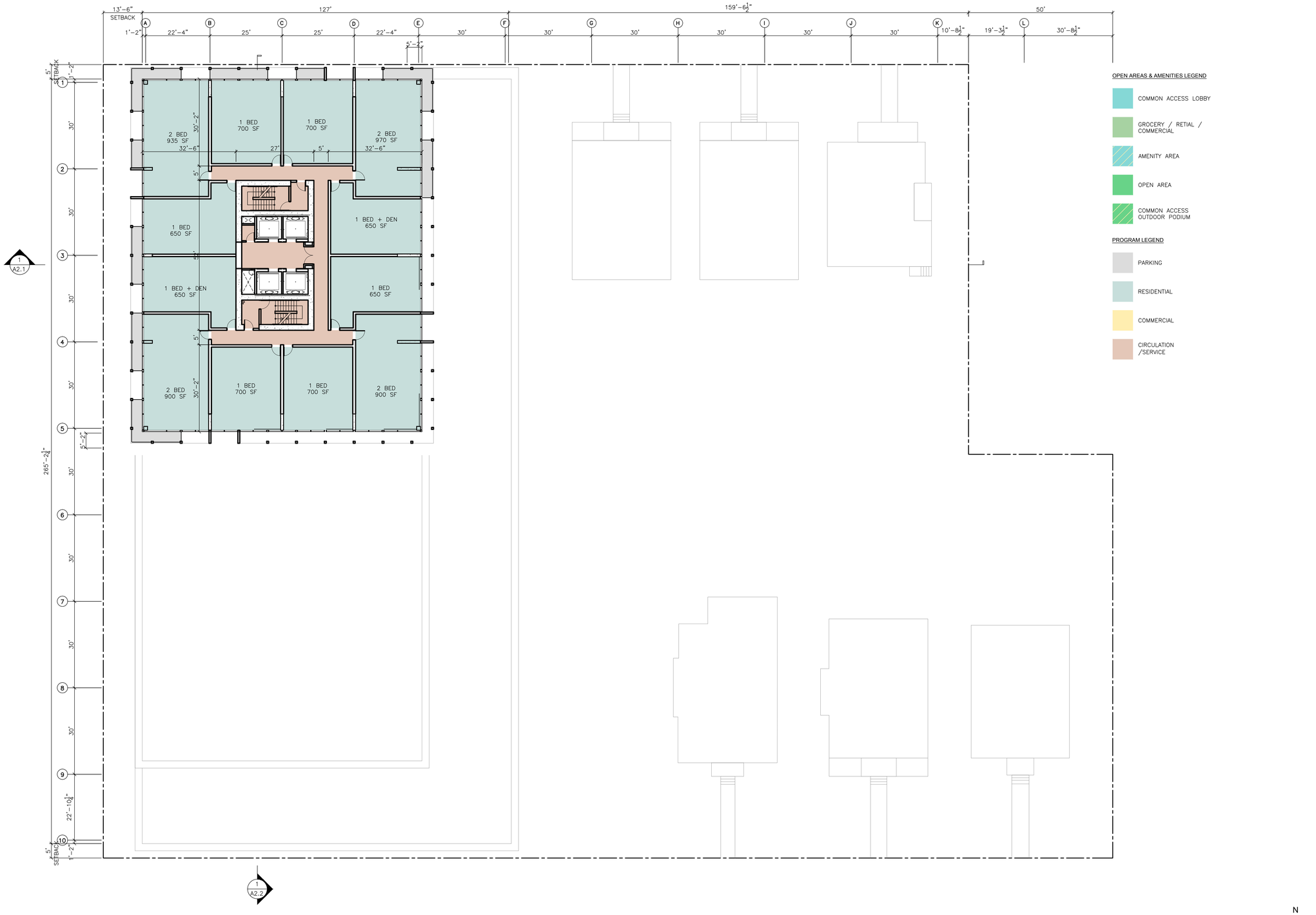
SHEET TITLE

LEVEL 10
AMENITY

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ | NATOMA ARCHITECTS INC.

SHEET NO:
A1.7



ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ |
NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

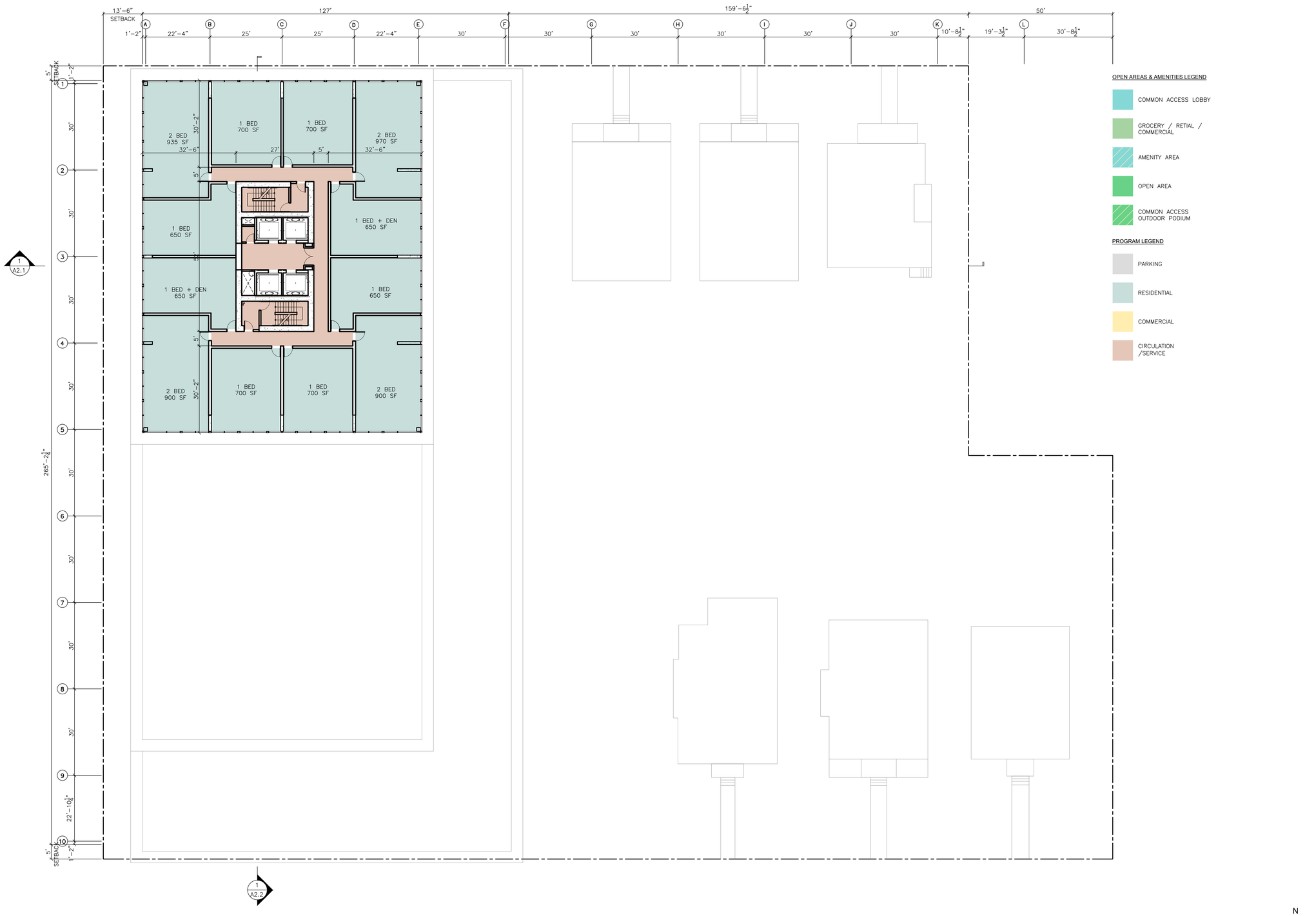
LEVEL 11-17,
19-25, 27-32
RESIDENTIAL

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:

A1.8



ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

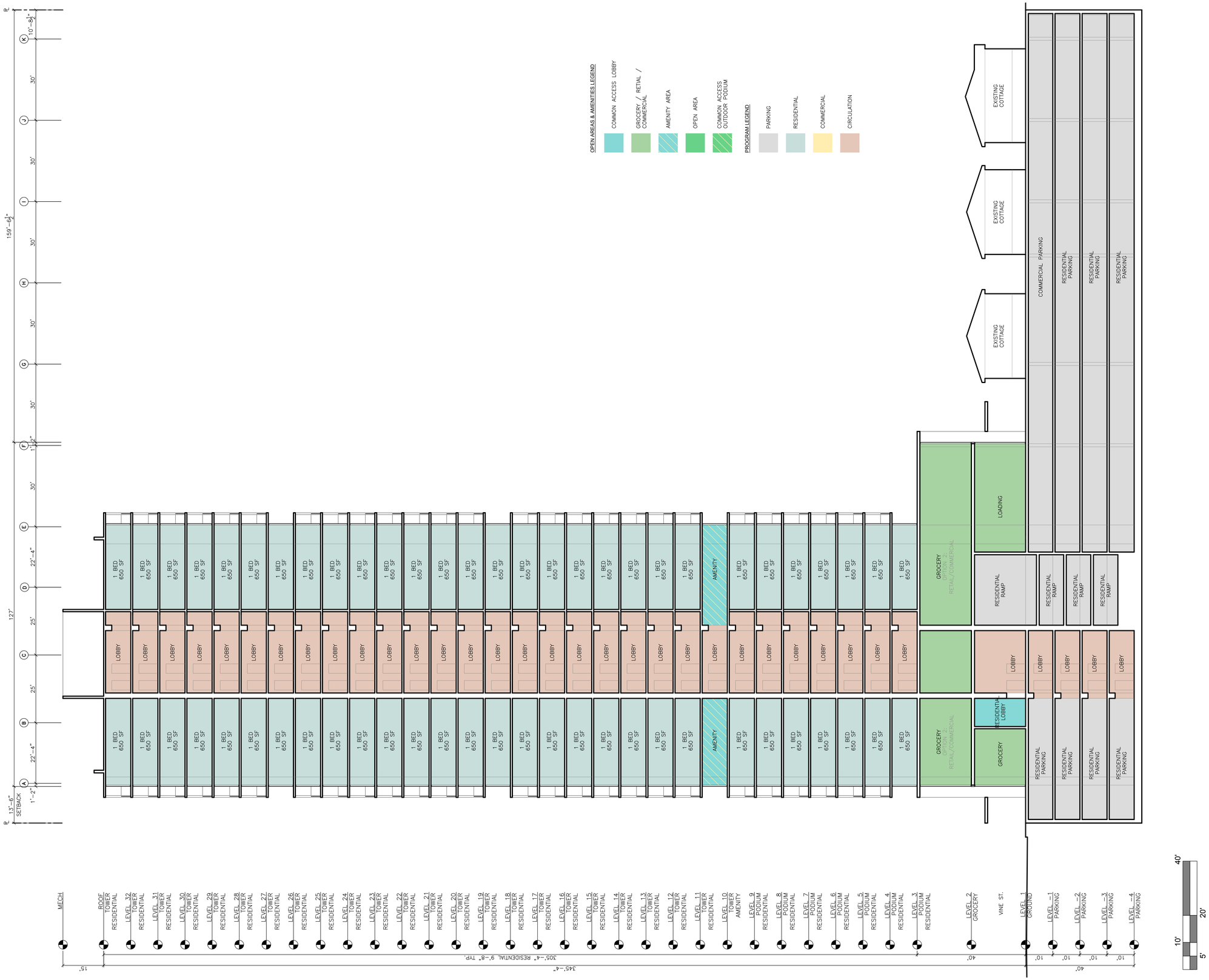
ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

LEVEL 18, 26
RESIDENTIAL

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI © COPYRIGHT STANLEY SAITOWITZ | NATOMA ARCHITECTS INC

SHEET NO:
A1.9



ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ |
NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

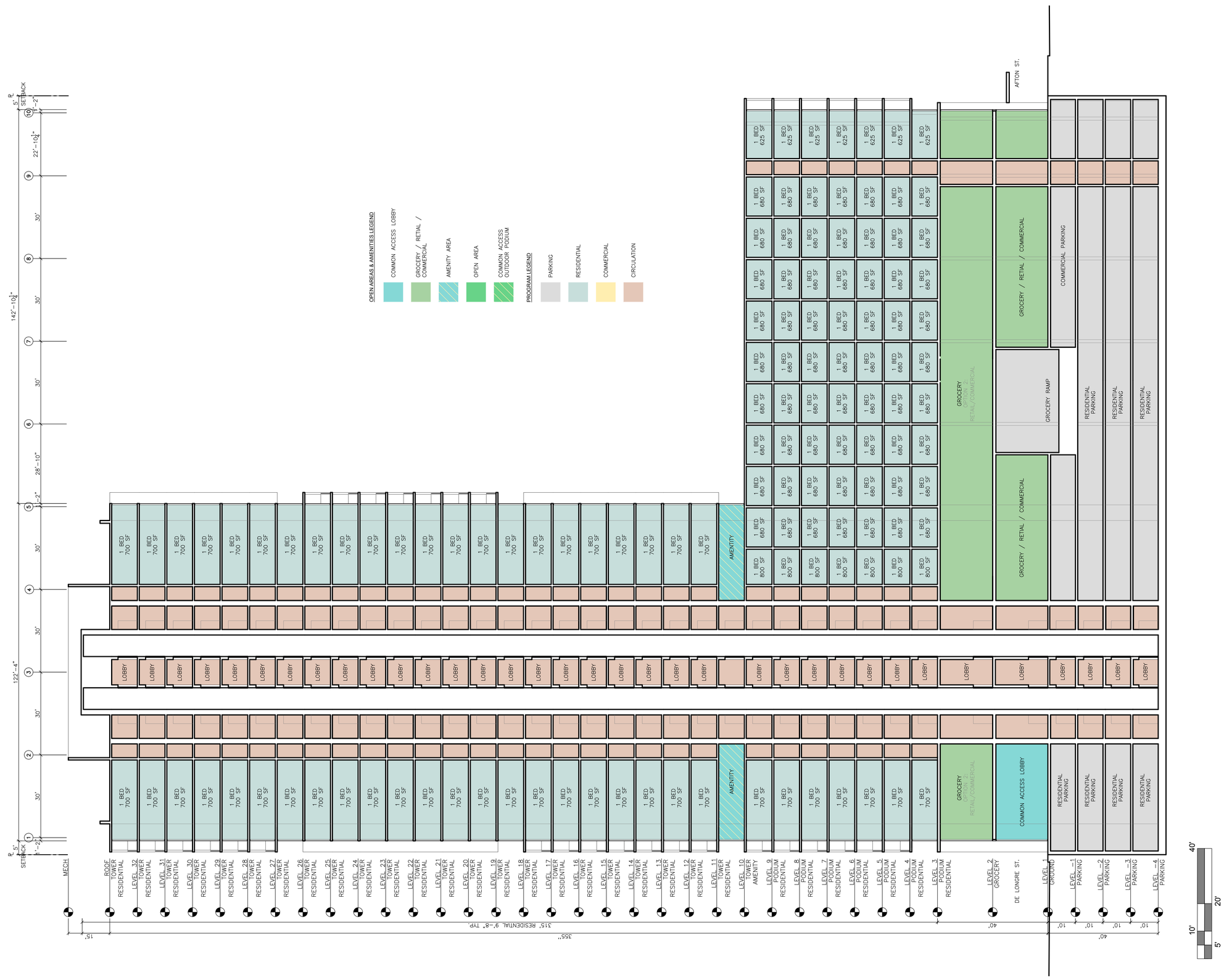
SHEET TITLE

NORTH/SOUTH SECTION

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NA|

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:
A2.1



ISSUE RECORD	DATE

OWNER:
ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:
STANLEY SAITOWITZ | NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

EAST / WEST SECTION

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	1/16" = 1'-0"
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:

A2.2

ISSUE RECORD	DATE

OWNER:

ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:

STANLEY SAITOWITZ |
NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

RENDER

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	NTS
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:

A4.1

ISSUE RECORD	DATE

OWNER:

ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:

STANLEY SAITOWITZ |
NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

RENDER

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	NTS
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:

A4.2

ISSUE RECORD	DATE

OWNER:

ONNI CONTRACTING (CALIFORNIA) INC.

315 W 9th Street, Unit 801
LOS ANGELES, CA 90015
T: 213.629.2041
F: 213.629.2789

ARCHITECT:

STANLEY SAITOWITZ |
NATOMA ARCHITECTS Inc.

1022 NATOMA ST, UNIT 3
SAN FRANCISCO, CA 94103
T: 415.626.8977
F: 415.682.8978

ONNI VINE STREET
1360 NORTH VINE ST, LOS ANGELES, CA 90028

SHEET TITLE

RENDER

SET:	ENTITLEMENT SUBMITTAL
DATE:	04.18.2018
SCALE:	NTS
DRAWN:	SS|NAI

© COPYRIGHT STANLEY SAITOWITZ |NATOMA ARCHITECTS INC.

SHEET NO:

A4.3

Appendix D – Building Permit Table for 1330 Vine Street

Table 3: 1330 Vine Street Building Permit History					
Date	*Permit No.*	*Description*	*Architect/Engineer/ Contractor*	*Owner*	*Value*
10/15/2012	12016-10000-17162	TI to office building suite to remove nonbearing partition walls and reconfigure offices with new ramp and wheelchair lift pad at 3rd staircase	4C Design Group/ Vahe Petrossian/ None	New Post Group LLC	$205,000
09/27/1994	1994HO32163	Re-stucco; remove and replace color coat	None/None/Alisal Company	Frederic Rheinstein	$10,000
07/08/1994	1994LA20918	Upgrade restroom on 1st floor	None/None/Alisal Construction	The Production Group	$10,000
01/21/1994	1994HO25689	Temp. use for filming	N/A	The Production Group	$10,000
12/20/1993	1993HO25378	Structural changes to remove 2 columns and install 2 beams	None/None/Alisal Construction	The Production Group	$25,000
03/20/1991	1991LA72150	New 30"x33' wall sign facing Vine Street	None/None/Elfro Manuf. Co.	The Production Group	$4,800
09/09/1987	1987LA75310	Interior remodel w/ 280 occup. Change occ. From B-2 to A-3	Paul Charusanti/ None/Owner	The Production Group	$100,000
10/22/1984	1984LA98681	New wall sign	None/None/Luminart	Ted Turner	$3,120
05/08/1984	1984LA87682	New tension anchor, sheet bolt and opening in-fill and plaster shear wall detail changes	None/Don Watts/ None	Peterson Co.	$3,000
12/09/1983	1983LA78589	Shear walls, demolition of columns, etc.; handicap restrooms and new fire exits	None/Don Watts/ None	Peterson Co.	$80,000
06/01/1983	1983LA64986	Alternative II phase I tension anchors added to all walls (URM) at roof and 2nd fl.	Don Watts/None/ None	Peterson Co.	$42,000
03/17/1983	1983LA60168	Temp. assembly	N/A	Mikatsula – Fred Reinstein	$3,000
02/28/1961	1961LA82316	Repair Damaged Trusses	None/R. McBeanfield /William Waterproofing	Jerry Fairbanks Productions of Calif.	$1,500
10/28/1957	1957LA85836	Parapet corrections along Vine Street and Afton Place at exitway	None/None/ E.W. McCoy Inc.	Jerry Fairbanks Productions of Calif.	$2,600
04/11/1956	1956LA40130	Change footing size for sign for building currently used for storage	A. Godfrey Bailey/ None/None	John Davidian	$51
10/05/1955	1955LA26673	Relocation of stairs in building	A. Godfrey Bailey/ None/None	John Davidian	$100
09/02/1955	1955LA24180	Wet sandblast exterior	None/None/ Portable Sandblasting	Jerry Fairbanks Productions	$425
08/02/1955	1955LA18076	Infill of openings along Vine Street only	A. Godfrey Bailey/ None/Howell G. Hawkings	John Davidian	$1,000
07/15/1955	1955LA18816	Remove nonbearing partitions in preparation for remodeling	A. Godfrey Bailey/ None/Howell G. Hawkings	John Davidian	$500

Table 3: 1330 Vine Street Building Permit History					
Date	*Permit No.*	*Description*	*Architect/Engineer/ Contractor*	*Owner*	*Value*
06/25/1945	1945LA09076	New frame additions for storage purposes	R.M. Forington/ None/None	Mollin Investment Co.	$3,000
04/11/1945	1945LA04943	New partition walls	None/None/The Melrose Carpenter and Paint Shop	Radio Center Market	$600
03/17/1944	1944LA04853	Re-roofing	None/None/Morron Roofing Contractor	Mollin Investment Co.	$129
01/06/1941	1941LA00586	Sign approximately 10'x25' attached to south wall of the building to extend 6" from face of building	None/None/None	Pacific Outdoor Advertising Co.	$49
06/06/1940	1940LA22195	Add automatic arm rolling canvas awning	None/None/ Harison Awning	Mollin Inc. Co.	$385
01/10/1940	1940LA01205	Make changes to existing marquis	W.M. Bobstock/None/None	Mollin Investment Co.	$100
07/05/1939	1939LA26012	Install new marquise: 5'x132'	W.M. Bobstock/None/None	Mollin Investment Co.	$800
11/21/1938	1938LA39211	8 awning recovers on existing frames	None/None/ Oliver E. Hanson	Mollin Investment Co.	$275
08/19/1936	1936LA21594	Erect 3'x3' x 9'-high galvanized iron colling tower on roof of building	None/None/York Ice Machinery Corp.	Los Feliz Investment Co.	$42
05/22/1934	1934LA06710	Place concrete foundation and move ice machine to foundation; cover with sheet metal not over 12' high	None/Boothe Eng. Co./None	Central Ice and Cold Storage Co.	$30
05/05/1933	1933LA06474	Rear awning not over 900 sq. ft. added	None/None/I.X.L Tent & Awnings	Pacific States Savings & Loan	$195
04/26/1933	1933LA06053	Install wood partitions at north side of market space to enclose storage space	None/None/ Herman & Connelly	Willard's Market	$100
04/05/1933	1933LA04644	Tear out present incinerator and rebuild same, 5'x6'; 9'-high walls to be 12" thick; 8" red brick in rear of building	None/None/W.R. Merrick	Pacific States Savings & Loan	$95
09/25/1931	1931LA20048	Construct new warehouse building	None/None/E.C. Rath	J. Willard	$400
06/18/1930	1930LA14135	Changing class of building from "C' to "B" by fireproofing the supporting columns and beams with metal lath and plaster, with ½" air space between plaster and columns	A.I. Rouda/None/ Owner sub-contract	Jess Willard	$100
06/03/1930	1930LA12817	Changing certain partitions of reinforced concrete to brick as per plans	Arthur I. Rouda/None/Owner	Jess Willard	$75

*No original permit found in LADBS online files.