

Appendix C

Cultural Resources Appendix

Appendix C.1

Historic Report



**Historic Resource Assessment
1546 Argyle Avenue
Los Angeles, CA**

November 2017

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I. INTRODUCTION AND EXECUTIVE SUMMARY

This report provides a historic resource assessment of the property located at 1546 Argyle Avenue in Los Angeles, California (Assessor Parcel Number 5546-026-022, hereinafter referred to as “subject property”). The subject property is located in the Hollywood Redevelopment Project Area and the Hollywood Community Plan Area (CPA). Originally developed as a film laboratory for the Famous Players-Lasky Corporation, which later became Paramount Pictures, the subject property contains six buildings constructed from 1923-1955. The buildings currently house retail, office, studio, and storage space for a company called Ametron, with various other tenants, and consist of the following: the main, two-story retail and storage building occupied by Ametron (Building A), three structures historically used as film vaults (collectively, Building B), a one-story studio and office building (Building C), and a two-story office building (Building D).

The subject property was previously evaluated in a 2009 historic resource survey done for the former Community Redevelopment Agency of the City of Los Angeles (CRA/LA). The 2009 survey contains conflicting information regarding whether or not the subject property was identified as an historical resource. The resulting California Department of Parks and Recreation (DPR) form identifies the property with California Historical Resource Status Code (CHRSC) “6Z,” which means ineligible as an historical resource, while other information in the survey report identifies the property as a “3CS,” which means eligible for listing in the California Register. The relevant survey form is included in the appendices to this report.

Surveys inherently provide a more cursory level of evaluation than that which is done for an historic resource assessment prepared as part of project review. The in-depth research and analysis done for this evaluation includes substantial property-specific research beyond what would ordinarily be done in a survey. Therefore, it is possible for survey findings and findings of an historic resource assessment to differ, as described in greater detail in the regulatory setting section of this report.

A project is proposed for the subject property that would demolish the existing buildings and redevelop the property. This report evaluates whether or not historical resources are present for purposes of review under the California Environmental Quality Act (CEQA). This report evaluates the subject property for eligibility for listing in the National Register of Historic Places (National Register), California Register of Historical Resources (California Register), and for listing locally as a City of Los Angeles Historic-Cultural Monument (HCM). Research focuses on whether or not the subject property is significant for its association with the Famous Players-Lasky Corporation, finding that only Building A appears significant for this association, as it was constructed before the company moved to its location on Melrose Avenue in 1926. However, Building A has been substantially altered and does not retain integrity. The other buildings at the subject property were not constructed during the Famous Players-Lasky Corporation tenure and are therefore not significant for that association. This report concludes that the subject property does not qualify as an historical resource under CEQA. This report also analyzes the proposed project’s potential direct and indirect impacts on nearby historic resources, and concludes that no such impacts would occur.

II. CONSULTANT QUALIFICATIONS

This report was prepared by Jenna Snow with assistance from Kathryn McGee. Ms. McGee visited and photographed the site on June 7, 2017.

Jenna Snow

In January 2015, Jenna Snow launched an independent historic preservation consulting practice in Los Angeles. With over fifteen years of professional experience, Ms. Snow has a strong and broad understanding of best historic preservation practice, including federal, state, and local regulations. She has worked on a wide range of projects on both the east and west coasts, as well as internationally. Ms. Snow holds a M.S. in Historic Preservation from Columbia University and a B.A. in Fine Arts focusing on architectural history from Brandeis University. She meets the Secretary of the Interior's Professional Qualifications Standards in Architectural History. Throughout her career, Ms. Snow has authored, co-authored, and/or served as project manager for nearly 100 historic preservation projects, including a wide variety of historic resource assessments, National Register nominations, and historic resources surveys. She regularly contributes to environmental impact reports, historic preservation certification applications, Section 106 reviews and other work associated with historic building rehabilitation and preservation planning. Ms. Snow has prepared multiple National Register nominations, including the Twohy Building in San José, CA; the Beverly Hills Women's Club in Beverly Hills, CA; the Sam and Alfreda Maloof Compound in Rancho Cucamonga, CA; the Boyle Hotel/Cummings Block in Los Angeles, CA; the West Los Angeles Veterans Affairs Historic District in Los Angeles, CA, and Temple Ohave Israel in Brownsville, PA. She has completed historic resources surveys, including coauthoring historic context statements in Hollywood, Whittier, CA, and South Los Angeles. Prior to her consulting work, Ms. Snow worked for the New York City Department of Design and Construction in New York, NY, the Freedom Trail Foundation in Boston, MA, and the Neighborhood Preservation Center in New York, NY.

Kathryn McGee

Ms. McGee is an architectural historian and historic preservation planner based in Los Angeles. She has nine years of experience in the field of historic preservation consulting and launched an independent practice in 2015. Her educational background includes a Bachelor of Arts degree in architectural history from the University of California, Santa Barbara and a Master of Urban and Regional Planning degree from the University of California, Irvine. She has also completed the Summer Program in Historic Preservation at the University of Southern California and is a LEED Accredited Professional with specialty in Neighborhood Development. Her consulting work entails writing reports for purposes of environmental and local project review; preparation of historic resource assessments and surveys; preparation of technical reports for General Plan Updates; evaluation of properties seeking or complying with Mills Act Contracts; and consultation on adaptive reuse and federal Investment Tax Credit projects.

III. REGULATORY SETTING

National Register

The National Register of Historic Places 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 indicate what properties should be considered for protection from destruction or impairment,”¹

Administered by the National Park Service, the National Register is the nation’s official list of historic and cultural resources worthy of preservation. Properties listed in the National Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. Resources are eligible for the National Register if they meet one or more of the following criteria for significance:

- A) are associated with events that have made a significant contribution to the broad patterns of our history; or
- B) are associated with the lives of significant persons in our past; or
- C) embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D) have yielded or may be likely to yield, information important in history or prehistory.²

Once a resource has been determined to satisfy one of the above criteria, then it must be assessed for “integrity.”³ Integrity refers to the ability of a property to convey its significance. Evaluation of integrity is based on “an understanding of a property’s physical features and how they relate to its significance.” The National Register recognizes seven aspects or qualities of integrity: location, design, setting, materials, workmanship, feeling, and association. To retain integrity, a property must possess several, and usually most, of these aspects.

Relationship to Project

The subject property is not listed in the National Register, and for the reasons stated in this report, does not appear to meet National Register eligibility requirements.

California Register

Based substantially on the National Register, the California Register is “an authoritative guide... used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected.”⁴ For a property to be eligible for listing in the California Register, it must be found by the State Historical Resources Commission to be significant under at least one of the following four criteria:

- 1) is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage; or
- 2) is associated with the lives of persons important in our past; or

¹ National Register Bulletin #16A: *How to Complete the National Register Registration Form* (National Park Service, 1997).

² National Register Bulletin #15, *How to Apply the National Register Criteria for Evaluation* (National Park Service, 1990, revised 2002).

³ National Register Bulletin #15, *How to Apply the National Register Criteria for Evaluation*.

⁴ California Public Resources Code §5024.1(a),
<<http://codes.lp.findlaw.com/cacode/PRC/1/d5/1/2/s5024.1>>.

- 3) embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values; or
- 4) has yielded, or may be likely to yield, information important in prehistory or history.

Also included in the California Register are properties which have been formally determined eligible for listing in, or are listed in the National Register; are registered State Historical Landmark Number 770, and all consecutively numbered landmarks above Number 770; and Points of Historical Interest, which have been reviewed and recommended to the State Historical Resources Commission for listing.

The primary difference between eligibility for listing in the National and California Registers is integrity. Properties eligible for listing in the National Register generally have a higher degree of integrity than those only eligible for listing in the California Register. There is, however, no difference with regard to significance.

Relationship to Project

The subject property is not listed in the California Register, and for the reasons stated in this report, does not appear to meet California Register eligibility requirements. The subject property was previously evaluated in the aforementioned 2009 survey prepared for the CRA/LA. While the resulting DPR form identifies the property with California Historical Resource Status Code (CHRSC) “6Z,” which means ineligible as an historical resource, other information in the corresponding survey report identifies the property as a “3CS,”⁵ which means eligible for listing in the California Register. Despite this finding, the subject property does not appear significant for this association, as described in detail in this report.

While the subject property was identified in a previous survey, it is important to distinguish between a survey that considers over 3,000 properties and a property-specific evaluation, such as this one. As defined in National Register Bulletin #24, “Guidelines for Local Surveys: a basis for preservation planning,” a reconnaissance-level survey is defined as “a ‘once over lightly’ inspection of an area, most useful for characterizing its resources in general and for developing a basis for deciding how to organize and orient more detailed survey efforts.”⁶ In contrast, this report was prepared as part of a project review that proposes to demolish the buildings at the subject property. This kind of evaluation, as it is described in National Register Bulletin #24, is “designed to identify precisely and completely all historic resources in the area.”

California Environmental Quality Act (CEQA)

The California Environmental Quality Act (CEQA) was enacted in 1970 and offers protection for identified historical resources. In general, for purposes of CEQA and environmental review, an “historical resource” is that which has been determined eligible for listing in the California Register, or one that is designated at the local level. The term “historical resource” includes the following:

1. A resource listed in, or determined to be eligible by the State Historical Resources Commission for listing in the California Register of Historical Resources (Pub Res Code SS5024.1, Title 14 CCR, Section 4850 et seq).

⁵ Chattel Architecture, Planning & Preservation, Inc., *Intensive Historic Resources Survey, Hollywood Redevelopment Project Area*, prepared for Community Redevelopment Agency of the City of Los Angeles, February 2010, revised January 2012, Appendix: Table, page 30.

⁶ Anne Derry, H. Ward Jandl, Carol D. Shull, and Jan Thorman, National Register Bulletin #24, *Guidelines for Local Surveys: a basis for preservation planning*, (National Park Service, 1977), revised by Patricia L. Parker in 1985.

2. A resource included in a local register of historical resources, as defined in Section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey meeting the requirements Section 5024.1(g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
3. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record.

Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register including the following (Pub Res Code SS5024.1, Title 14 CCR, Section 4852):

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

The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historical Resources, not included in a local register of historical resources (pursuant to 5020.1 (k) of the Public Resources Code), or identified in an historical survey (meeting the criteria in Section 5024.1(g) of the Public Resources Code) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Public Resources Code Sections 5020.1 (j) or 5024.1.

Relationship to this report:

As the subject property does not appear eligible for listing in the National or California Registers, nor is it a designated HCM, as described below, it is not a historical resource under CEQA.

City of Los Angeles

§22.171.7 of the Los Angeles Administrative Code defines criteria for designation of a Historic-Cultural Monument (HCM). For ease in applying local eligibility, the following numbers are assigned to the criteria, which align, to a large degree, with National and California Register criteria. Resources eligible for HCM designation are:

- 1) Historic structures or sites in which the broad cultural, economic or social history of the nation, state or community is reflected and exemplified; identified with important events in the main currents of national, state, or local history; or
- 2) Historic structures or sites identified with personages in the main currents of national, state or local history; or
- 3) Historic structures or sites which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction or a notable work of a master builder, designer, or architect whose individual genius influenced his age.

Relationship to Project

The subject property is not individually listed as an HCM and, for reasons stated in this report, does not appear to meet criteria for designation as an HCM. The subject property was previously evaluated in the aforementioned 2009 survey prepared for the CRA/LA. While the resulting DPR form identifies the property with California Historical Resource Status Code (CHRSC) “6Z,” which means ineligible as an historical resource (see Attachment E, 2009 survey form), other information in the survey report identifies the property as a “3CS,”⁷ which means eligible for listing in the California Register, as well as eligible as an HCM. Despite this finding, the subject property does not appear significant for this association, as described in detail in this report.

⁷ Chattel Architecture, Planning & Preservation, Inc., *Intensive Historic Resources Survey, Hollywood Redevelopment Project Area*, prepared for Community Redevelopment Agency of the City of Los Angeles, February 2010, revised January 2012, Appendix: Table, page 30.

IV. DESCRIPTION AND HISTORY

Site

Located in the Hollywood neighborhood of Los Angeles, California, the subject property is bounded by Selma Avenue to the north, Argyle Avenue to the west, a surface parking lot and El Centro Avenue to the east, and the Hollywood Palladium Theater and Sunset Boulevard to the south. Access is provided by driveways at the north and west borders, off Selma Avenue and Argyle Avenue, respectively. The site slopes down from the north. The property contains six buildings organized around a surface parking lot. The buildings currently house retail, office, studio, and storage space for a company called Ametron, with various other tenants, and consist of the following: the main, two-story retail and storage building occupied by Ametron (Building A), three structures historically used as film vaults (collectively, Building B), a one-story studio and office building (Building C), and a two-story office building (Building D). Buildings A, B, C, and D are described separately below. Current maps and aerials are included in Attachment A and current photographs are included in Attachment C.

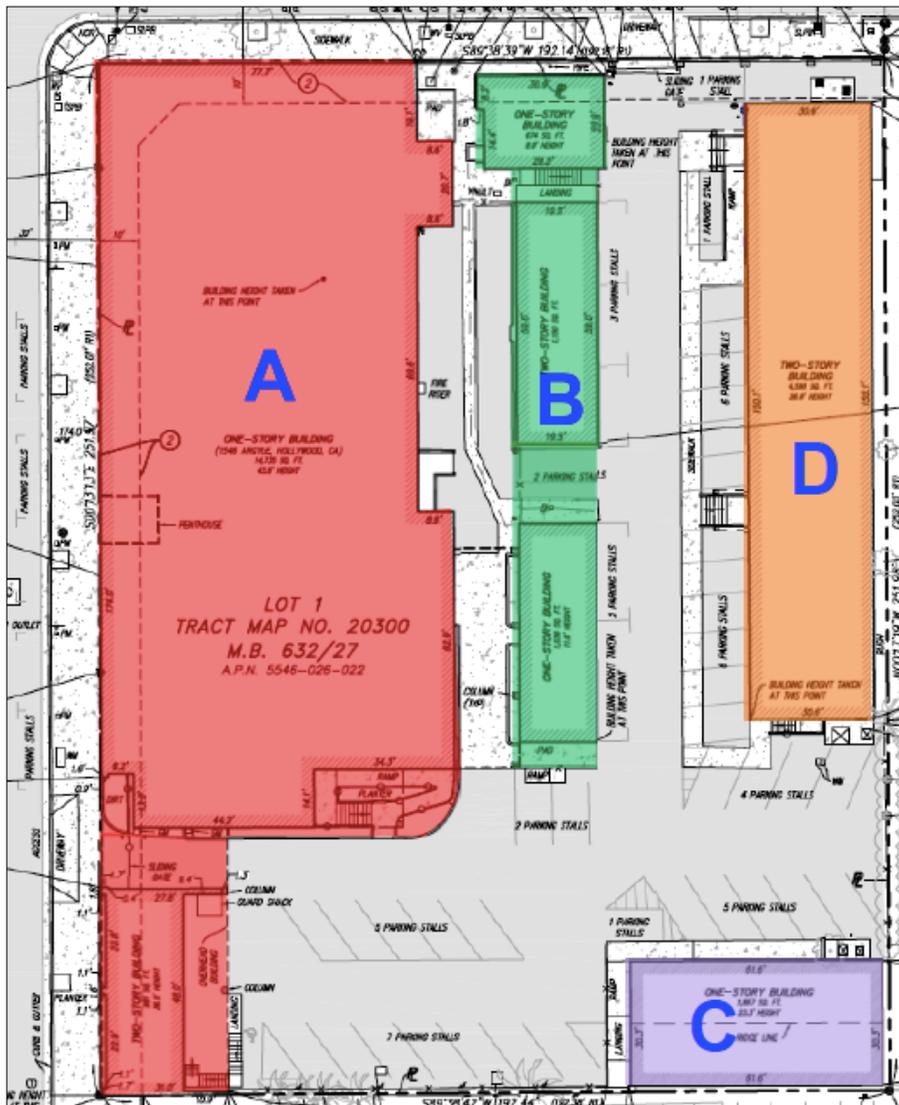


Fig 1: Current site plan, identifying building nomenclature used in this report.

Building A



Fig 2 (left): Building A, west elevation, view northeast from Argyle Street

Fig 3 (right): Building A, east elevation, view west from surface parking lot

Description

Currently used for retail, storage, and offices, Building A (Main Building) is two-stories high over a basement level and oriented west facing Argyle Avenue. The building has a flat roof and rooftop penthouse/tower extending above the roof near the west elevation. The building is generally rectangular in plan though an addition to the west elevation creates a two-story “arm” extending from the southwest corner of the building. A driveway through the addition provides access from Argyle Avenue into the surface parking lot.

The primary, west façade is a blank wall surface with no fenestration. There is an opening for the aforementioned driveway toward the south end. The façade is clad in textured stucco, though at the first floor, there are rectangular panels of concrete scored to look like brick. The façade south of the driveway includes rectangular panels of pierced concrete. At the second floor, the façade has two long rows of signage advertising brands of electronics sold in the retail space. There is a simple coping at the roofline.

The north elevation is similar to the west façade, with textured stucco cladding and no fenestration. At the first floor, the north elevation has rectangular panels of concrete scored to look like brick. At the second floor, there are two rows of contemporary signage. There is simple coping at the roofline. A concrete wall enclosing the property extends east of the north elevation.

The south elevation is divided into two parts: one located at the south end of the two-story “arm” readily visible from Argyle Avenue, and the other fronting the driveway off Argyle Avenue. The former is a simple, blank stucco wall with no fenestration. It includes a vinyl wall sign at the first floor and tenant signage at the second floor. The latter is utilitarian, with a scored concrete surface and tall fixed windows in the west half and an opening for a loading dock in its east half. The east elevation is a utilitarian blank stucco wall, with doors and an opening for the loading dock in its south end.

At the interior, the rectangular portion of the building has a basement, first, and second floor levels. The basement is accessed by stairs, as well as a freight elevator, and is currently an open warehouse space containing shelving and storage. The first floor level is primarily accessed by a ramp and stairs at the southeast corner of the building, which leads into a lobby, office and break room, stair lobby, and opens up into the main retail space. At the southeast corner of the space are offices and a loading dock, while the rest of the space is an open sales floor. The northwest part of the space steps down to a slightly lower floor area. The second floor is accessed by stairs and elevator and spaces are

organized along a single-loaded corridor. Spaces include office and storage rooms, meeting rooms, and a large open warehouse space. All finishes are contemporary.

History

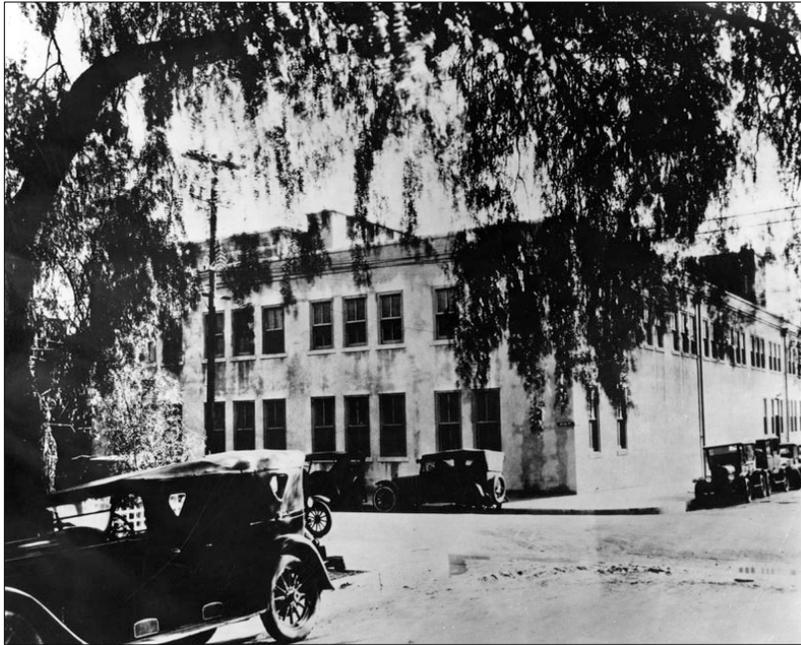


Fig 4: Early view of the Paramount/Famous Players-Lasky Studio Laboratory at the subject property (Los Angeles Public Library)

In 1922, plans were announced for a new film laboratory for Famous Players-Lasky Studio (Building A at the subject property, extant). The new laboratory was described as “one of the largest film laboratories yet erected by a single motion-picture producing company.” It was also noted: “Every possible new device for the production of perfect positive prints [would] be installed...” The same article mentioned, “There will be special air filters, a special machine shop for the quick repair of the fine printing instruments, and the fabrication of several new inventions with which

we expect to produce some new effects which will be exclusive to Paramount Pictures.”⁸ The new building was to be constructed at the subject property; the existing film laboratory, which was built in 1915, would remain and be used for storage.⁹ In 1923, the laboratory was described as “The largest and most complete film laboratory in the western capital of motion pictures.”¹⁰ The building included “four miniature theaters in which directors [could] view scenes filmed during each day’s work and finished pictures.”¹¹ It opened for operation September 19, 1923, “when 30,000 feet of motion picture film was passed through the new Paramount film plant in developing and printing processes.”¹² It was noted, “The building of this plant proves the permanency of Los Angeles and Hollywood as a motion picture producing capital.”¹³

Building A has been substantially altered. There is no original building permit available, but the building is referenced in historic *Los Angeles Times* articles, dated on Sanborn maps, and shown under construction in a 1922 historic photograph (see Attachment B, Sanborn Map 4 and Historic Photograph 2). Its construction was announced in a 1922 issue of *Southwest Builder and Contractor*, which provided that the architect was Edwin Bergstrom and the contractor was Robert E. Millsap

⁸ “New Plant for Lasky,” *Los Angeles Times*, February 5, 1922: II133.

⁹ There was also a Famous Players-Lasky Studio film laboratory in Long Island at the time. (“Building Shows Film Stability: Huge Laboratory Going Up at Lasky Studio,” *Los Angeles Times*, May 24 1923: II10.)

¹⁰ “Building Shows Film Stability: Huge Laboratory Going Up at Lasky Studio,” *Los Angeles Times*, May 24 1923: II10.

¹¹ “Paramount Starts New Laboratory: Film Plant Will Have Capacity of Million Feet a Week,” *Los Angeles Times*, September 20, 1923: II5.

¹² “Paramount Starts New Laboratory: Film Plant Will Have Capacity of Million Feet a Week,” *Los Angeles Times*, September 20, 1923: II5.

¹³ “Paramount Starts New Laboratory: Film Plant Will Have Capacity of Million Feet a Week,” *Los Angeles Times*, September 20, 1923: II5.

(see biographies below).¹⁴ That announcement provided that the building would be two-stories plus basement, 72x175-feet, with reinforced concrete construction, metal frames and sash, composite roofing, metal doors, hollow tile partitions, and elevator. An article published a few weeks later in *Domestic Engineering* noted the cost of the building would be \$500,000.¹⁵

The building was originally constructed at the northwest corner of a larger lot occupied by the Famous Players-Lasky Corporation as a film studio. The lot was filled with numerous village, castle, store and church film sets, along with buildings that housed offices, props, storage, and related uses. Historic aerials clearly show the studio “village” that occupied this larger lot (see 1918 view, Historic Photograph 1, showing lot prior to construction of Building A and a 1925 view, Historic Photograph 4, taken following construction of Building A). To the west across Argyle Avenue was another lot containing Famous Players-Lasky Corporation studio buildings.



Fig 5: Historic photo showing subject property developed with Building A and two of the film vaults (Building B) in 1930 (UCLA Air Photo Archive)

While the current building does not have fenestration, historic photographs show that the building originally had windows on all elevations. The building did not exhibit any specific architectural style, as its original character was industrial or utilitarian. It is unclear if exterior walls were originally of exposed concrete or clad in stucco. The Famous Players-Lasky Corporation vacated the property between 1925-1930 and the other studio buildings were mostly demolished (see historic Photograph 5 showing Building A surrounded by vacant land). However, Building A remained and in the ensuing decade, Buildings B and C were added to provide storage space for film and other necessary work and maintenance space, developing the property with buildings to serve the film laboratory use.

In the 1930s, there were alterations to the roof of Building A, which included addition of a 24'-high cooling tower to the south half of the building's roof in 1936 (showing in 1938 historic aerial, see Historic Photograph 6).¹⁶ In 1939, a permit was issued for installation of a 4,500 gallon pressure tank

¹⁴ “Film Laboratory,” *Southwest Builder and Contractor*, July 7, 1922: 35.

¹⁵ *Domestic Engineering*, July 22, 1922: 169.

¹⁶ “1546 Argyle Avenue,” Application to Alter, Repair, Move or Demolish, City of Los Angeles Department of Building and Safety, Permit No. 7118, March 30, 1936.

on the roof for secondary sprinkler water supply to film vaults in the laboratory building.¹⁷ In 1957, permits were issued to add a new two-story addition with concrete loading dock and canopy along the east elevation.¹⁸ In 1958, the main entrance was modified with a new aluminum canopy.¹⁹ In 1961, a two-story addition with driveway opening was added at the southeast corner of the building, along the east elevation.²⁰ In the early 1982-1983, the exterior appearance changed dramatically, with all windows removed,²¹ and the exterior walls altered.²² A new entrance canopy was added at the southeast corner of the building;²³ \$100,000 worth of film racks for a film library were installed;²⁴ roofing was replaced;²⁵ and tenant improvements were made.²⁶ Following the 1994 Northridge Earthquake, in 1995, a permit was issued to repair earthquake damaged blockwall at the first floor.²⁷ Other major changes occurred in 1999 to convert the first floor of the building to retail,²⁸ add 36 wall signs of 3'x6' and 1 wall sign of 10'x10',²⁹ and add wall signs with channel letters illuminated on a raceway reading "Ametron."³⁰

Alterations

Primary alterations to Building A include:

- redesign of primary elevations;
- removal of windows on all elevations;
- addition of second floor and driveway at southeast corner of building;
- recladding of building exterior with stucco and concrete; and,
- addition of loading dock along east elevation.

¹⁷ "1546 Argyle Avenue," Application to Alter, Repair, Move or Demolish, City of Los Angeles Department of Building and Safety, Permit No. 43595, November 6, 1939.

¹⁸ "1546 Argyle Avenue," Application to Alter, Repair, Move or Demolish, City of Los Angeles Department of Building and Safety, Permit No. 84946, October 16, 1957.

¹⁹ "1546 Argyle Avenue," Application to Alter, Repair, Move or Demolish, City of Los Angeles Department of Building and Safety, Permit No. 94824, March 6, 1958.

²⁰ "1546 Argyle Avenue," Application to Alter, Repair, Move or Demolish, City of Los Angeles Department of Building and Safety, Permit No. 94824, March 6, 1958.

²¹ "1546 Argyle Avenue," Application For Inspection—To Add-Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 51342, October 7, 1982.

²² "1546 Argyle Avenue," Application For Inspection—To Add-Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 58787, February 18, 1982.

²³ "1546 Argyle Avenue," Application For Inspection—To Add-Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 58864, February 22, 1983.

²⁴ "1546 Argyle Avenue," Application For Inspection—To Add-Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 66491, June 23, 1983.

²⁵ "1546 Argyle Avenue," Application For Inspection—To Add-Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 06377, August 4, 1988.

²⁶ "1546 Argyle Avenue," Application For Inspection—To Add-Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 39516, August 10, 1989.

²⁷ "1546 Argyle Avenue," Application For Inspection—To Add-Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 35279, May 10, 1995.

²⁸ "1546 Argyle Avenue," Application Building Permit And Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 99016-10000-17947, September 24, 1999.

²⁹ "1546 Argyle Avenue," Application Building Permit And Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 99048-10000-01749, October 5, 1999.

³⁰ Application Building Permit And Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 99048-10000-02124, December 9, 1999.

Building B



Fig 6 (left): Building B, south vault, view southwest



Fig 7 (right): Building B, center vault, view northwest



Fig 8 (left): Building B, center vault (left) and north vault (right), view southwest



Fig 9 (right): Building B, north vault, view west

Description

Building B consists of three structures arranged in a row oriented north-south, all of which were originally designed as film storage vaults and are utilitarian in style. The south and center vaults have the same size footprint with concrete foundations, walls, floors and roofs, while the north vault is differs slightly.

The south vault is one-story high. Its north and south elevations each contain three doors leading into six concrete storage vaults. The west elevation directly abuts the loading dock of Building A, though there is a small opening in the elevation where a ladder provides access to the roof of the south vault. The east elevation is a blank wall. All exterior walls are clad in textured stucco. The interior of a representative storage vault was accessed through a door in the north elevation. The roof contains mechanical equipment and is encircled by a corrugated metal screen. The interior consists of a long, thin space lined with floor-to-ceiling metal shelving on its east and west walls.

The center vault is similar to the south. However, at the west elevation, there is a door providing access to an interstitial, concrete-lined space between storage vaults. A second floor has been added to the north half of the structure, where additional vaults are located, accessed by doors in the north elevation. The second floor addition has a flat roof. The center vault contains 1,150 square feet. The

south and center vaults are joined to each other and to Building A by horizontal beams, though these features are described as a “steel foot bridge” in a 1942 building permit.³¹

The north vault is a one-story building with a flat roof. It has blank stucco walls and is oriented east. The east elevation includes two separate doors. The interior of this vault was not accessed at the time of the site visit and appears to contain additional film vaults or storage space. Historic Sanborn maps and aerials show film vaults in this structure.

History

Building B was constructed circa 1927-1931 and is generally intact from its date of construction. For purposes of this report, these structures are described as the north, center, and south vaults. There is no historic building permit for the north vault, which is of a different size than the center and south vaults. Additional building permits and historic photographs show that the north and center vaults were constructed by 1930, and the south vault was constructed in 1930-1931. On these permits, the vaults are described as six-room, one-story structures of 19’x54’ and made entirely of concrete.³²

The center and south vaults both have rooftop additions. In 1942, the center vault received a reinforced concrete second floor addition of 13’5”x31’, with a steel foot bridge joining the new second floor to the existing film laboratory building (Building A).³³ In 1967, permits were issued to add a new slab and tank to the south vault,³⁴ and to add a new “SS” tank on the roof of the south vault.³⁵ In 1967, another permit was issued to add steel beams and cat walk for A.C. equipment to the one story portion of the center vault.³⁶ In 1968, a permit was issued to add a “6’x26’ roof structure” though the precise location and extent of work are unclear.³⁷ The center and south vaults are generally empty inside.

Alterations

Primary alterations to Building B include rooftop additions.

³¹ “1546 N. Argyle Avenue,” Application To Alter, Repair, Move or Demolish, City of Los Angeles, Department of Building and Safety, Permit No. 4929, April 9, 1942.

³² “1546 N. Argyle Avenue,” Application for the Erection of Buildings, City of Los Angeles, Department of Building and Safety, Permit No. 27416, September 21, 1927.

³³ “1546 N. Argyle Avenue,” Application To Alter, Repair, Move or Demolish, City of Los Angeles, Department of Building and Safety, Permit No. 4929, April 9, 1942.

³⁴ “1546 N. Argyle Avenue,” Application To Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 42809, March 21, 1967.

³⁵ “1546 N. Argyle Avenue,” Application To Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 45619, May 8, 1967.

³⁶ “1546 N. Argyle Avenue,” Application To Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 51271, August 14, 1967.

³⁷ “1546 N. Argyle Avenue,” Application To Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 60280, January 28, 1968.

Building C



Fig 10 (left): Building C, north elevation (left) and west elevation (right), view southeast
Fig 11 (right): Building C, north elevation, view southwest

Description

Located in the southeast corner of the property, along its south border, Building C is oriented north toward the surface parking lot. Building C is a one-story building housing small office and studio spaces. The building has a side gable roof and walls are clad in textured stucco siding. There is no discernable architectural style; the building can be described as utilitarian, with blank walls punctuated by a row of three doors in the north elevation, and one in the west elevation. At the interior, the space is divided into two units. Only the west unit was accessible at the time of the site visit. This unit includes three rooms with contemporary carpet, acoustical tile ceiling and contemporary finishes.

History

Building C was constructed in 1937 as a work room and private storage building and has been substantially altered. Built at a cost of \$4,500, it was originally designed as a 30'x60' one-story building, 22'-tall, with a concrete foundation, galvanized corrugated steel exterior walls, and galvanized corrugated steel roof.³⁸ There is no architect listed on the original permit, but the engineer was Hamilton G. Grady.³⁹ The building is shown in a 1938 aerial photograph (see Attachment B, Historic Photograph 6). Few alterations were documented with permits. However, in 1938 an automatic sprinkler system was added;⁴⁰ in 1954 the building was made to comply with dangerous chemicals requirements;⁴¹ in 1957 a 20'x30' mezzanine was added roughly at the center of the building;⁴² in 1969 a rotating roof sign was added;⁴³ and in 1983, a non-bearing partition wall and suspended ceiling were added.⁴⁴

³⁸ "1546 N. Argyle Avenue," Application for the Erection of a Building of Class "D," City of Los Angeles, Department of Building and Safety, Building Division, Permit No. 40697, December 17, 1937.

³⁹ "1546 N. Argyle Avenue," Application for the Erection of a Building of Class "D," City of Los Angeles, Department of Building and Safety, Building Division, Permit No. 40697, December 17, 1937.

⁴⁰ "1546 N. Argyle Avenue," Application to Alter, Repair, Move or Demolish, City of Los Angeles, Department of Building and Safety, Building Division, Permit No. 07182, March 17, 1938.

⁴¹ "1546 N. Argyle Avenue," Application to Alter, Repair, or Demolish, and for Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Building Division, Permit No. 95582, August 23, 1954.

⁴² "1546 N. Argyle Avenue," Application to Alter-Repair-Demolish, and for Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Building Division, Permit No. 71043, May 8, 1957.

⁴³ "1546 N. Argyle Avenue," Application for Inspection of Signs, City of Los Angeles, Department of Building and Safety, Building Division, Permit No. 82630, February 10, 1969.

⁴⁴ "1546 N. Argyle Avenue," Application for Inspection, To Add-Alter-Repair-Demolish, City of Los Angeles, Department of Building and Safety, Building Division, Permit No. 58863, February 22, 1983.

Alterations

Primary alterations to Building C include:

- recladding of exterior walls, which were originally steel, in stucco;
- addition of contemporary roofing;
- addition of contemporary doors; and,
- reconfiguration of the interior.

Building D



Fig 12 (left): Building D, west elevation (left) and south elevation (right), view northeast

Fig 13 (right): Building D, west elevation, view southeast

Description

Located in the northeast corner of the subject property, along its east border, Building D is oriented west toward a surface parking lot. Building D is a two-story office building, rectangular in plan, with a flat roof and textured stucco cladding. Just below the roofline, a simple cornice extends out from the north, west and south elevations, and wraps the northernmost part of the east elevation. There is no discernable architectural style and the building can generally be described as utilitarian, with rows of windows at first and second floors providing the only punctuation.

The primary, west façade contains two entrances, one located toward the north end of the elevation and the other toward the south, though arrangement of these entrances is not symmetrical. The north entrance is accessed by four steps leading to a stoop, and by a ramp that extends to the stoop from the south. The stoop is covered by a simple, rectangular canopy extending out from the building and supported by two rectangular posts. The door has a regular grid of lights. The south entrance does not have a ramp, but is simply accessed by steps leading to a stoop. The entrance is also covered by a simple, rectangular canopy. The panel door is flanked by fixed side lights. Fenestration generally consists of rows of double hung, wood sash, though in the north portion of the elevation, at the second floor, there is a small jalousie window and a large, fixed-sash window.

An additional entrance is centered along the south elevation. A stair with eight steps provides access to a stoop. The door is contemporary. Fenestration includes one, double hung, wood sash window on either side of the door, with a row of three similar windows at the second floor.

The east elevation is secondary, fronting the adjacent parking lot to the east. It contains two rows of windows; while some are original wood sash, others are contemporary vinyl of varying types and sizes. Given adjacency of this elevation to the property line, the entire elevation was not accessible.

Portions of the interior were not accessible at the time of the site visit, but a representative sample of interior spaces was visited. Accessed through the south entrance in the west elevation, the first floor

lobby provides access to first floor offices and the stair to the second floor. Floors are covered with contemporary carpet and the ceiling is covered with suspended acoustical tiles. First floor offices were not accessible; however, the second floor was accessible. Staircases are located inside the south entrance lobby and also at the north end of the building. The second floor is organized around a central, double-loaded corridor stretching north-south and contains access to offices for multiple tenants. The corridor has three rectangular skylights in the suspended ceiling. Floors are generally clad in carpet while ceilings typically have suspended acoustical tile. Finishes generally appear to be contemporary.



Fig 14: Historic photo showing subject property developed with all four buildings in 1968. Note southeast addition and loading dock addition to Building A (UCLA Air Photo Archive).

History

Building D was constructed between 1950 and 1955 as an office building (see historic Sanborn maps, Attachment B, Sanborn Maps 5-8). While it retains its original shape and form, Building D has been substantially altered. The earliest available building permit is an alteration permit issued in 1962 to owner General Film Lab, Inc. to change toilet fixtures and perform “minor miscellaneous alterations.”⁴⁵ Permits were also issued in 1972 for installation of suspended ceilings and wall paneling.⁴⁶ A larger improvement program was planned in 1982, when permits were issued for \$90,000 worth of interior wall and ceiling finish improvements and alterations to the exterior entry steps,⁴⁷ as well as wet sandblasting of the exterior.⁴⁸ Another permit was issued in 1998 to remove

⁴⁵ “1546 Argyle Avenue,” Application to Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 07831, April 20, 1962.

⁴⁶ “1546 Argyle Avenue,” Application to Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 50615, May 10, 1972.

“1546 Argyle Avenue,” Application to Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 52428, June 10, 1972.

⁴⁷ “1546 Argyle Avenue,” Application to Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 43824, May 26, 1982.

⁴⁸ “1546 Argyle Avenue,” Application to Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 46209, July 12, 1982.

and replace damaged stucco at a cost of \$10,000.⁴⁹ Also in 1998, a permit was issued for seismic strengthening with “Phase 1 exterior shear walls” implemented at a cost of \$45,000.⁵⁰

Alterations

Primary alterations to Building D include:

- removal and replacement of some window sash, disrupting original fenestration pattern;
- alterations to exterior entry steps; and,
- recladding of exterior walls with non-historic stucco.

History of Owners

Historic building permits provide a history of ownership and can be referenced in Appendix A. The subject property was developed with the existing buildings beginning in 1923 by Famous Players-Lasky Studio, also known as Paramount Famous Lasky Corporation at the time. The company had an office at 5451 Marathon Street. The ownership company changed its name to Paramount Publix Corporation in 1930 and later to Paramount Productions, Inc. and Paramount Pictures, Inc. in the 1930s and 1940s, and Paramount Productions, Inc. owned the property until 1952, when it was sold to General Film Laboratories.⁵¹ From 1969 through 1972 the property was owned by De Lux General, which had its address at the subject property. The ownership company changed its name to Deluxe Laboratories, Inc. in the 1970s and this entity owned the subject property until 1988. By 1989 it was sold to 20th Century Fox Film Corporation of 10201 West Pico Boulevard, which owned it through at least 1999. The following list provides an overview of the history of ownership, and histories of early owners follow.

1927-1952: Famous Players-Lasky Studio/Paramount Famous Lasky Corporation,
Paramount Publix Corporation; Paramount Productions, Inc., Paramount Pictures, Inc.,
1952-1968: General Film Laboratories
1969-1988: De Lux General; Deluxe Laboratories, Incorporated
1989-1999: 20th Century Fox Film Corporation

Famous Players-Lasky Corporation

Much of the following history of the Famous Players-Lasky Corporation is summarized from E.J. Stephens, Michael Christaldi, and Marc Wanamaker’s book, *Images of America: Early Paramount Studios*. Other sources include the Famous Players-Lasky Corporation’s 1919 company history and articles in the historic *Los Angeles Times*.

The Famous-Players Lasky Corporation originally developed the subject property as a film studio, and later with the existing buildings. The corporation was formed in 1916, with Adolph Zucker (1873-1976) as president and Jessie Louis Lasky (1880-1958) as Vice President. Prior to this date, Zucker and Lasky had separate ventures. Zucker began his work in show business by opening arcades, then by acquiring rights to films and showing them on Broadway in New York. He then began producing films, starting Famous Players Film Company in 1912. Lasky, on the other hand, began his work in show business performing the cornet with his sister, Blanche, as part of vaudeville acts. He then opened a booking office in Chicago and later produced his own operetta, casting Cecil DeMille. His sister, Blanche, married a man named Samuel Goldfish (later Samuel Goldwyn). The Jesse L. Lasky Feature Play Company was subsequently formed, with Lasky as President, Cecil

⁴⁹ “1546 Argyle Avenue,” Application For Building Permit and Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 98016-10000-22361, October, 19, 1998.

⁵⁰ “1546 Argyle Avenue,” Application to Alter-Repair-Demolish And For Certificate of Occupancy, City of Los Angeles, Department of Building and Safety, Permit No. 98016-10000-22372, November 20, 1998.

⁵¹ “Plant to Process TV and Movie Film Opened,” *Los Angeles Times*, April 8, 1953: A26.

DeMille as director general and Samuel Goldfish as general manager. In 1913-1914, the company produced *The Squaw Man*, using a barn at the corner of Selma Avenue and Vine Street, located across the street to the west of the subject property.⁵² *The Squaw Man* was “the first feature length motion picture to be shot in Hollywood,”⁵³ and was hugely successful, netting substantial profit.

In 1914, Zukor’s Famous Players moved to a location at Santa Monica Boulevard and Gower Street. Lasky’s company was also expanding, with acquisition of a ranch near Burbank for filming. Zukor and Lasky merged their companies in 1916, forming Famous Players-Lasky Corporation, with “Zukor named president, Lasky vice president, Goldfish chairman of the board, and DeMille in charge of production.”⁵⁴



Fig 15: Adolph Zukor, 1919⁵⁵



Fig 16: Jesse L. Lasky, 1919⁵⁶

The Selma Avenue and Vine Street location, including the subject property, became home of the Famous Players-Lasky Corporation and expanded “to encompass the [two] large city blocks between Selma Avenue, Vine Street, Sunset Boulevard and El Centro Avenue.”⁵⁷ Historic photographs show the larger city block on which the subject property is located developed with film sets and the city block to the west across Argyle Avenue developed with sound stages and other buildings for film production. In 1920, the segment of Argyle Avenue dividing the two city blocks on which the studio buildings were located was vacated (i.e., closed off from public access), but in 1923 the City’s ordinance allowing the vacation was voided and the street again made available to the public.⁵⁸ By 1919, the studio included “four stages, covering a floor space of 47,000 square feet,” the buildings on the two city blocks used by Famous Players-Lasky Corporation included “gigantic laboratories, mills, manufactories of all kinds.”⁵⁹ In addition the company had a ranch for filming near Burbank and also

⁵² The barn was subsequently moved to the Paramount Studios lot on Melrose Avenue. It was moved again in the 1980s, to its current location near the Hollywood Bowl, where it serves as the Hollywood Heritage Museum.

Christy McAvoy, Hollywood Heritage, Inc., “Lasky-DeMille Barn or Lasky-DeMille Studio Barn,” National Register of Historic Places Registration Form (draft), July 31, 2013.

⁵³ E.J. Stephens, Michael Christaldi, and Marc Wanamaker, *Images of America: Early Paramount Studios*, Arcadia Publishing, 2013: 8.

⁵⁴ Stephens, Christaldi, and Wanamaker, *Images of America: Early Paramount Studios*, 9.

⁵⁵ *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919: 4.

⁵⁶ *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919: 8.

⁵⁷ Christy McAvoy, Hollywood Heritage, Inc., “Lasky-DeMille Barn or Lasky-DeMille Studio Barn,” National Register of Historic Places Registration Form (draft), July 31, 2013.

⁵⁸ “Forced to Open Street: Surrender of Public Thoroughfare Adjoining Lasky Studio Declared Invalid,” *Los Angeles Times*, July 8, 1923: III.

⁵⁹ *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919: 17.

maintained: “the Morosco studio in Hollywood; a studio in Fort Lee, New Jersey; and one on Fifty-sixth Street, New York.”⁶⁰

Famous Players-Lasky Corporation quickly realized it needed to control distribution of its films to maximize profit, and subsequently took over Paramount. In 1914, the company that would ultimately become Paramount Pictures had been created by W.W. Hodkinson. Known as both Paramount-Artcraft and Paramount Distributing Company, it was a nationwide company for distributing films. In 1919, “seventy-five percent of the 17,130 motion picture theaters in the United States...show Paramount-Artcraft pictures at least a part of the time.”⁶¹ Zukor and Lasky were brought on as members of the board of directors.

To achieve control of Paramount, “Zuckor engineer[ed] a buyout of a majority of the stock of Paramount, while simultaneously ousting Hodkinson from his own company.”⁶² Paramount Pictures was subsequently formed. By 1919, the company had twenty-eight branch offices in the country, as well as six branches in Canada, and offices in London, Sydney, Wellington, Mexico City, Paris, Copenhagen, Barcelona, Buenos Ayres, Rio de Janiero, Santiago, Havana, Tokyo, Shanghai and Manila.⁶³ Its “world-wide system of distribution” was described as “a network of a thousand threads.”⁶⁴ Only a year later, in 1920, “the company had become so successful that it was accused of creating a monopoly by controlling the means of film production, distribution, and exhibition.”⁶⁵

The Famous Players-Lasky Corporation perceived the early 1920s as a period of unbridled growth. In 1922, Adolph Zukor was interviewed in the *Los Angeles Times* about the film industry, noting his optimism about the future: “The motion-pictures are a great manufacturing industry in themselves, with immense pay rolls to meet. They have gradually and consistently stimulated the enlargement of the reserves of money. They have made, therefore, an ever-increasing amount available for all purposes of development, and it is owing to this growth in your monetary wealth as well as to the natural resources of the country that you will begin to see great increase in manufacturing.”⁶⁶

Also in 1922, the company announced plans to build a film laboratory at the subject property (Building A). With plans designed by architect Edwin Bergstrom,⁶⁷ the new laboratory was intended to be state-of-the-art. The laboratory opened in 1923.⁶⁸

Despite the 1922 earlier declarations of success, the next year, in 1923, the Famous Players-Lasky studio announced it would temporarily shut down operations for ten weeks at both its Hollywood and Long Island locations. Jesse L. Lasky explained that “overproduction of films and the high cost of making them were... reasons for the temporary shutdown.”⁶⁹ At the time, the Lasky studio employed 1200 people and about 900 were affected by the shutdown.⁷⁰ Despite this announcement, it was only about a month later that Adolph Zukor announced that the company would resume “intensive production.”⁷¹

⁶⁰ *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919: 17.

⁶¹ *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919: 27.

⁶² Stephens, Christaldi, and Wanamaker, *Images of America: Early Paramount Studios*, 9.

⁶³ *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919: 5.

⁶⁴ *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919: 5.

⁶⁵ Stephens, Christaldi, and Wanamaker, *Images of America: Early Paramount Studios*, 9.

⁶⁶ “Manufactures City’s Destiny,” *Los Angeles Times*, December 7, 1922: II3.

⁶⁷ “Film Laboratory,” *Southwest Builder and Contractor*, July 7, 1922: 35.

⁶⁸ “Paramount Starts New Laboratory: Film Plant Will Have Capacity of Million Feet a Week,” *Los Angeles Times*, September 20, 1923: II5.

⁶⁹ “Lasky to Close Studios,” *Los Angeles Times*, October 26, 1923: III.

⁷⁰ “Lasky to Close Studios,” *Los Angeles Times*, October 26, 1923: III.

⁷¹ “Zukor Outlines New Activities,” *Los Angeles Times*, November 25, 1923: I3.

In 1926, the company moved to its current Melrose Avenue location, moving operations from the site where the subject property is located, though the original barn where *The Squaw Man* had been filmed was moved from Selma and Vine to the new headquarters.⁷² Historic Sanborn maps and aerial photographs show this transition, with buildings associated with Famous Players-Lasky Corporation mostly demolished after 1925, leaving only Building A, the film laboratory, extant.

In the ensuing decades, Paramount endured many changes. The Great Depression of the 1930s and U.S. government regulations during World War II dramatically changed the landscape of studio film production and distribution. However, Paramount continued to produce important films, such as *The Ten Commandments* (1956) and “a string of the most acclaimed money-makers of all time, including *Grease*, *Raiders of the Lost Ark*, *Beverly Hills Cop*, *Forrest Gump*, *Braveheart*, and *Titanic*.”⁷³ The company’s influence continues: “Today, Paramount is part of the Viacom media empire, where it consistently ranks as one of the top-grossing studios in the world.”⁷⁴

General Film Laboratories

General Film Laboratories was incorporated as Unicorn Theaters, Inc. in 1950 and changed its name to General Film Laboratories Corporation in 1953.⁷⁵ The company purchased the subject property in 1953 and “more than \$500,000 was spent on refurbishing the plant and installing equipment.”⁷⁶ At the time, Hans de Schulthess was president of the company, while G. Carleton Hunt was Secretary. The company announced start of operations at the subject property in April 1953. It was noted that the new plant would “give the West Coast an independent film laboratory, with a capacity of processing 5,000,000 feet of 35-mm black and white positive and 1,000,000 feet of 35-mm negative film a week.”⁷⁷ The company’s articles of incorporation were amended in 1955 to state that its primary business was as a motion picture film laboratory.⁷⁸ In 1960, General Film Laboratories “received a three-year contract from American Broadcasting Company, a division of American Broadcasting-Paramount Theaters, Inc., to furnish film processing services on the West Coast.”⁷⁹ General Film Laboratories owned and occupied the subject property from at least 1957 until at least 1969 when it was acquired by De Lux General/Deluxe Laboratories.

De Lux General/Deluxe Laboratories

Deluxe Film Laboratory began in 1915 in New Jersey, and in 1919 was established as the film laboratory of Fox Film Corporation.⁸⁰ At this time, “Fox Film Corp. move[d] headquarters to New York, open[ed] studios in Hollywood, and officially establishe[d] its film lab as “DeLuxe.”⁸¹ Deluxe Laboratories purchased General Film Laboratories in 1964, moving to the subject property shortly thereafter and rebranding their company as Deluxe General Inc. At the time, the company had film labs in New York, Hollywood, Chicago and Toronto.⁸² Deluxe remained the owner-tenant of the subject property through at least 1988. Deluxe has dramatically expanded operations over the years, its company website describing work in “global digital delivery solutions” enabling clients “to move,

⁷² As previously noted, in the 1980s, the barn was moved again to its current location near the Hollywood Bowl, where it serves as the Hollywood Heritage Museum.

⁷³ Stephens, Christaldi, and Wanamaker, *Images of America: Early Paramount Studios*, 10.

⁷⁴ Stephens, Christaldi, and Wanamaker, *Images of America: Early Paramount Studios*, 10.

⁷⁵ Certificate of Amendment of Articles of Incorporation of Unicorn Theatres, Inc., Filed March 23, 1953, available <https://businesssearch.sos.ca.gov>, accessed July 17, 2017.

⁷⁶ “Plant to Process TV and Movie Film Opened,” *Los Angeles Times*, April 8, 1953: A26.

⁷⁷ “Plant to Process TV and Movie Film Opened,” *Los Angeles Times*, April 8, 1953: A26.

⁷⁸ Certificate of Amendment of Articles of Incorporation of General Film Laboratories Corporation, Filed August 29, 2955, <https://businesssearch.sos.ca.gov>, accessed July 17, 2017.

⁷⁹ “General Film Wins Order,” *Los Angeles Times*, November 4, 1960: B9.

⁸⁰ In 1935, Fox Film Corporation and 20th Century Pictures merged to form 20th Century Fox.

⁸¹ Deluxe, company history, <http://www.bydeluxe.com/about>, accessed July 17, 2017.

⁸² Deluxe, company history, <http://www.bydeluxe.com/about>, accessed July 17, 2017.

manage and monetize content.”⁸³

History of Tenants

The owner of the subject property has generally also been the tenant. When Building A was constructed in 1923, the property was occupied by the Famous Players-Lasky Corporation, which merged with Paramount Pictures. That company continued to be the owner-tenant until 1952, when the subject property was purchased and used by General Film Laboratories. That company was acquired by De Lux General (later Deluxe Laboratories, Incorporated) which operated at the subject property until 1989, when the property was transferred to 20th Century Fox Film Corporation. While this summary generally indicates users for the main laboratory space in Building A, addition of second floor office space to the building in the 1950s potentially made that space available to various tenants over the years. Additionally, when Building D was constructed in the 1950s, the new office building offered space that appears to have been rented to various tenants over the years. It is difficult to identify the tenants that occupied specific offices over the years, as all buildings at the subject property were listed in historic city directories with the same address, 1546 Argyle Avenue. Reverse Los Angeles City directories are only available for the years 1956-1987. A representative sampling of listings for 1546 Argyle Avenue from those years follows, showing that no particular tenant appears to have stayed for an extended period of time. The current (2017) retail tenant in Building A is Ametron.

1956:⁸⁴

Anchor Productions Inc. (Room 211)
Associated Film Labs
Alton A. Brody, General Film Labs Corporation
Hans De Schulthess, General Film Labs Corporation
Fonda Corporation
Carleton G. Hunt, General Film Labs Corporation

1960:⁸⁵

Oscar F. Fowlkes (Apt 3)
Bradley Kemp Video View Division, General Film Labs (Room 119)
Video View Division, General Film Labs (Room 119)
Tele-Vue, Inc. (Room 119)
Anchor Productions, Inc. (Room 215)
Alton A. Brody, General Film Laboratories
General Film Laboratories Corporation
Hans de Schulthess, General Film Laboratories
Carlton G. Hunt, General Film Laboratories

1965:⁸⁶

General Film Laboratory

⁸³ According to the company’s website, “Over 7,000 of the most respected technologists and artists in the industry work at Deluxe in 25 regions around the world.”

<http://www.bydeluxe.com/about>, accessed July 17, 2017.

⁸⁴ *Los Angeles City Directory, 1956*: 32.

⁸⁵ *Los Angeles City Directory, 1960*: 34.

⁸⁶ *Los Angeles City Directory, 1965*: 53.

1973:⁸⁷

Deluxe General Incorporated

1987:

Deb Film Service Inc.⁸⁸

World Wide Print Services⁸⁹

Sunrise Film Corporation⁹⁰

Biographies

George Edwin Bergstrom (1876-1955)

G. Edwin Bergstrom designed Building A at the subject property. Bergstrom received his Bachelor of Science degree in Architecture from the Massachusetts Institute of Technology in 1899. He relocated to Los Angeles in 1903.⁹¹ He became a member of the American Institute of Architects in 1908 and was president of the organization from 1939-1941.⁹² He worked as a staff architect for John Parkinson from 1903-1905, as a partner for the firm, Parkinson and Bergstrom from 1905-1915. This partnership was extremely successful, responsible for design of many early landmark buildings in Los Angeles, such as the original Pacific Mutual Building (1908) and Los Angeles Athletic Club (1911-1912).⁹³ He was also principal of his own firm for many years, from 1915-1941,⁹⁴ though in the 1920s he partnered with Pasadena based firm, Bennett and Haskell. In his work, he worked on the design of such high-profile buildings as the Grauman's Chinese Theater in Hollywood (1923), City of Pasadena Civic Auditorium (1923), was one of five architects involved with design of Los Angeles County + University of Southern California Medical Center (General Hospital, 1933), and worked with David J. Witmer to design the Pentagon in Washington D.C. (1941).⁹⁵

Bergstrom appears to have had a working relationship with Jesse L. Lasky prior to his work at the subject property. A 1916 *Los Angeles Times* article provides that he incorporated a company called "The Supper Club" with Caleb S. Bragg and Jesse L. Lasky.⁹⁶ In 1919, he designed a \$6,500, one-room, 21'x80', reinforced concrete and steel "electric building" for Famous Players-Lasky Company at 1540 Vine Street, located across the street from the subject property. The precise use of the electric building is unknown.⁹⁷ In 1922-23, he designed Building A at the subject property.⁹⁸

Robert E. Millsap (1889-1955)

Robert E. Millsap was the contractor for Building A at the subject property. In 1922 he was awarded a \$100,000 contract to construct Building A, a film laboratory for the Famous Players-Lasky Corporation, at the subject property.⁹⁹ He had an office at the Marsh-Strong Building at the time.¹⁰⁰

⁸⁷ *Los Angeles City Directory, 1973*: 17.

⁸⁸ *Los Angeles City Directory, 1987*: 229.

⁸⁹ *Los Angeles City Directory, 1987*: 250.

⁹⁰ *Los Angeles City Directory, 1987*: 253.

⁹¹ George Edwin Bergstrom, Pacific Coast Architecture Database, <http://pcad.lib.washington.edu/person/204/>, accessed July 17, 2017.

⁹² "G. Edwin Bergstrom," The AIA Historical Directory of American Architects, <http://public.aia.org/sites/bdoaa/wiki/Wiki?%20Pages/abd1003236.aspx>, accessed July 17, 2017.

⁹³ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles*, revised edition, Salt Lake City, 2003, Kindle version, location 3435 and 3459.

⁹⁴ George Edwin Bergstrom, Pacific Coast Architecture Database, <http://pcad.lib.washington.edu/person/204/>, accessed July 17, 2017.

⁹⁵ George Edwin Bergstrom, Pacific Coast Architecture Database.

⁹⁶ "Public Service: City Hall, Courts: Incorporation," *Los Angeles Times*, March 23, 1916: II 12.

⁹⁷ "1540 Vine Street," Application for the Erection of a Building, City of Los Angeles, Board of Public Works, Department of Buildings, Permit No. 5587, July 15, 1919.

⁹⁸ "Film Laboratory," *Southwest Builder and Contractor*, July 7, 1922: 35.

⁹⁹ "Film Laboratory," *Southwest Builder and Contractor*, July 7, 1922: 35.

In 1929 he was awarded a \$600,000 contract to erect “the largest structure in the world exclusively devoted to the filming of talking pictures at the Hollywood studios of Radio Pictures.”¹⁰¹ Millsap was a relatively prolific Los Angeles-area contractor who “constructed many Southland commercial structures, including the Pacific Mutual Building, Security-First National Bank branch buildings, Ralphs markets, Douglas Aircraft factory buildings, and the Architectural College building of SC.”¹⁰² Millsap was born in Los Angeles and graduated Stanford University’s College of Engineering in 1910. He married Carolina Millsap and had two children: a daughter, Bette Jameson, and son, Robert E. Millsap Jr., who was an architect.¹⁰³

John Matthew Nickolaus (1881-1963)

John M. Nickolaus¹⁰⁴ was born in 1881 in New York.¹⁰⁵ In 1910, he lived in New York and worked as a photographer at a studio.¹⁰⁶ In 1914, he moved his family to Los Angeles, where Nickolaus continued to pursue a career in photography and film.¹⁰⁷ In 1918, the family lived at 1521 Wilcox Avenue in Hollywood in a home Nickolaus owned.¹⁰⁸ In 1920, Nickolaus worked as a superintendent of a film laboratory in the motion picture industry (his career is described in greater detail below).¹⁰⁹ In 1921, he lived at 6326 Selma Avenue.¹¹⁰ In 1924, he lived at 1356 Ogden Drive.¹¹¹ In 1939, he lived at 1931 North Curson Avenue.¹¹² By 1940, he owned his own home at 1931 El Cerrito Place, lived with wife and adult son, John M. Nickolaus, Jr.,¹¹³ and worked as superintendent of photography for motion pictures.¹¹⁴

John M. Nickolaus had an active career as the director of film laboratories for the motion picture industry. A 1914 article described Nickolaus as “one of the foremost photographic experts in the country.”¹¹⁵ Working for Centaur Film Company, he was head of Universal Bayonne laboratories in New Jersey until 1914. He has since been described as “a laboratory expert.”¹¹⁶ Centaur Film Company was founded by David Horsley, who subsequently moved to Hollywood and formed Universal Film Manufacturing Company. Following Horsley in 1914, Nickolaus moved to Los Angeles to run film laboratories for Universal Film’s new unit, Nestor Film Company.¹¹⁷ Though its primary location was at Sunset Boulevard and Gower Street, the Nestor Film Company also owned a

¹⁰⁰ “Film Laboratory,” *Southwest Builder and Contractor*, July 7, 1922: 35.

¹⁰¹ “Contracts Given for Film Unit,” *Los Angeles Times*, November 10, 1929.

¹⁰² “Robert E. Millsap Sr., Contractor, Dies at 66,” *Los Angeles Times*, November 2, 1955: 27.

¹⁰³ “Robert E. Millsap Sr., Contractor, Dies at 66,” *Los Angeles Times*, November 2, 1955: 27.

¹⁰⁴ John M. Nickolaus’ last name is often misspelled in historical records, though the correct spelling is “Nickolaus.”

¹⁰⁵ “John Nicholaus,” U.S. Social Security Death Index, Number: 547-10-6826; Issue State: California; Issue Date: Before 1951. *Ancestry.com*.

¹⁰⁶ “John M. Nickolaus,” 1910 United States Federal Census, Census Place: Manhattan Ward 12, New York, New York; Roll: T624_1026; Page: 14B; Enumeration District: 0677; FHL microfilm: 1375039. *Ancestry.com*.

¹⁰⁷ “John M. Nickolaus Goes to Coast,” *The Moving Picture World, Volume XIX*, January to March 1914, New York, Chalmers Publishing Company, 1914: 799. *Googlebooks*.

¹⁰⁸ Los Angeles City Directory, 1918: 1475. *www.lapl.org*.

¹⁰⁹ “John M. Nickolaus,” 1920 United States Federal Census, Census Place: Los Angeles Assembly District 63, Los Angeles, California; Roll: T625_106, Page: 11A; Enumeration District: 166. *Ancestry.com*.

¹¹⁰ Los Angeles City Directory, 1921: 1913. *www.lapl.org*.

¹¹¹ Index to Register of Voters, Los Angeles City Precinct No. 643, Los Angeles County, California, 1924. *Ancestry.com*.

¹¹² Los Angeles City Directory, 1939: 1541. *www.lapl.org*.

¹¹³ John Nicholaus, Jr. (1913-1985) was a noted cinematographer.

¹¹⁴ “John M. Nickolaus,” 1940 United States Federal Census, Census Place: Los Angeles, Los Angeles, California; Roll: T627_404; Page: 61B; Enumeration District: 60-175. *Ancestry.com*.

¹¹⁵ “News of Photoplays and Photoplayers,” *The Leavenworth Post*, Leavenworth, Kansas, March 17, 1914: 8. *Newspapers.com*.

¹¹⁶ Kathleen M. Middleton, *Images of America: Bayonne*, Charleston, Arcadia Publishing, 1995: 112. *Google Books*.

¹¹⁷ “John M. Nickolaus Goes to Coast,” *The Moving Picture World, Volume XIX*, January to March 1914, New York, Chalmers Publishing Company, 1914: 799. *Googlebooks*.

ranch, which it leased to Famous Players-Lasky Corporation for filming in 1916.¹¹⁸ Nickolaus later worked for Famous Players-Lasky Corporation.

In 1919, Nickolaus incorporated the Nickolaus-Tompkins Film Manufacturing Company in Los Angeles, serving as director of the company, along with S.M. Tompkins, O.B. Nickolaus,¹¹⁹ R.M. Tompkins, and W.I. Gilbert, all of Los Angeles.¹²⁰ While there was a brief announcement about the company's incorporation in the *Los Angeles Times*, no other references to the company could be found in historic newspapers.

By the early 1920s, Nickolaus was the laboratory director for Famous Players-Lasky Studios and "widely known for his successful work in connection with the film laboratory business."¹²¹ Despite this praise for his work, specifics about what he did while working for Famous Players-Lasky Corporation do not appear to have been previously documented. He does not appear to have been a laboratory director for the company during its formative years, as he not mentioned in the company's 1919 written history, *The Story of the Famous Players-Lasky Corporation*,¹²² nor is he referenced in the 2013 book, *Images of America: Early Paramount Studios*, which provides an overview of the early history of Famous Players-Lasky Corporation and Paramount Pictures.¹²³ Searches for Nickolaus in historic newspapers, specifically the *Los Angeles Times*, have not provided additional information.

Nickolaus does not appear to have worked at Famous Players-Lasky Studios for very long, as by 1921, Nickolaus served as vice president for Standard Film Laboratories, working again with S.M. Tompkins, who served as president. The company was described in the *Los Angeles Times* as an "interesting alliance between Southern California and Utah capitalists."¹²⁴ The company purchased the "Hollywood Studios" property on Santa Monica Boulevard, a location where "many of the leading independent producers [were] making motion pictures."¹²⁵ The goal of Standard Film Laboratories was to provide laboratory services for independent film producers.

Nickolaus worked as head of the film laboratory at Metro-Goldwyn-Mayer (M.G.M) Studios beginning the later part of the 1920s,¹²⁶ until he retired in 1955.¹²⁷ He was responsible for substantial innovations in film technology during this time. In 1933, he accomplished a new development in film, which he described as "the most important development in the history of photography."¹²⁸ New "supersensitive film" allowed filming with only scant amounts of light. In 1937, he created the ability to shade film with a sepia tone, through "his pioneer[ing work] in platinum-printing ordinary photographs."¹²⁹ Additionally, he accomplished "perfect[ing] the silver reclamation process used by

¹¹⁸ Centaur Film Company, <http://dictionnaire.sensagent.leparisien.fr/Centaur%20Film%20Company/en-en/>, accessed July 21, 2017.

¹¹⁹ O.B. Nickolaus was likely John M. Nickolaus' wife, Olive Nickolaus.

¹²⁰ "Incorporations," *Southwest Builder and Contractor*, December 5, 1919: 34. *Google Books*.

¹²¹ "Plans for Film Plant Finished," *Los Angeles Times*, January 16, 1921: V1.

¹²² *The Story of the Famous Players-Lasky Corporation*, Famous Players-Lasky Corporation, 1919.

¹²³ E.J. Stephens, Michael Christaldi, and Marc Wanamaker, *Images of America, Early Paramount Studios*, Charleston, Arcadia Publishing, 2013.

¹²⁴ "Plans for Film Plant Finished," *Los Angeles Times*, January 16, 1921: V1.

¹²⁵ "With Actors, on the Screen," *Santa Ana Daily Register, Saturday Evening*, October 20, 1923: 15. *Newspapers.com*.

¹²⁶ "John M. Nickolaus, Jr.," Internet Movie Database (IMDB),

http://www.imdb.com/name/nm0630077/?ref_=nv_sr_1, accessed July 21, 2017.

Hubbard Keave, "Hollywood Revue," *The Sandusky Register*, Sandusky, Ohio, February 21, 1937: 2. *Newspapers.com*.

¹²⁷ "John M. Nickolaus, Jr.," *Questia*, <https://www.questia.com/magazine/1P3-1298946341/in-memoriam-jobn-m-nickolaus-jr>, accessed July 21, 2017.

"Obituary: John M. Nickolaus," *Los Angeles Times*, November 1, 1963: A2.

¹²⁸ "Machines That Think" Rule Film Photography," *Los Angeles Times*, February 12, 1933: A6.

¹²⁹ Hubbard Keave, "Hollywood Revue," *The Sandusky Register*, Sandusky, Ohio, February 21, 1937: 2, *Newspapers.com*.

film labs, and the turbulation development system removing the last vestige of flicker from prints.”¹³⁰ The latter innovation was an especially notable accomplishment as it allowed films to play smoothly without the film “jumping” on the screen. An Academy Award was subsequently given to M.G.M. awarding the 1936 “technical achievement award.”¹³¹ In 1937, Nickolaus served as the “3D expert” making M.G.M.’s film, *Three Dimension Murder*, one of the first three-dimensional films ever made.¹³² He is also known for his work on such films as *The Wizard of Oz* (uncredited laboratory supervisor, 1939), *You Can’t Fool a Camera* (documentary short, 1941) and *Ben-Hur: A Tale of the Christ* (uncredited laboratory supervisor 1925).¹³³ In 1929, he was in charge of photography for a film called “Hollywood Revue of 1929,” which showed at Grauman’s Chinese Theater.¹³⁴

¹³⁰ Philip K. Scheuer, “Town Called Hollywood,” *Los Angeles Times*, March 7, 1937: C4.
Paul Harrison, “Hollywood,” *Times Leader, The Evening News*, Wilkes-Barr, Pennsylvania, April 27, 1938: 15.
Newspapers.com.

¹³¹ M.G.M. Studio, Technical Achievement Award Winner, Academy Awards, USA, 1936,
<http://www.imdb.com/event/ev0000003/1936>, accessed July 21, 2017.

¹³² H. Mario Raimondo-Souto, *Motion Picture Photography: A History, 1891-1960*, Jefferson, McFarland and Company, 2007: 35.

Experimentation with “stereoscopic” images that gave three-dimensional (3-D) effect began as early as 1856 and continued steadily over ensuing decades. The 1890s saw substantial advancement in 3-D imagery, with “superimposing a pair of transparent stereoscopic images, one coloured red and the other blue, on top of each other.” This allowed the viewer to see a 3-D scene through glasses with one blue and one red lens, when the images were projected. Motion pictures started being made around the same time as this invention, in the 1890s, and 3-D technology was subsequently applied to the new medium. The first 3-D motion picture was *The Power of Love*, which opened at the Ambassador Hotel in Los Angeles in 1922. James Cameron’s 2009 film, *Avatar*, is notable for its use of 3-D technology. While not all films are released in 3-D, many theaters are currently capable of showing 3-D films.

John Hayes, “You see them with glasses!”... A Short History of 3D Movies,” *Widescreen Movies Magazine*,
<http://widescreenmovies.org/WSM11/3D.htm>, accessed July 26, 2017

“Avatar,” Internet Movie Database, <http://www.imdb.com/title/tt0499549/>, accessed July 26, 2017.

¹³³ “John M. Nickolaus,” Internet Movie Database (IMDB),
http://www.imdb.com/name/nm1020999/bio?ref_=nm_ov_bio_sm, accessed July 21, 2017.

¹³⁴ “Famed Cast Collected for Revue: Hollywood Show Brings Much Talent Together at Chinese,” *Los Angeles Times*, September 8, 1929: B12.

V. HISTORIC CONTEXT

The following provides relevant historic context in which to evaluate potential significance of the subject property, focusing on the early development of Hollywood and motion picture film laboratories, especially that of the Famous Players-Lasky Corporation.

Hollywood

The following is an excerpt from the historic context statement prepared for the Hollywood Redevelopment Project Area as part of the 2009 survey performed for the CRA/LA. This excerpt provides relevant contexts and themes for evaluation of property types:¹³⁵

Context: Entertainment Industry, 1913–1945

Theme: Origin of the Motion Picture Industry, 1908–1918

When Hollywood was annexed to Los Angeles in 1910, it was still largely a bucolic residential community of 10,000 people with a landscape comprised of Queen Anne-style mansions against a backdrop of citrus orchards quickly giving way to home development.¹³⁶ The burgeoning film industry had already appeared in other communities in the area, such as Glendale, Santa Monica, Long Beach and downtown Los Angeles. In the first decade of the 20th century, there was no indication that Hollywood would develop into the entertainment capital for which it has been known in the ninety years hence.¹³⁷ In fact, even the establishment of Hollywood's first movie theater was later than adjacent communities when, in 1910, the Idle Hour opened at the northwest corner of Hudson and Prospect Avenues. That year also marked the film industry's arrival in Hollywood when director D.W. Griffith chose to use a well-known tourist attraction there as the set for a film starring a then relatively unknown young actress named Mary Pickford. The beautiful and romantic gardens on the estate of French landscape and floral painter, Paul De Longpre, were deemed the perfect setting for a film entitled "Love Among the Roses." It was only two years later, in 1912, that the film industry selected Hollywood for more than a simple filming location, when New Jersey-based Nestor Films leased the Blondeau Tavern for use as the city's first motion picture studio.¹³⁸

During these years the movies became the primary form of mass entertainment for Americans. Between 1910 and 1912, movie attendance doubled to nearly 20 million and the industry emerged as a powerful economic force.¹³⁹ As the popularity of the medium increased in the nation, so, too, did the physical facilities related to the production of films in Hollywood. Within three months of Nestor's moving into the Blondeau Tavern, five other companies arrived in Hollywood. East coast film makers recognized the myriad benefits (climate, variety of natural scenery, land availability, economics, and geographical distance from Thomas Edison's patent controls) of relocating to the Los Angeles area. In Hollywood, most of these studios located on Sunset as the land, still more rural than that of Hollywood Boulevard with its stately homes, was less expensive.¹⁴⁰

¹³⁵ Chattel Architecture, Planning and Preservation, Inc., "Intensive Historic Resources Survey, Hollywood Redevelopment Project Area," prepared for Community Redevelopment Agency of the City of Los Angeles, February 2010: 71-76.

¹³⁶ Richard Longstreth, *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles*, 1920-1950, Cambridge, MA: The MIT Press, 1997: 83.

¹³⁷ See G. P. von Harleman, "A Review of the Wonderful Development of the Film Producing Industry on the Pacific Coast—Recent News of Some of the Big Plants," *The Moving Picture World*, March 10, 1917. See also Williams, 57-62.

¹³⁸ Heumann and McAvoy. *Hollywood Historical Survey: Proposed Hollywood Redevelopment Project*, 26.

¹³⁹ Kevin Starr, *Inventing the Dream: California Through the Progressive Era*, New York: Oxford University Press, 1985), 309.

¹⁴⁰ Gregory Paul Williams, *The Story of Hollywood: An Illustrated History*, Los Angeles: BL Press LLC, 2005: 61-62.

However, despite the enormous revenues being garnered by the film industry, its reception in Hollywood was hardly enthusiastic. Since the late 19th century, the residents of Hollywood had tried to impose a high moral tenor upon the small “City of Homes” with prohibitions against vices such as liquor and gambling. With the arrival of the film industry to the area, movies came to be considered among these vices.¹⁴¹ Residents viewed the industrial nature of film production as threatening to the value of land then being widely promoted by real estate speculators for its domestic tranquility. Moreover, in the industry’s infancy, the people associated with it were considered to be of a much lower class than Hollywood’s residents, many of them the inheritors of industrial fortunes.¹⁴² During the teens, the character of Prospect Avenue, only a decade earlier considered highly respectable in appearance with its rows of large, stylish residences, was perceived as a public vaudeville.¹⁴³ Developers were enthusiastic about making Hollywood’s central boulevard the main street of the movie business, but residents resisted even as the industry enveloped them.¹⁴⁴ The cachet of the area was hardly diminished by its success as the new locale for movie studios. By 1915, nearby communities began to appropriate Hollywood’s name in an attempt to capitalize upon its success, as the neighboring district of Colegrove also became known as South Hollywood, Prospect Park as East Hollywood, Lankershim as North Hollywood, and Sherman as West Hollywood.¹⁴⁵ Yet even after the movie industry had been in the Hollywood district for more than five years, residents were averse to it. When Charlie Chaplin built his movie studio on Sunset and La Brea in 1917, neighbors protested to the city council about granting a permit. As a concession to residents, Chaplin agreed to cloak the complex of buildings in the English Tudor Revival, a popular residential style, rather than using a more utilitarian expression indicative of the building’s industrial function...¹⁴⁶

Theme: Motion Picture Industry—Major Studio Era, 1919–1945

During the teens, the movie production industry was almost equally split between the East and West Coasts. However, Thomas Edison’s patent restrictions imposed in the eastern U.S. and the mild climate conducive to year round shooting led movie-makers to relocate facilities to California beginning in the teens. In 1919, winter power shortages in New York added incentive to move west.¹⁴⁷ In the years after World War I, the United States quickly grew to dominate the international movie industry, and Hollywood increasingly became the center of it.¹⁴⁸ Several factors influenced this growth in the film industry. Primary among them was the development of the studio system, through which studio bosses streamlined

¹⁴¹ Williams, *The Story of Hollywood*, 73

¹⁴² Williams, *The Story of Hollywood*, 65.

¹⁴³ Williams, *The Story of Hollywood*, 89.

¹⁴⁴ Williams, *The Story of Hollywood*, 93

¹⁴⁵ Williams, *The Story of Hollywood*, 78.

¹⁴⁶ The November 3, 1917 issue of *The Moving Picture World* describes the conflict between residents and the location of industry in Hollywood: “The factory type of studio building is no longer welcome in Los Angeles’ swellest suburb, so when Chaplin applied for a permit to build there was a howl of protest from property owners. They had visions of the usual board structure and accessories. The agitation against the new neighbor culminated in a determined committee to the town council, which promised all sorts of dire things if the permit were granted. The meeting was tempestuous until the plans were produced, passed around for inspection and approved by a vote of eight councilmen for, to one against. Then the protesting committee filed out, with their faces showing relief and satisfaction, for when the million-dollar star’s new studio is completed no one will know it from the bungalow residence of his millionaire neighbors. It is to be a regular bungalow, thank you, with flowers and lawns and everything. Of course inside there will be the latest and best appliances for movie making, but passers-by won’t know it from an honest-to-goodness bungalow home except, perhaps, that it will be a trifle roomier than the average.” See also the short 1918 film “How to Make Movies” by Charlie Chaplin, himself, about the building of the studio: http://www.youtube.com/v/xpUL_5MBkE4&hl=en&fs=1

¹⁴⁷ Williams, *The Story of Hollywood*, 93.

¹⁴⁸ Tom Sitton and William Deverell, *Metropolis in the Making: Los Angeles in the 1920s*, 258.

production in an effort to lower costs and improve the efficiency of production. Such efficiencies led to exponentially greater revenues, and the total capital invested in the industry increased from \$21.9 million in 1925 to \$47.8 million in 1929.¹⁴⁹ In fact, the monopoly over the world's film production was nearly complete by 1926; as a \$1.5 billion a year industry, U.S. film production accounted for 90 percent of the world's films, most of which were now produced in Hollywood, and the motion picture industry was the nation's fifth largest.¹⁵⁰

However, with the escalation of land prices in Hollywood and easy mobility afforded by the automobile, movie studio property in Hollywood became more valuable for other uses by the end of the 1920s. Movie studios began to relocate their complexes to less expensive communities like Culver City, Burbank and North Hollywood. Metro Studios, one of Hollywood's largest studios, closed in 1924, while Paramount significantly reduced the number of buildings in operation at its Vine Street location by 1926, permanently moving the majority of its operations to a new studio on Melrose. However, some major studios, such as Warner Brothers, also established themselves in Hollywood during this period as it moved to the studio location abandoned by Vitagraph. In part, the flux exhibited in studio locations during this time may be attributed not only to the economics of rising land costs in Hollywood, but also to major shifts in the technologies used to produce films. With the introduction of sound films, studios like Warner Brothers and Fox now adapted the stages of the previous silent film era to accommodate the new technology required for producing sound films.¹⁵¹ This shift in technology may have forced some of the studios to close their doors while others chose to adapt their facilities to the new technology in locations elsewhere...

Property types: Major motion picture and sound-era studio support buildings

This property type encompasses those buildings associated with the motion picture studio complex. With the implementation of the studio system of film production, efforts were made to encompass all of the associated functions of film production in a single complex. Motion picture studios were organized like factories with processes and labor segmented into distinct units. The efficiency of functional relationships between such units was carefully considered, and it affected not only the layout of these buildings in relationship to each other on the site but their interior arrangements as well.

Productions units, such as the film editing rooms in which women employees were seated in rows at work tables reflected the twentieth-century scientific management ideas of Taylorism,¹⁵² with its emphasis on efficiency in the workplace through design based on time-motion studies. Examples of this property type include performer and trade union halls, recording stages, buildings to house recording equipment, casting facilities, buildings for make-up functions, prop houses, costume houses, film and film laboratories, camera equipment, and lighting equipment facilities.

Some functional buildings that supported major motion picture studios, such as film laboratories, remained outside of the motion picture studio complex. Reasons for their separation could be due to factors such as space constraints on studio lots, the cost benefits analysis of their use solely by the use of one studio versus that of multiple studios, their

¹⁴⁹ Sitton and Deverell, *Metropolis In the Making*, 262.

¹⁵⁰ Starr, *Material Dreams* 313.

¹⁵¹ Williams, *The Story of Hollywood*, 148-50.

¹⁵² Taylorism, also known as scientific management, was named for Frederick Winslow Taylor. These theories of management analyze and synthesize workflows, with the objective of improving labor productivity.

placement within the production process, or safety concerns related to their function.¹⁵³ Nonetheless, support buildings not included within a studio complex were still integral to the production of films within them, and their close proximity to such complexes reflects this. Therefore, off-site support buildings are also encompassed within this property type and should be evaluated accordingly...

1920s Film Laboratories in Los Angeles

Prior to the 1920s, film laboratories for motion picture film processing were generally located in the Eastern United States. The 1914 Los Angeles City Directory includes no listings for film laboratories, while the 1917 directory includes one:¹⁵⁴ Pacific Film Laboratories, located at 5813-17 Santa Monica Boulevard (is not extant). In 1920, it was estimated that about fifty percent of films produced locally were sent East for development, “represent[ing] a money value of about \$150,000 per week.”¹⁵⁵ Thus, with the growth of the film production business in Los Angeles, there was a market opportunity to establish film production laboratories in the city.



Fig 17: Sketch of film laboratory, prepared by Frauenfelder, 1920. Caption in *Los Angeles Times* reads: “To serve the motion-picture industry a syndicate has been organized to erect a laboratory for development of films.”¹⁵⁶

In 1920, plans were announced for a new facility for Standard Film Laboratory in Hollywood, designed by architect John J. Frauenfelder, incorporating “the latest inventions for the production of fine photographic work.”¹⁵⁷ It was also noted, “when completed, the laboratory will have a capacity for handling 1,200,000 feet of film per week.”¹⁵⁸ The same year, plans were announced for Rothacker-Aller Film Manufacturing Company to erect a “modern laboratory” at a cost of \$500,000 on Melrose near Gower Street in Hollywood, with Meyer and Holler as architect and Milwaukee Building Company as contractor (may be extant as part of current Paramount studios, but precise location is unclear).¹⁵⁹ In 1921, plans were announced for another building for Standard Film Laboratories to be located on Seward Street near Santa Monica Boulevard (does not appear to be extant, but this is unclear without exact address). A *Los Angeles Times* article described the “interesting alliance between Southern California and Utah capitalists” working on the project. Those involved included John M. Nickolaus, serving as vice president of the organization, who was also the laboratory director of the Famous Players-Lasky Studio and “widely known for his successful work in

¹⁵³ Nitrate film was highly explosive.

¹⁵⁴ *Los Angeles City Directory, 1917*: 2486.

¹⁵⁵ “New Factories to Build Here: Big Plants Reflect Growth of Local Industry,” *Los Angeles Times*, July 11, 1920:

V1.

¹⁵⁶ “Film Laboratory to be Built in Hollywood,” *Los Angeles Times*, July 11, 1920 V2.

¹⁵⁷ “New Factories to Build Here: Big Plants Reflect Growth of Local Industry,” *Los Angeles Times*, July 11, 1920:

V1.

¹⁵⁸ “New Factories to Build Here: Big Plants Reflect Growth of Local Industry,” *Los Angeles Times*, July 11, 1920:

V1.

¹⁵⁹ “Start Work on Fine Building,” *Los Angeles Times*, September 12, 1920: V2.

connection with the film laboratory business.”¹⁶⁰ Plans for the new building were drawn by architect, Meyer and Holler, with Milwaukee Building Company as contractor.

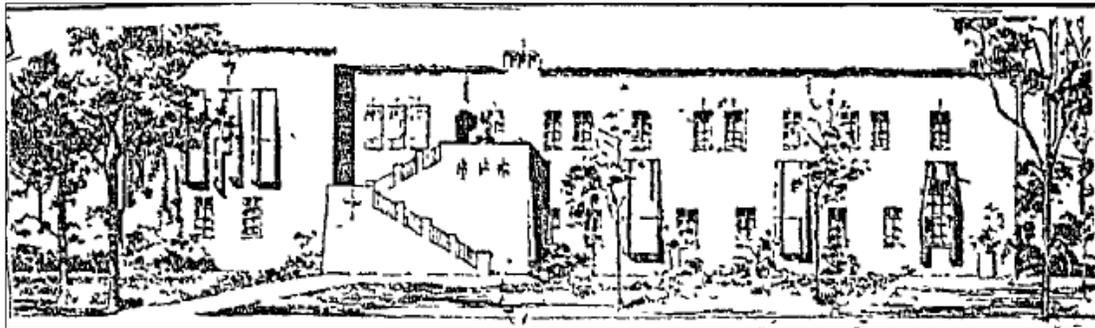


Fig 18: Sketch of new Rothacker-Aller Film Manufacturing Company building announced in 1920.¹⁶¹



Fig 19: Sketch plan for new Standard Film Laboratories building, 1921¹⁶²

In 1922, plans were announced for erection of a new film laboratory for Jane Novak productions on a property located at McCadden Street, just south of Santa Monica Boulevard (does not readily appear to be extant, unclear without address). The lot was 90x137-feet in size, with the completed structure projected to cost up to \$150,000. Plans were completed by De Luxe Building Corporation.¹⁶³ The same year, in 1922, plans were announced for construction of Building A at the subject property (see history of construction earlier in this report).

In 1924, it was announced that three New York-based film laboratories, Erbograph, Craftsman, and Republic Laboratories, would merge to form Consolidated Film Industry, Inc., and that new company would build a state-of-the-art, \$2,500,000 film laboratory in Los Angeles. When the announcement was made, a site for the lab had not yet been selected.¹⁶⁴ Two months later, in August 1924, it was announced that Consolidated Film Industries had purchased Standard Film Laboratories. The goal was to streamline film production: “Heretofore, the majority of production companies employed local laboratories only to develop their negative and make one sample print. The negative was then sent to New York laboratories and the prints for showing in all parts of the United States were made and shipped from there. This not only caused a delay in the delivery of completed pictures to their distribution points, but made it unable for the producer to give his personal attention to each print.”¹⁶⁵ It was planned that \$250,000 would be spent enlarging the Standard Film

¹⁶⁰ “Plans for Film Plant Finished,” *Los Angeles Times*, January 16, 1921: V1.

¹⁶¹ “Start Work on Fine Building,” *Los Angeles Times*, September 12, 1920: V1.

¹⁶² “Plans for Film Plant Finished,” *Los Angeles Times*, January 16, 1921: V1.

¹⁶³ “Film Laboratory to be Built on Site,” *Los Angeles Times*, November 19, 1922: V9.

¹⁶⁴ “Huge Film Plan for Hollywood,” *Los Angeles Times*, June 18, 1924: A1.

¹⁶⁵ “New Film Unit in Hollywood,” *Los Angeles Times*, August 23, 1924: A16.

Laboratory, presumably instead of constructing a new facility.¹⁶⁶ Also in 1924, it was announced that a new film laboratory building in Hollywood had been completed for Technicolor Motion Picture Corporation at 1006 Coli Avenue, with Weston & Weston as architect (Address may have been changed, property cannot be found).¹⁶⁷

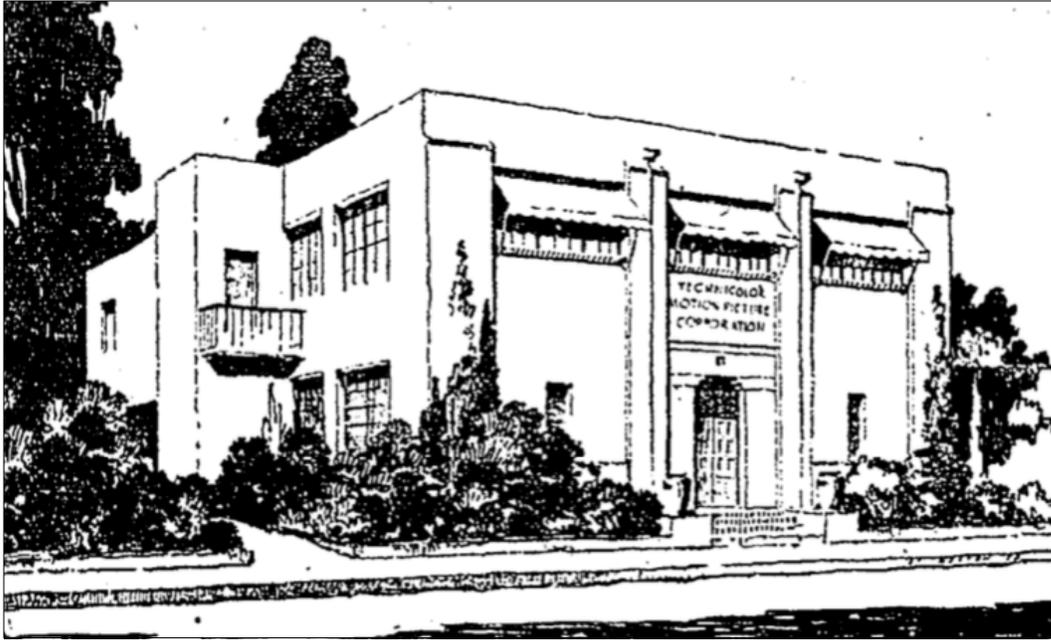


Fig 20: Technicolor Motion Picture Corporation building in Hollywood.¹⁶⁸

City directory listings for motion picture film laboratories in Los Angeles in the 1920s were searched in order to determine how many such facilities existed. Given the specialized nature of work done at film laboratories, it is possible such buildings were listed under other categories, such as motion picture manufacturing, or as part of the motion picture studios of which they were a part. Thus, while these listings provide some baseline information about the locations of known film laboratories, it is unclear if they are complete. As previously noted, the 1914 Los Angeles City Directory includes no listings for film laboratories, while the 1917 directory includes one:¹⁶⁹ Pacific Film Laboratories, 5813-17 Santa Monica Boulevard. It should be noted that there were two film laboratories in 1923 that are now located on the Paramount Pictures property, suggesting the studio may have had as many as three film laboratories in Los Angeles by the time the building at the subject property was constructed in 1923.

The 1923 city directory lists eleven motion picture film laboratories in Los Angeles:¹⁷⁰

- Agfa Raw Film Corporation, 6370 Santa Monica Boulevard (appears to be extant)¹⁷¹
- Clune's Commercial Film Laboratories, 5356 Melrose Avenue (unknown if extant, located at current Paramount Pictures property)¹⁷²

¹⁶⁶ "New Film Unit in Hollywood," *Los Angeles Times*, August 23, 1924: A16.

¹⁶⁷ "Film Laboratory Building in Hollywood Finished," *Los Angeles Times*, November 9, 1924: E7.

¹⁶⁸ "Film Laboratory Building in Hollywood Finished," *Los Angeles Times*, November 9, 1924: E7.

¹⁶⁹ *Los Angeles City Directory, 1917*: 2486.

¹⁷⁰ *Los Angeles City Directory, 1923*: 3611.

¹⁷¹ The building currently at this address was constructed in 1922, according to the City of Los Angeles Zoning Information Map Access System (ZIMAS), and is in use as a storage facility, according to Google Street View.

¹⁷² It is unknown whether or not the building housing this film laboratory is extant.)

- Crandall & Stevens, 1745 Glendale Boulevard (not extant)¹⁷³
- Crescent Film Laboratory, 7870 Santa Monica Boulevard (not extant)¹⁷⁴
- Crosby Film Laboratory, 5813 Santa Monica Boulevard (not extant)¹⁷⁵
- Crouse-Davidge Film Laboratory, 1511 Cahuenga Avenue (appears to be extant)¹⁷⁶
- Downing Process Laboratories, 6353 Santa Monica Boulevard (does not appear to be extant)¹⁷⁷
- Horsley William Film Laboratories, 5515 Melrose Avenue (appears to be extant, located at current Paramount Pictures property)¹⁷⁸
- Standard Film Laboratories, 959 Seward Street (not extant)¹⁷⁹
- F.D. Williams, 6225 Santa Monica Boulevard (appears to be extant)¹⁸⁰

The 1925 city directory lists five motion picture film laboratories in Los Angeles:¹⁸¹

- Bennett Chester Film Laboratory, 6363 Santa Monica Boulevard (appears to be extant)¹⁸²
- Crescent Film Laboratories, 7870 Santa Monica Boulevard (not extant)¹⁸³
- Davidge Roy Film Laboratory, 6701 Santa Monica Boulevard (not extant)¹⁸⁴
- National Aeromap Co., 861 Seward Street (appears to be extant)¹⁸⁵
- Rothacker-Aller Laboratories, Inc., 5515 Melrose Avenue (appears to be extant, located at current Paramount Pictures property)¹⁸⁶

The 1932 city directory lists nine motion picture film laboratories in Los Angeles:¹⁸⁷

- Composite Laboratory Company, 8111 Santa Monica Boulevard (not extant)¹⁸⁸
- Consolidated Film Industries, Inc., 933 Seward Street (not extant)¹⁸⁹
- Davidge Roy Film Laboratories, Ltd., 6701 Santa Monica Boulevard (not extant)¹⁹⁰
- Denison Film Process Company, Inc., 6366 Santa Monica Boulevard (appears to be extant)¹⁹¹
- Du Chrome Film System Ltd, 6723 Santa Monica Boulevard (not extant)¹⁹²
- Eastman Kodak Company, 1017 N. Las Palmas Avenue (not extant)¹⁹³
- Multicolor Ltd., 7020 Romaine Street (not extant)¹⁹⁴

¹⁷³ According to the Los Angeles County Assessor Property Assessment Information System (PAIS), the buildings at this address were constructed in 1946 and later.

¹⁷⁴ According to the Los Angeles County Assessor PAIS, the building at this address was constructed in 1968.

¹⁷⁵ According to ZIMAS, the building currently at this address was constructed in 1998.

¹⁷⁶ According to ZIMAS, the building currently at this address was constructed in 1914.

¹⁷⁷ According to ZIMAS, the building currently at this address was constructed in 1925.

¹⁷⁸ According to ZIMAS, the buildings currently at this address were constructed in 1921 and 1935.

¹⁷⁹ According to ZIMAS, the buildings currently at this address were constructed in 2015.

¹⁸⁰ According to ZIMAS, the building currently at this address was constructed in 1922.

¹⁸¹ *Los Angeles City Directory, 1925*: 2211.

¹⁸² According to ZIMAS, the building currently at this address was constructed in 1925.

¹⁸³ According to the Los Angeles County Assessor PAIS, the building at this address was constructed in 1968.

¹⁸⁴ According to ZIMAS, the building currently at this address was constructed in 1977.

¹⁸⁵ According to ZIMAS, the building currently at this address was constructed in 1924.

¹⁸⁶ According to ZIMAS, the buildings currently at this address were constructed in 1921 and 1935.

¹⁸⁷ *Los Angeles City Directory, 1932*: 2612.

¹⁸⁸ Address no longer exists.

¹⁸⁹ Address no longer exists.

¹⁹⁰ According to ZIMAS, the building currently at this address was constructed in 1977.

¹⁹¹ According to ZIMAS, the building currently at this address was constructed in 1925.

¹⁹² Address no longer exists.

¹⁹³ According to ZIMAS, the building currently at this address was constructed in 1994.

- Paramount Publix Corporation, 1546 Argyle (subject property, extant)
- Still Film Company, 1052 Cahuenga Boulevard (appears to be extant)¹⁹⁵

Additionally, the 2009 CRA/LA survey was reviewed for any identified historic properties that may have been constructed or served as film laboratories or remnants of important early film studios. In addition to reference to Building A, remaining as a remnant of Famous Players-Lasky Studio, the survey report provides information on the following properties:

- *1377 N. Western Avenue*: “A small portion of 20th Century Film Corporation’s studios remains at 1377 North Western Avenue. While the studio lot encompassed the majority of the block, extant buildings were formerly used as a laboratory and wardrobe. As the only portion of 20th Century Film Corporation’s studios, this property appears California Register eligible as a major motion picture studio.”¹⁹⁶ Since 2009, the building has been demolished.
- *5831 Santa Monica Boulevard*: “The 1942 City Directory lists 29 “Motion Picture Apparatus and Supplies.” Of those, only three were located in the project area, and only the buildings that housed the Cinema Mercantile Company are still extant. Located at 1117 North Bronson Avenue (constructed 1956) and 5831 Santa Monica Boulevard (constructed 1922), Cinema Mercantile Company continues to supply props for the studios, although under different ownership. Established in 1919, the company primarily rented props to Keystone Studio. The buildings appear California Register-eligible as the only remaining major motion picture and sound-era studio support buildings.”¹⁹⁷ This building is still extant.

Film Storage Vaults

As previously noted, the subject property contains film storage vaults constructed in 1927-1931 for storage of nitrate film. Given that the vaults were constructed as a component of the film laboratory, they should not be considered as their own property type but rather one component of the film laboratory. As described in the history below, film vaults were not generally constructed independent of a larger film laboratory or film studio operation. However, as many resources associated with the history of early filmmaking in Hollywood have been lost, the following provides an historic context for film vaults in early Hollywood to aid in evaluation of the subject property.

The rise of the motion picture industry brought with it the need to store films. Early film was made on Nitro-cellulose (nitrate) film, which had to be stored under specific conditions due to its chemical instability causing a tendency to spontaneously combust and decompose over time.¹⁹⁸ The introduction of acetate-based or safety film in 1949 prompted a shift away from nitrate film; by 1950, American films were generally shot on acetate stock.¹⁹⁹

¹⁹⁴ Address no longer exists.

¹⁹⁵ According to ZIMAS, the building currently at this address was constructed in 1922.

¹⁹⁶ Chattel Architecture, Planning & Preservation, Inc., *Intensive Historic Resources Survey, Hollywood Redevelopment Project Area*, prepared for Community Redevelopment Agency of the City of Los Angeles, February 2010, revised January 2012: 75-76.

¹⁹⁷ Chattel Architecture, Planning & Preservation, Inc., *Intensive Historic Resources Survey, Hollywood Redevelopment Project Area*, 75-76.

¹⁹⁸ Anthony Slide, *Nitrate Won't Wait: A History of Film Preservation in the United States*, MacFarland & Company, Inc., Jefferson, 1992: 1-2.

¹⁹⁹ Anthony Slide, *Nitrate Won't Wait: A History of Film Preservation in the United States*, MacFarland & Company, Inc., Jefferson, 1992: 1.



Fig 21 (left): Film vaults at subject property, 1930, with only north vaults constructed.²⁰⁰

Fig 22 (right): Film vaults at subject property, 1938, with north and south vaults constructed.²⁰¹

While numerous books and articles have been written about the preservation of historic film, very little has been written specifically focused on the history of early film storage vaults and the evolution of this type of structure. Searches of the historic *Los Angeles Times* resulted in very few early newspaper articles mentioning film vaults. Relevant articles are described here.

The earliest available reference to a film vault in the *Los Angeles Times* is from 1916, when such a structure was constructed for a new “motion picture plant” in Culver City. The article noted,

The building is in reality a large fireproof vault enclosed with masonry. To protect the films stored within from excessive heat as well as flames there has been devised an elaborate sprinkling system by which, in case of emergency, the four walls, floor, and roof of the structure may be literally enveloped in sheets of water.²⁰²

Thus, it appears film vaults were constructed as a necessary part of any film studio. As such buildings were considered ancillary areas for storage, they were not often written about in much detail, aside from announcements about their initial construction as part of a studio campus.

The film vaults at the subject property were constructed circa 1927-1931 (figs 1 and 2) for Paramount and Famous Players-Lasky Corporation, as well as Paramount Publix Corporation (all three owner names are listed on the various building permits, see Appendix A). Building permits provide that none of the vaults had an architect, one was built by the owner serving as contractor (1927),²⁰³ and one was built by contractor Ralph E. Homann (1930).²⁰⁴ Historic photographs show that the north and center vaults were constructed by 1930, and the south vault was constructed in 1930-1931. On original building permits, the vaults are described as six-room, one-story structures of 19’x54’ made entirely of concrete.²⁰⁵ A *Los Angeles Times* article provides the following additional description: “Construction of a film storage vault fifty-four feet long has been started for the Paramount Publix Corporation by Ralph E. Homann, an Associated General Contractor. The vault

²⁰⁰ Subject property, view northwest, 1930, UCLA Air Photo Archive.

²⁰¹ Subject property, view northwest, 1938, UCLA Air Photo Archive.

“Permits in Hollywood Show Gains,” *Los Angeles Times*, November 9, 1930: D2.

²⁰² “Mammoth Film Plant is Near Completion,” *Los Angeles Times*, January 9, 1916: V1. It is not known if this film vault was constructed for MGM or if it is extant.

²⁰³ “1546 N. Argyle Avenue,” Application for the Erection of Buildings, City of Los Angeles, Department of Building and Safety, Permit No. 27416, September 21, 1927.

²⁰⁴ 1546 N. Argyle Avenue,” Application for the Erection of Buildings, City of Los Angeles, Department of Building and Safety, Permit No. 24931, October 15, 1930.

²⁰⁵ “1546 N. Argyle Avenue,” Application for the Erection of Buildings, City of Los Angeles, Department of Building and Safety, Permit No. 27416, September 21, 1927.

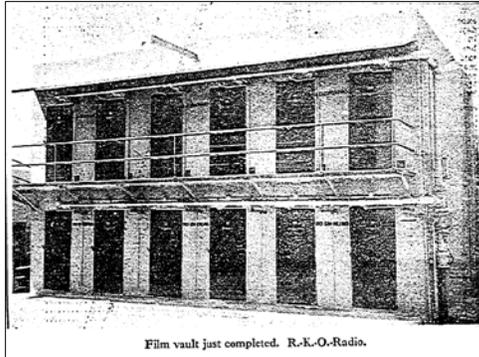


Fig 23: Film vaults at R.K.O. Radio, completed in 1934¹

will be of reinforced concrete and an automatic sprinkler system will be installed. The cost is estimated at \$6,500.00.”²⁰⁶ The film vaults are generally intact from their dates of construction.

As noted, the vaults at the subject property incorporated sprinkler systems. Use of sprinklers in film vaults was considered an essential safety precaution due to the volatility of the nitrate film. Thus, it should be expected that early film vaults generally had sprinklers. A 1930 *Los Angeles Times* article described the expanded use of sprinkler systems in buildings in general, noting that every film storage vault, “now requires such protection.”²⁰⁷

Other known early film vaults in Los Angeles include those at R.K.O. Radio, Warner Brothers, and Technicolor, though it is likely other studio campuses had vaults that were not described in the newspaper at the time. A 1934 *Los Angeles Times* article announced construction of the film vaults at R.K.O. Radio (see fig 3).²⁰⁸ A photograph of the completed vaults shows that the structure appears to look similar to the vaults at the subject property, suggesting most film vaults had a similar appearance. In 1937, it was announced that work had started on a film storage vault at Warner Brothers-First National Studios in Burbank.²⁰⁹ An article published the following year provided more detail: “Construction work on a \$10,000 film storage vault was started yesterday on the Warner Brothers motion-picture lot in Burbank. The vault will house twelve separate compartments and will be built with all modern safety devices. The building, which is being erected on the shore of the artificial lake, will be ready in September.”²¹⁰ In 1947, a zone variance was requested by Technicolor Corp. to get a permit for construction of a film storage vault and other buildings at 817-23 Seward Street.²¹¹ Due to the nature of film vaults being located within a campus of buildings, it is difficult to determine whether or not the above-described vaults are extant.

While film vaults were generally part of studio campuses, some private vaults were constructed in residences. Actor Harold Lloyd had such a vault constructed at his Beverly Hills estate, though the vault ultimately caught fire when films combusted. A 1943 article describes a fire at his house “originating in the film storage vault,” wherein “the blast blew out the side of the film vault,” resulting in injury to several fireman and a gardener.²¹²

While diagrams of early film vaults were not found, there are some diagrams and technical description of later film vaults in Raymond Spottiswoode’s 1951 book, *Film and Its Techniques*. This book includes description of basic components of a film vault:²¹³

Because of the high combustibility of nitrate film, film storage is a technical problem of some difficulty, as a mere list of the requirements for storage vaults will show (figure 5-1).

²⁰⁶ “Film Storage Vault Construction Begun,” *Los Angeles Times*, October 5, 1930: D10.

²⁰⁷ “Building Laws’ Scope Widened,” *Los Angeles Times*, September 21, 1930: D2.

²⁰⁸ “Motion Picture Growth Demands Construction: Investment of almost \$2,000,000 Structural Projects Shown by Programs Prepared,” *Los Angeles Times*, April 8, 1934: 25.

²⁰⁹ “Film Storage Vault Rises at Studio,” *Los Angeles Times*, October 3, 1937: E1.

²¹⁰ “Warners Building Film Storage Vault,” *Los Angeles Times*, June 21, 1938: 1.

²¹¹ “Zone Variance Asked,” *Los Angeles Times*, May 2, 1947: A1.

²¹² “Blast and Fire Damage Vault on Lloyd Estate,” *Los Angeles Times*, August 6, 1943: A1.

²¹³ Raymond Spottiswoode, *Film and Its Techniques*, University of California Press, Berkeley, 1951: 115-116. *Google Books*.

According to the standards of the National Board of Fire Underwriters, each vault may not exceed 750 cubic feet in volume (giving space for about a thousand cans); it must have a vent with an area exceeding a stated minimum; it must have a sprinkler system with not less than twelve heads (if the vault is full size); these heads must be separated by baffles, and all film kept below the level of sprinklers; double doors, one of them automatic, are to give entrance to the vault; the lights are to be of vaporproof type, with switches outside the vault; the temperature inside must never exceed 70° F. In addition to these and many other stipulated requirements, all vault vents should end at least fifty feet from the nearest building, or point straight up in the air, clear of any adjacent roof; external baffles should be provided between one vault and another, to prevent an explosion from carrying into an adjacent vault; and continuous ventilation of the vaults by extractor fans should be arranged for. Finally, if the film is of archival value and expected to last for several decades, each reel should be stored horizontally in a separate vented container; its hypo content must be less than about 0.02 milligrams per square inch; and the humidity as well as the temperature of the vault must be carefully adjusted to prevent excessive shrinkage.

Spottswode included the following diagram:

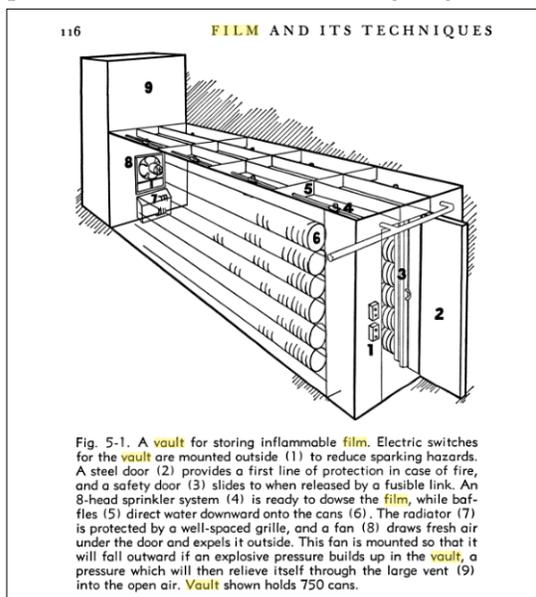


Fig 24: Diagram of film storage vault, 1951¹

Despite the shift away from nitrate film around 1950, the storage of nitrate film has been an ongoing issue. For example, in 1970 it was announced that the Culver City Council had approved MGM Studio's request to build thirteen storage vaults at a cost of \$2 million for nitrate film. However, it was noted, "...in approving the request...the council imposed rigid conditions and made it mandatory that MGM convert the film to safety acetate film within five years."²¹⁴ In 1977 it was announced that the University of California, Los Angeles Film Archive, which held nitrate films, housed "Most of the films in the archive's collection...off campus in studio vaults designed for the storage of highly flammable nitrate film. Fire regulations prohibit storing them on campus."²¹⁵ More current approaches to film storage involve a highly regulated indoor

environment, "maintaining the environment at a temperature of 52 to 55 degrees Fahrenheit and a

relative humidity between 35 and 40 percent", along with other safety features to avoid combustion and deterioration.²¹⁶

The Library of Congress Motion Picture Conservation Center maintains an archive of nitrate films, and began this endeavor in the late 1960s when it "began storing much of its nitrate film archive at Wright-Patterson Air Force Base, located just northeast of Dayton, Ohio. The Air Force offered the Library the use of its motion picture facility, which included 100 purpose-built nitrate storage

²¹⁴ "MGM to Build Vaults for Film," *Los Angeles Times*, June 11, 1970: WS1.

²¹⁵ "Deterioration Imminent: Archive Fights to Save Old Films," *Los Angeles Times*, October 9, 1977: WS1.

²¹⁶ Library of Congress Motion Picture Conservation Center, organization website, <https://www.loc.gov/rr/mopic/mpcc.html>, accessed October 31, 2017.

vaults.”²¹⁷ The Library of Congress moved nitrate film storage away from the base in 2007,²¹⁸ and currently stores nitrate film at the Packard Campus for Audio Visual Conservation in Virginia.²¹⁹

²¹⁷ Library of Congress Motion Picture Conservation Center, organization website, <https://www.loc.gov/rr/mopic/mpcc.html>, accessed October 31, 2017.

²¹⁸ “Film Repository Leaving Air Force Base,” Washington Post, January 24, 2007, <http://www.washingtonpost.com/wp-dyn/content/article/2007/01/24/AR2007012401670.html>.

²¹⁹ “Packard Campus for Audio Visual Conservation,” website, <http://www.aoc.gov/capitol-buildings/packard-campus>, accessed October 31, 2017.

VI. HISTORIC RESOURCE ASSESSMENT

Significance

Because eligibility criteria for local HCM designation align in large degree with eligibility criteria for National and California Registers, the following evaluation considers eligibility under each of the criteria at federal, state and local levels under a single heading.

Criterion A/1/1: Is associated with events that have made a significant contribution to the broad patterns of our history and cultural heritage.

The subject property was evaluated for potential significance for association with the early history of the motion picture industry, specifically, Famous Players-Lasky Corporation. Other buildings associated with the studio's early history at the subject property have been demolished or moved. The existing buildings may be the only remnant of the studio's early history in Hollywood, aside from any early studio buildings at the current Paramount Pictures campus located on Melrose Avenue. Famous Players-Lasky Corporation was hugely important to early development of the motion picture industry in Los Angeles. Founder Adolph Zukor's film, *The Squaw Man*, filmed on the lot to the west of the subject property, was the first motion picture filmed in Hollywood, and was a major financial success, establishing Hollywood as the location for film-making on the West Coast. Famous Players-Lasky Corporation was formed soon after this film was made to expand the business further; the resulting company was responsible for many significant early films and the even more important take over of Paramount for film distributing, resulting in development of Paramount Pictures, an extremely influential long-time film production company.

Building A, constructed in 1923, reflects the early history of Famous Players-Lasky Corporation at the subject property, before its move to the current Paramount studio lot on Melrose Avenue in 1926. While early studio buildings at the subject property were either demolished or moved, Building A is the only remnant of the early history of Famous Players-Lasky Corporation/Paramount in the neighborhood, with the exception of the historic studio barn, which has been moved to a location near the Hollywood Bowl. Few other early studio buildings in Hollywood remain, making those that do remain at the subject property representative of an important and increasingly rare property type. The 2009 CRA/LA survey establishes that remnants of early motion picture studios are rare and important, and eligible as historical resources.

Originally designed as a state-of-the-art film laboratory, Building A served as an important location for film processing, as well as innovation related to technical aspects of filmmaking. Buildings B, C, and D were all constructed after the move to the Melrose Avenue location and are not associated with the Famous Players-Lasky Corporation. As Building A appears significant for its association with Famous Players-Lasky Corporation, as an early film laboratory, the subject property appears eligible under Criterion A/1/1 for the period 1923-1926. However, Building A has been substantially altered, making it impossible for the subject property to convey its significance with early film history. A discussion of integrity is below.

The subject property was also evaluated for potential significance for association with subsequent owners, General Film Laboratories and Deluxe Film Company.

General Film Laboratories, incorporated in 1950, purchased the subject property in 1953, and owned and occupied the building until 1964, when the company was purchased by Deluxe Film Laboratory. While General Film Laboratories was the owner-operator of the subject property for eleven years, the company was not associated with initial development of the property. The company was likely responsible for construction of the office building (Building D) between 1950 and 1955 (no original

building permit is available). There is no evidence to support a finding that General Film Laboratories made substantial contributions to the history of film processing such that the subject property would be significant for its association with the company. While the company played a role in the history of filmmaking, very little has been previously written about its work and contributions to film history, suggesting the company was not of substantial import. Therefore, the subject property does not appear significant for association with General Film Laboratories.

Deluxe Film Laboratory was established in New Jersey in 1915 and became the film laboratory of Fox Film Corporation in 1919. After moving to the subject property in 1969, the company rebranded as Deluxe General, Inc., and was also operating other film laboratories in New York, Chicago and Toronto. Deluxe remained in ownership of the subject property until 1988, when 20th Century Fox Film Corporation assumed ownership. While, Deluxe Film Laboratory was the owner-operator of the subject property for 24 years, its contributions to film history during this time are unclear and have not been previously written about in detail, suggesting the company's work at the subject property was not of substantial import. Additionally, because the company operated other film laboratories in three other major cities, there is no evidence their location at the subject property was especially important. Therefore, the subject property does not appear significant for association with Deluxe Film Laboratory.

The subject property is not evaluated for potential significance for association with former owner-tenant 20th Century Fox, as that company's historical association with the subject property, beginning in 1989, is in our recent past.

The film vaults at the subject property were also separately considered for potential historic significance for association with the history of filmmaking in early Hollywood. Nitrate film, used until about 1950, was extremely volatile, and film had to be stored separately from other buildings in a secure concrete structure. Nitrate film was also known to degrade over time. Very little was written about film storage in the early 1900s as well as when the film vaults at the subject property were constructed (1927-1931). Early film vaults appear to have always been constructed as part of a campus of buildings and not as stand-alone structures. In fact, the few available *Los Angeles Times* articles on this topic in the early 1900s associated construction of a new film vault with construction of a larger film laboratory or studio.

Also, film vaults were typically only written about at the time of initial construction, with a brief description of their basic features. Later articles tended only to be about fire caused by the volatile nitrate film they housed. When efforts to preserve nitrate film were initiated, especially in the 1970s, articles on the topic tended to focus on the volatility of nitrate film and the need to preserve what film remained, rather than the film storage buildings themselves. Thus, it appears film storage vaults have always been considered ancillary to the larger use of a property as a film laboratory or studio.

In order for a film vault to be individually significant, it would likely need to represent an important aspect of film storage that changed the way films were stored and had broad, wide-reaching influence on film history. There is no evidence to support such a finding in this case. The film vaults at the subject property are not the earliest known vaults and do not appear to represent any particular moment in the evolution of film storage, nor has their design been especially influential. Rather, their design appears to emulate that of other known film vaults constructed at the time, with utilitarian features mimicking a concrete bunker, conforming to the specific needs of film storage.

The film vaults at the subject property follow the known history of such structures, having been constructed as ancillary storage structures at a property principally used as a film laboratory. The appropriate way to evaluate them is as part of the larger campus of buildings at the subject property,

which is not identified as an historical resource in this report. Further, there is no evidence to support a finding that the film vaults have significance on their own.

Criterion B/2/2: Is associated with the lives of persons important in our past.

The subject property was evaluated for potential significance for association with John M. Nickolaus (1881-1963), who was identified as the laboratory director of the Famous Players-Lasky Studios in one 1921 *Los Angeles Times* article. While Nickolaus has been described as “wildly successful for his work in the film laboratory business,”²²⁰ only one reference to him working for Famous Player-Lasky Studios could be found. Nickolaus appears to have been a person important in our past for his innovations in film technology. However, it appears his important work took place in the 1930s while he was employed at M.G.M Studios. There is no evidence that he did his important work at the subject property. Similarly, there is no evidence that he made substantial contributions to the history of film while associated with the subject property in 1921. Building A at the subject property, which functioned as a laboratory building, was not constructed until 1923; thus, Nickolaus did not have any association with any of the existing buildings at the subject property.

The subject property was also evaluated for potential significance for association with Adolph Zukor (1873-1976) and Jesse L. Lasky (1880-1958), who formed Famous-Players Lasky Corporation in 1916 and developed the buildings at the subject property. In 1912, Zukor began producing films, starting the Famous Players Film Company. Around the same time, in 1913-1914, Lasky’s company, Jesse L. Lasky Feature Play Company, produced *The Squaw Man*, the first feature-length motion picture to be filmed in Hollywood, using a barn at the corner of Selma Avenue and Vine Street, located across the street to the west of the subject property. Zukor and Lasky merged their companies in 1916, forming Famous Players-Lasky Corporation, with Zukor as President and Lasky as Vice President. The company initially used the subject property as part of a larger film studio. These early buildings were subsequently demolished and the subject property was developed with the existing buildings for film laboratory and storage purposes in 1922. Famous Players-Lasky Corporation then took over the companies that would become Paramount Pictures, moving operations to the existing Paramount Pictures location on Melrose Avenue in 1926. Paramount Pictures was responsible for many significant early films and has been an extremely influential long-time film production company. Thus, both Zukor and Lasky are persons important in our past for their work in motion pictures. Due to the prolific nature of their work, there have been many buildings over time associated with them, and it does not appear that the film laboratory or vaults (Buildings A and B, respectively) convey either Zuckor or Lasky’s early work, which is more closely associated with the barn where *The Squaw Man* was filmed, as well as buildings at the current Paramount Pictures studios on Melrose Avenue.

Therefore, the subject property does not appear eligible under Criterion B/2/2.

Criterion C/3/3: Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values.

The subject property is not significant for its architecture. None of the buildings present were designed with any particular architectural style, as they were originally utilitarian in nature, intended to serve the specific purpose of film processing, and later as offices. Additionally, the buildings have been substantially altered since their dates of construction.

²²⁰ “Plans for Film Plant Finished,” *Los Angeles Times*, January 16, 1921: V1.

The subject property was evaluated for potential significance for association with architect Edwin Bergstrom, who designed Building A. Bergstrom is a person of importance in our past, as he has made substantial contributions to the field of architecture through not only his work on such buildings as the LAC+USC Medical Center and the Pentagon, but also through his leadership with the AIA. However, Building A at the subject property is not among his important work, due to the relatively commonplace, utilitarian nature of its design. Additionally, the building has been dramatically altered from its date of construction and does not convey Bergstrom's original design or retain integrity. The building cannot be a good example of his work due to alterations. The subject property does not appear significant for association with architect Edwin Bergstrom.

The subject property was evaluated for potential significance for association with contractor, Robert E. Millsap, who constructed Building A. Millsap was a relatively prolific local contractor who worked on many landmark buildings in Los Angeles, but there is no evidence to suggest he was a person of importance in our past. He does not appear to have made substantial contributions that have changed the history of the field of contracting, nor does his work at the subject property appear to be among his most significant contracting work. The subject property does not appear significant for association with him.

Therefore, the subject property does not appear eligible under Criterion C/3/3.

Criterion D/4: Has yielded, or may be likely to yield, information important in prehistory or history.

The subject properties cannot be reasonably expected to yield information important in prehistory or history; therefore, they are not eligible under Criterion D/4.

Evaluation of Significance as an Historic District

As described in this report, the subject property was originally part of a larger, two-block campus of buildings that served as studios and offices for Famous Players-Lasky Corporation, which ultimately became Paramount. Therefore, it is relevant to discuss whether or not the extant buildings (Buildings A, B, C, and D) comprise an historic district.

Bounded by Selma Street to the north, El Centro Avenue to the east, Sunset Boulevard to the south, and Vine Street to the west, a larger, two-block campus was first used by Famous Players-Lasky Corporation in 1913-1914, when the company utilized an existing barn at the corner of Selma Avenue and Vine Street for production of *The Squaw Man*, which became the first film to be shot in Hollywood. This block, west of Argyle Avenue, was subsequently developed with numerous other buildings servicing the making of films. The block east of Argyle Avenue, where the subject property is located, was developed with numerous village, castle, store and church film sets, along with buildings that housed offices, props, storage, and related uses. Historic aerials show that the majority of these early buildings were moved or demolished when the company moved operations to the Paramount lot on Melrose Avenue in 1926. While Building A was constructed in 1923, the other buildings at the subject property were constructed some time later. Therefore, extant buildings at the subject property are not closely associated with the early history of Famous Players-Lasky Corporation.

Integrity

As previously noted, once a resource has been determined to satisfy at least one of the above criteria, then it must be assessed for “integrity.”²²¹ Integrity refers to the ability of a property to convey its significance. Evaluation of integrity is based on “an understanding of a property’s physical features and how they relate to its significance.” The National Register recognizes seven aspects or qualities of integrity: *location, design, setting, materials, workmanship, feeling, and association*. To retain integrity, a property must possess several, and usually most, of these aspects. Due to alterations, Building A does not retain integrity from its construction in 1923, as described here:

- *Location*: Building A has not been moved and therefore retains integrity of location.
- *Design*: The primary, street-facing elevations of Building A have been substantially altered, with reconfiguration of these facades, removal of all fenestration, addition to the southeast corner of the building, addition of the loading dock, reconfiguration of the main entrance, and recladding of exterior walls. Therefore, Building A does not retain integrity of design.
- *Setting*: While Building A has a similar relationship to Argyle and Selma Avenues as it did historically, it has lost its historic relationship with early studio buildings, which originally comprised a larger, two-block campus on east and west sides of Argyle Avenue. Therefore, Building A does not retain integrity of setting.
- *Materials*: The original design of Building A has substantially changed with removal and replacement of early materials, especially at street facing elevations, as described in the above analysis of design. Therefore, Building A does not retain integrity of materials.
- *Workmanship*: Loss of early materials impairs the ability to convey early design through workmanship. Therefore, Building A does not retain integrity of workmanship.
- *Feeling*: Loss of workmanship makes it impossible to convey any of the building’s original feeling as an early film laboratory associated with Famous Players-Lasky Studio. Therefore, Building A does not retain integrity of feeling.
- *Association*: Loss of materials and workmanship makes it impossible to convey any of the building’s original association with Famous Players-Lasky Studio. Therefore, Building A does not retain integrity of association.

Thus, due to substantial alterations, Building A does not retain any integrity from its period of significance, 1923-1926. As previously noted, location is the only aspect of integrity from the period of significance that is retained.

²²¹ National Register Bulletin #15, *How to Apply the National Register Criteria for Evaluation* (National Park Service, 1990, revised 2002).

VII. IDENTIFICATION OF HISTORICAL RESOURCES

Adjacent and Nearby Properties

This report evaluates potential impacts of the proposed project on identified historical resources that are adjacent to and nearby the subject property. The map and table below identify nearby and adjacent parcels, with a determination about whether or not historical resources are present. (The dashed purple lines denote the boundaries of historic districts, identified by letters “I” and “N”.) History and significance of historical resources, as well as their character-defining features are then described. Current photographs of the study area are included in Attachment D.

Map of Adjacent and Nearby Properties

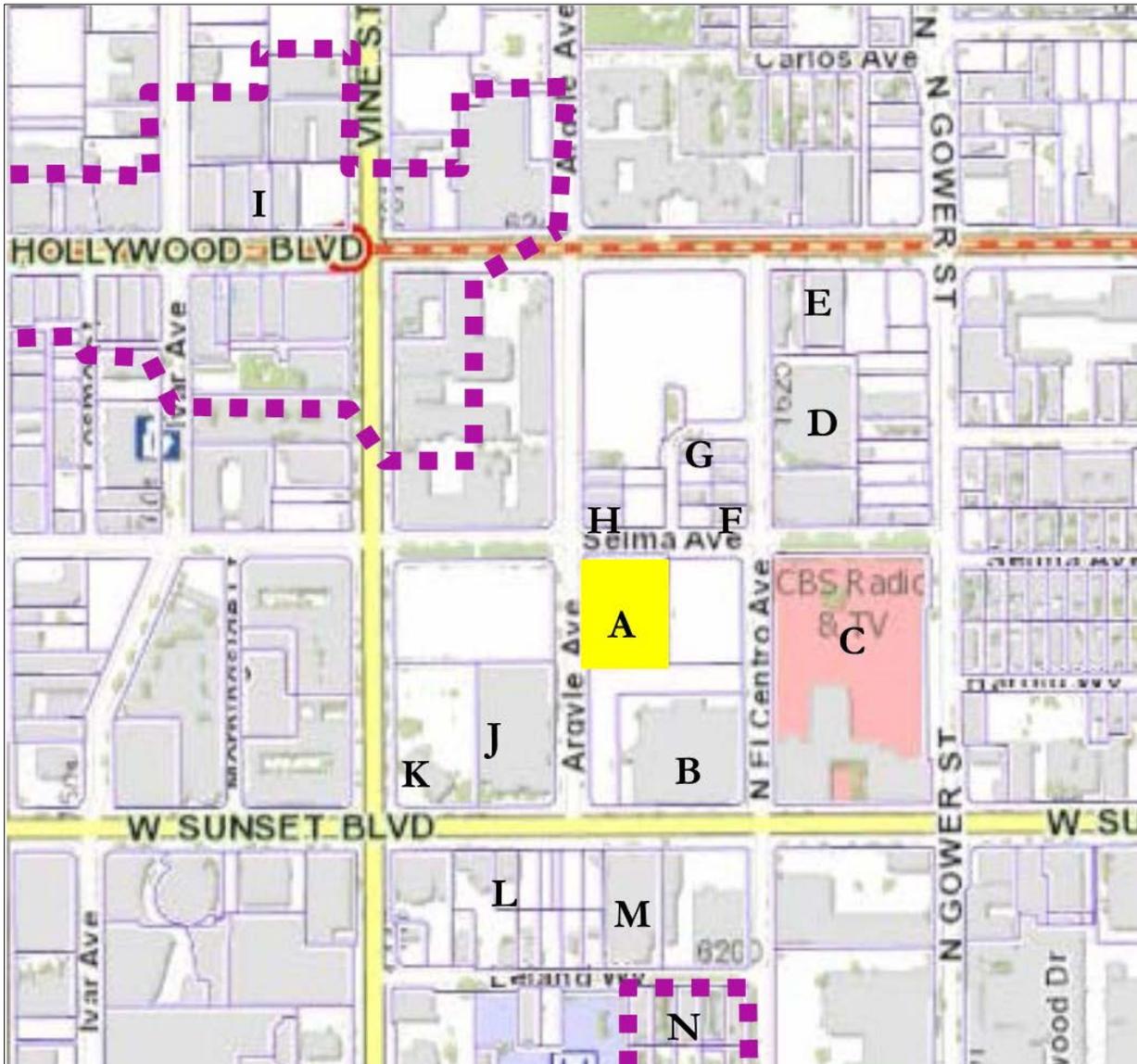


Table of Adjacent and Nearby Properties

<i>Letter</i>	<i>Address</i>	<i>Name</i>	<i>APN(s)</i>	<i>Dates of Construction</i>	<i>Historical resource?</i>
A	1546 Argyle Ave.	Ametron (Subject Property)	5546-026-022	1923-1961	No. As described in this report, the subject property is not considered an historical resource.
B	6215 W. Sunset Blvd.	Hollywood Palladium Theater	5546-026-037	1940, 1975	Yes. Designated as City of Los Angeles HCM No. 1130, California Landmark No. CA-5000, and listed in National Register.
C	6121 W Sunset Blvd.	CBS Columbia Square Studios	5546-026-040-043	1937	Yes. Designated as City of Los Angeles HCM No. 947 and previously identified as eligible for National Register in 2009 CRA/LA survey and prior surveys.
D	1628 N. El Centro Ave.	LA Fitness, Hollywood Legion Stadium/Hollywood Legion Lanes	5546-027-400	1939/1995	Yes. Identified as eligible for listing as a City of Los Angeles HCM in survey.
E	6126 Hollywood Blvd.	Fonda Theatre	5546-027-002	1926	Yes. Identified as eligible for National Register in survey.
F	1601 N. El Centro Ave.	N/A	5546-028-028	1921	No. Identified as "6Z" (ineligible) in 2009 CRA/LA survey.
G	1616 Vista Del Mar St.	N/A	5546-028-032	1922	Yes. Identified as eligible for California Register and as an HCM in 2009 CRA/LA survey.
H	1600 Argyle Ave.	The Argyle	5546-028-014	1948	No. Identified as "6Z" (ineligible) in 2009 CRA/LA survey.
I	various	Hollywood Boulevard Commercial and Entertainment District	various		Yes. Listed in the National Register in 1985.
J	6255 W. Sunset Blvd	Sunset Media Center	5546-026-031	1972	No. Property not listed in HPDF ²²² or included 2009 CRA/LA survey.
K	1500 Vine St.	Home Savings and Loan	5546-026-034	1967	Yes. Identified as eligible for National Register in 2009 CRA/LA survey.
L	6260 W. Sunset Blvd.	Pete's Flowers/Morgan Camera	5546-025-017	1938	Yes. Sign identified as eligible for National Register in 2009 CRA/LA survey.
M	6230 W. Sunset Blvd	Earl Carroll Theater	5546-025-002	1938	Yes. Designated as City of Los Angeles HCM No. 1136 and previously identified as eligible for National Register.
N	various	6200 Block of Leland Way	various	1911-1927	Yes. Contributing properties to a California Register-listed historic district

B. Hollywood Palladium*Description*

²²² The HPDF, or the Historic Property Data File, is a database of listed and surveyed properties maintained by the California Office of Historic Preservation.

The Hollywood Palladium, located at 6215 W. Sunset Boulevard, is designated as Los Angeles HCM No. 1130 and California Landmark No. CA-5000. It is listed in National Register. Designed in the Streamline Moderne style, the building is oriented south, toward Sunset Boulevard. The following description is taken from the National Register nomination for the property:²²³

The building sits flush to the sidewalk along Sunset and El Centro, and is flanked to the west and north by a surface parking lot paved in asphaltic concrete. The building is of panel- and board-formed concrete construction. It is roughly rectangular in plan and is one story in height, with a mezzanine. It is composed of multiple rectangular volumes with bow truss, flat, and domed roofs with low parapets.

The original primary pedestrian entrance is centrally located on the south façade.²²⁴ It consists of two pairs of double flush doors with transom lights, flanking a ticket booth with fixed plate glass windows. The doors are framed by splayed concrete walls with glass cladding and metal poster cases on their lower portions, and metal figures above outlined in neon. The doors are sheltered by a curved marquee, atop which is a tower with a neon blade sign spelling out the name PALLADIUM. The tower is flanked by concrete lattice screens. The central entrance bay is flanked to each side by four bays of glazed, metal-framed storefronts with fully glazed metal-framed doors. The storefronts are sheltered under continuous cantilevered canopies. The westernmost bay has a projecting concrete frame; the easternmost bay, at the intersection of Sunset and El Centro, has a chamfered corner, exposed concrete columns, and a projecting concrete frame that continues onto the east façade. There is terrazzo paving at the primary entrance and at each of the secondary entrances.

The east and north facades have little articulation and no decorative treatment. The east façade, along El Centro Avenue, has steel sash casement windows arranged in horizontal bands, and recessed exit doors. The north façade, facing the parking lot, has two steel emergency egress stairs, a loading dock and service yard, and two service entrances.

There is a vehicular drop-off and entrance on the west façade, off of Argyle Avenue. A curvilinear canopy supported on round concrete columns and clustered piers shelters four sets of doors framed by two projecting ticket booths, facing northwest. The canopy is surmounted by a non-historic marquee sign. Six pairs of flush metal doors, operable only from the interior, provide emergency egress from the ballroom...

The Sunset Boulevard entrance opens to a large foyer, originally a covered trapezoidal atrium open to the street. The west entrance opens to a circular foyer with a domed wood ceiling. Both foyers open to the building's historic Main Foyer, a wide gallery that runs the width of the building between the storefronts facing Sunset Boulevard to the south and the ballroom to the north. The ballroom has a stepped, coved ceiling of textured plaster and a 12,000-square-foot, hardwood dance floor that could historically accommodate 7,500 dancers with seating for 1,000 diners. The flooring is laid on edge for even wear, and is bent (curved) to conform to the kidney-shape of the ballroom floor space. Wide sweeping staircases flank the main entrance on the south, providing access to the mezzanine area that overlooks the dance floor. There is a "Champagne Room" at the east end of the promenade which serves as a private lounge or VIP room.

²²³ "Hollywood Palladium, 6215 Sunset Boulevard, Los Angeles, CA," National Register of Historic Places Registration Form, prepared by Christine Lazzaretto, Laura Janssen, and John LoCascio, Historic Resources Group, April 12, 2016, entered into National Register September 26, 2016.

²²⁴ This entrance is no longer used as the primary entrance.

History

The Hollywood Palladium was designed by architect Gordon B. Kaufmann and completed in 1940. A development project is proposed for the surface parking lot west and north of the existing building, and south and east of the subject property, that was the subject of a draft environmental impact report in 2014. The following history is excerpted from the Historic Resources Technical Report associated with that DEIR.²²⁵

The Hollywood Palladium is historically significant for its association with the development of recreation and entertainment venues in Hollywood, and as an outstanding example of Streamline Moderne architecture from the 1940s.

The Hollywood Palladium nightclub and entertainment venue was designed by architect Gordon B. Kaufmann for Norman Chandler of the *Los Angeles Times*. It was built on part of the site of the original Famous Players-Lasky Corporation motion picture studio...

On opening night, October 31, 1940, at least ten thousand people are believed to have filled the Palladium's dance floor and dining tables while hundreds more watched the arrivals of the day's biggest stars. Tommy Dorsey and his orchestra featured the talent of the young, up-and-coming Frank Sinatra. This was the era of the Big Bands and many of the musicians became as famous as the movie stars. Attracting the best and most notable live music from its inception, the Hollywood Palladium is one of the oldest operating entertainment venues in Los Angeles.

The operation of recreation and entertainment venues played a significant role in Hollywood's growth and development. With venues offering entertainment and night life they provided primary destinations for evenings of dining and dancing. Throughout the 1940s, movie stars and their fans hit the dance floor to swing to the music of Artie Shaw, Tommy Dorsey, Glenn Miller and Benny Goodman, among many others.

By the early 1950s the big bands were waning in popularity. The Palladium shifted gears, welcoming charity balls, political events, auto and fashion shows, proms, and concerts. In the 1960s, it got a boost from popular bandleader Lawrence Welk, who broadcast his long-running weekly television program from the ballroom.

Over the years, the Palladium's operators demonstrated their willingness to change with the times, which accounts in large part for the venue's longevity. From the 1970s up to the present day, operators have continued to bring in diverse musical acts attracting new audiences.

Many of these entertainment venues no longer exist either in Hollywood, or on the Sunset Strip in West Hollywood or Mid-Wilshire. Those that do are rare in type and figure prominently in the context of the built environment of Hollywood. They belong to a special property type of entertainment venues capable of holding very large numbers of patrons for social activities. Their distinguishing characteristics were primarily their interior decoration, the large size and scale of their main public spaces and their box-like exteriors...

²²⁵ Historic Resources Group, "Palladium Residences Historic Resources Technical Report," January 2014, 37-39.

Architect Gordon B. Kaufmann (1888-1949) was a prolific Southern California architect and is responsible for several prominent Hollywood buildings in partnership with Chandler including the Florentine Gardens on Hollywood Boulevard (1938) and the Hollywood Palladium (1940). He also designed the Earl Carroll Theater on Sunset Boulevard (1938)...

The Hollywood Palladium is designed in the Streamline Moderne architectural style. This is seen in the materials and design of both the interior and the exterior.

Character-Defining Features

The following exterior character-defining features of the Palladium are identified in the National Register nomination:

- South Façade. South façade features include walls, storefront openings, marquee, blade sign and miscellaneous neon signs, open grid screen with halo lighting, two dancing figure sculptures with neon outlines, poster and display cases, and blue “Vitalite”-type spandrel glass wall finish that closely matches the missing original blue “Vitalite.”²²⁶
- West Façade. West façade features include the Argyle Avenue entrance, including the walls north of the perforated screen wall between the “drop off” area and the surface parking area at the southwest corner of the property, the door openings that lead from the drop off area to the interior rotunda, canopy, and perforated screen wall.
- North Façade. Poured-in-place concrete walls.
- East Façade. East façade features include poured-in-place concrete walls with cast-in vertical reveals, window and door openings, and glazed metal sash.
- Bowstring roof shape, and functionally flat roofs behind parapets.

C. CBS Columbia Square Studios

Description

CBS Columbia Square Studios, located at 6121 W Sunset Boulevard, is designated as City of Los Angeles HCM No. 947 and was previously identified as eligible for National Register in the 2009 CRA/LA survey, prior surveys, and through a Part 1 application of the Historic Preservation Investment Tax Credit application. The following physical description is taken from the HCM Nomination for the property:²²⁷

Exteriors:

The former CBS Columbia Square located 6121 West Sunset Blvd. is a complex of 5 interconnected structures arranged around a central plaza built to house office space, radio and television studios, as well as restaurant and commercial space. Designed in the International Style, by renowned architect William Lescaze, the CBS west coast headquarters epitomized the architect’s philosophy of functional buildings as “machines for living” which utilized the most modern technology available at the time. Streamlined and austere in appearance yet sufficiently grand and sophisticated in arrangement, CBS studios projected just the modern image CBS chief William Paley wanted. As one reporter noted “No space is wasted nor is there any superfluous decoration. Beauty here becomes synonymous with the vitality of purpose and the strength of geometric design. The building is symbolic of the vastness and progressive tempo of radio.”²²⁸

²²⁶ The existing colored glass is not original and not Vitalite; Vitalite is no longer manufactured.

²²⁷ “CBS Columbia Square Studios, 6121 Sunset Boulevard, Hollywood,” prepared by Hollywood Heritage, n.d., available <http://cityplanning.lacity.org/StaffRpt/CHC/10-16-08/CHC-2008-3990.pdf>, accessed August 28, 2017.

²²⁸ “The New Home of the Columbia Broadcasting System; at Columbia Square in Hollywood, California.” California Arts and Architecture v. 54 (July 1938) p. 28-29.

The center and hub of the complex is the main plaza. This space, which opens out onto Sunset Blvd to the south, is bordered by the office tower to the west, the Columbia Playhouse and television studios to the north and the former Brittingham's Radio Center Restaurant to the east. The plaza level of the tower to the west and restaurant to the east were originally glazed and were recessed behind a row of columns or pilotis, which gave the space the dignified air of a cloister, while a wide projecting eave provided emphasis and cover for the former public entrances to the playhouse and the television studios to the north. A driveway circled this space around a grassy park with palm trees.

The entire complex is anchored by the 6-story slender office tower, which housed the executive staff and main lobby of the compound. Set perpendicular to the street, the tower also served as a billboard for the company with a large projecting tab at the fourth and fifth floors upon which the letters CBS at one time blazed in neon. The recessed and colonnaded ground floor was once lined with windows and had its formal business entrance, also behind columns, on Sunset. Above it are stacked four floors of offices with a sixth story recessed toward the rear or north side of the tower. The east and south facades have four uninterrupted bands of horizontal windows with metal mullens, while the west side has four short bands equal in height to the east/south windows, but also four narrower bands of windows towards the north portion of the façade. Running down the center of the west façade are also four porthole windows. The sixth story, like a ship's wheelhouse, is recessed in from the south and east facades so as to be unnoticeable from ground level. While sharing the typical band of horizontal windows along its eastern frontage, this story on its southern and western sides utilizes one of Lescaze's signature materials, the glass block, which he is responsible for introducing to the United States.

Projecting to the west of the tower stands a one story unadorned box which housed the complex's smaller studios 1 through 4, an organ chamber and its engineering department. At one time this building had a series of long narrow horizontal windows along both of its street facades as well as a large glass block window, however these are now covered and obscured with billboards. There is also second story, which is recessed toward the north elevation of this building.

Across the plaza to the east is the second most prominent building in the compound, which housed Brittingham's Radio Center Restaurant, the CBS Management and Artists Bureau as well as three commercial units and a Bank of America branch. The building's complex façade included the restaurant's sleek curved glass entrance recessed behind the plaza's western colonnade. This arrangement, repeated to a more subtle extent at the tower's base across the courtyard, not only provided shade to the restaurant's interior but also emphasized the building's and the plaza's formal geometry. The second story has, like the floors of the tower, a narrow band of windows which stretch uninterrupted along the west and south facades and are of the same design as those of the tower.

Behind the structures fronting Sunset Boulevard were the complex's larger studios, the famous Columbia playhouse directly north of the Plaza and the CBS television studios directly next door to the east. Other than their plaza entrances these two buildings were on the exterior large utilitarian studio warehouses with few windows.

The final building to be constructed at the site was the CBS television studio. Although the advent of nationwide televised broadcasting would not occur until the 1940s, William Paley of CBS had applied for a television broadcasting license as early as 1931. The original plans for Columbia Square always included a plan for television studios to the east of the

Columbia playhouse,²²⁹ however the structure was not completed until 1949. As Lescaze had moved on from the project, the construction of the new studio was carried out by the firm Parkinson, Powelson, Briney, Bernard & Woodford Architects or Parkinson and Parkinson, designers of LA City Hall, Union Station and Bulloch's Wilshire. While the design was new the detailing of the facility was constructed nearly identically to Lescaze's designs for the other structures in the complex. This new building was divided into two large studio theaters, which could be altered as need required.

History

The following statement of significance is excerpted from the Revised Technical Report prepared for an environmental impact report for a project at the property.²³⁰

Columbia Square is significant at the national level of significance under Criterion A for its association with the development of radio and television as major industries in the United States; and specifically Columbia Broadcasting Systems, led by William Paley, as a leader in the industry... The period of significance extends from 1938 when facilities at Columbia Square were first established, through 1952 when CBS moved their television production facilities to Television City on Beverly Boulevard.

Columbia Square may also be significant under Criterion B for its association with significant people. Columbia Square is primarily associated with William Paley, the founder and former chairman of CBS and one of the innovators of modern broadcasting. Paley built CBS into a global communications corporation, and Columbia Square was built under his guidance and with his vision. Paley was also influential in the development of broadcast news, and under his leadership CBS News became one of the world's preeminent news organizations, with the industry's leading talent including Edward R. Murrow, Eric Sevareid, and Howard K. Smith.

Other important people associated with Columbia Square include D.W. Thornburgh, who was vice-president of CBS until 1949 and responsible for expanding network coverage at Columbia Square from two to forty programs per week. Countless entertainment figures in the radio, television and recording industries worked at Columbia Square, including Jack Benny, Bing Crosby, Ed Wynn, Lucille Ball, Art Linkletter, Tommy Dorsey, Miles Davis, Janis Joplin, and Bob Dylan.

The majority of the Columbia Square complex is significant under Criterion C as an excellent example of International Style architecture in Los Angeles and a representative work of master architect William Lescaze. While alterations have been made continually to both interiors and exteriors over the life of the complex, the complex overall retains its ability to convey its historic significance.

Character-Defining Features

Character-defining features were not specified in the HCM nomination nor Revised Technical Report. Based on the physical description, history, and significance, the following features are considered character-defining:

²²⁹ "Broadcasting theater CBS, station KNX, Hollywood California; views, plans, and schedule of equipment and materials; W. Lescaze and E. Heitschmidt." *Architectural Record* v.84 (July 1938) p. 108-11.

²³⁰ Historic Resources Group, "CBS Columbia Square, Revised Technical Report," April 20, 2009, 60-62.

- Complex of 5 interconnected structures, constructed 1937-1949, and arranged around a central plaza
- Six-story office tower as anchor
- Tower as billboard for company with “tab” CBS sign at fourth and fifth floors
- Tower with recessed ground floor with colonnade
- Tower with windows arranged in horizontal ribbons with metal sash
- Tower with porthole windows on west elevation
- Tower composition of sixth story, recessed from elevations

D. LA Fitness, Hollywood Legion Stadium/Hollywood Legion Lanes

Description

Located at 1628 N. El Centro Avenue, the former Hollywood Legion Stadium building (now LA Fitness) is octagonal in shape and about one-and-a-half-stories in height. The main entrance is in the southwest corner of the building, angled toward El Centro Avenue, and consists of steps leading up to a recessed portico, with two pairs of glazed double doors located side-by-side. Exterior walls are clad in textured stucco; several walls have decorative horizontal detailing near the parapet, interspersed with strips of glass tile block windows. A parking garage has been constructed to the south. A driveway with a surface parking lot provides automobile access off Gower Street. The interior features a high-volume open space, with fitness rooms and upper floor levels inserted. These additions read as insertions, as the high, open volume is clearly visible. The roof structure, which appears to be contemporary, is visible as well.

History

A permit was issued for construction of the Hollywood Legion Stadium building on May 18, 1938.²³¹ The octagon-shaped building was designed as a boxing stadium for owner Hollywood Post #43, American Legion. Formed in 1919, the American Legion was an organization for World War I veterans, “to give all veterans a place to congregate together in fellowship as well as memorial.”²³² The Hollywood Legion Stadium was built by this organization to raise funds to build their headquarters. The architect was Albert C. Martin. The building was 220’x195’ with concrete exterior walls and a composition roof. The permit valuation was \$130,000. In 1960, a 21’x21’ triangular addition was added for \$200,000.²³³ In December of the same year, a Certificate of Occupancy was issued to convert the property from a boxing stadium to a bowling alley.²³⁴ Historic photographs show that the building served as a bowling alley through at least the late 1970s. By 1994 it had been converted into use as a health club for Bally’s Fitness.²³⁵ It is now a health club for LA Fitness.

Character-Defining Features

The Hollywood Legion Stadium was found significant for its early association as a boxing stadium. While prior survey evaluations of the Hollywood Legion Theater do not provide clear lists of character-defining features, based on the physical description, history, and significance, the following features are considered character-defining:

- Octagon shape of building

²³¹ “1628 N. El Centro Avenue.” Application for the Erection of a Building. City of Los Angeles, Department of Building and Safety. 18 May 1938. Permit No. 14724.

²³² “Mary Mallory/Hollywood Heights - The Hollywood American Legion: The House that Boxing Built.” *LA Daily Mirror*. 6 May 2013. <https://ladailymirror.com/2013/05/06/mary-mallory-hollywood-heights-the-hollywood-american-legion-the-house-that-boxing-built/>. Accessed 8 Dec 2016.

²³³ “1628 N. El Centro Avenue.” Application to Alter-Repair-Demolish. City of Los Angeles, Department of Building and Safety. 18 Mar 1960. Permit No. 55950.

²³⁴ “1628 N. El Centro Avenue.” Certificate of Occupancy. City of Los Angeles. 6 Dec 1960. Permit No. 5590.

²³⁵ “1628 N. El Centro Avenue.” Application to Add-Alter-Repair-Demolish. City of Los Angeles, Department of Building and Safety. 2 Mar 1994. Permit No. 15362.

- Scale of building as one-story, low-slung mass
- Entrance set at angle to El Centro Avenue, at southwest corner of building
- High-volume, one-story, open plan interior space

E. Fonda Theater

Description

The Fonda Theatre is located at 6126 Hollywood Boulevard. Oriented north toward Hollywood Boulevard, the 90 by 175-foot building is generally rectangular in plan, accommodating a theater as well as ground floor retail storefronts. The mass of the building is divided into three main sections arranged north to south. The north (front) end of the building houses a two-and-a-half story ticketing area and lobby that drops down to one story. To the south is an approximately four-story auditorium that drops down to about three-stories. The section furthest south is the stage, where there is a 78-foot fly tower. Construction is of reinforced concrete.

While originally a decorative Spanish Revival style building, the façade has been entirely altered and is now contemporary, without any clear architectural style. The main entrance is centered at the first floor of the north elevation, facing Hollywood Boulevard. The main entrance is deeply recessed, with four pairs of double doors leading inside, and a ticketing window at the west side. East of the main entrance, the façade wall is finished in smooth concrete and encompasses a storefront for a restaurant tenant. There is a secondary entrance door here to the retail tenant, with a brass door containing a porthole window. Adjacent is a trio of metal sash windows. West of the main entrance, the storefront is entirely glazed with fixed metal sash windows and another secondary entrance door. There is a marquee above the first floor, extending across the façade and projecting out over the sidewalk at its center, coming to a point and creating a canopy below. The second floor has corrugated metal cladding arranged in a vertical pattern and no fenestration. A projecting blade sign extends from the center of the marquee above the second floor and parapet.

The side (east and west) and rear (south) elevations are utilitarian in nature and do not have an architectural style. They have a combination of painted stucco and painted concrete finishes. At the east elevation, there is a metal exterior stair providing secondary access from the ground level at the south end of the building up to the second floor balcony seating inside the auditorium. The west elevation immediately abuts the adjacent one-story building to the west.

At the interior, the main entrance leads into the first floor, which opens up into a double-height lobby, above which is a blind balcony with decorative columns, while wood beams cross the ceiling overhead. The lobby leads into the auditorium, where the ceiling height drops down under the balcony, and opens up again past the balcony edge, revealing the open-height space of the larger auditorium, where there is a highly decorative proscenium and stage. Decorative features include, but are not limited to, molded Spanish-style ornament at the leading edge of the balcony, at the upper part of the proscenium, and adorning tall curved walls with arches flanking the stage.

Located over the lobby is a second floor space. This space is accessed by stairs on either side of the area under the balcony. From the balcony, another pair of stairs lead up to the roof deck. The roof deck accesses a long, rectangular lounge, situated along the Hollywood Boulevard elevation. Historic photographs show it was once open-air, with openings onto the north elevation, looking down onto the street. These openings have been filled in, although in its south elevation, this lounge area has a row of evenly spaced glazed openings to the roof deck.

History

The Fonda Theatre opened as the 863-seat Music Box Theater on October 18, 1926.²³⁶ It functioned as a live stage theater unique for its specific role as Hollywood's first permanent musical-comedy playhouse, financed by members of the motion-picture industry.²³⁷ The theater was operated by Hollywood Music Box, Inc., with officers including actor and comedian Carter DeHaven as president, William S. Holman, secretary of Christie Film Company and Metropolitan Pictures Corporation as secretary and treasurer, B.Y. Taft as vice-president, and a board of directors including Bert Lytell, Lewis Stone, Jack Warner, and Raymond L. Shrock.²³⁸ The night before the theater's opening a *Los Angeles Times* article described DeHaven's goal to offer a "decidedly spicy" experience and "get a Ziegfeld flavor into our entertainment. Girls, girls, girls—and more girls. All of them pretty—100 per centers. Songs and dances, humorous skits, a cycle of merriment."²³⁹ Its opening show, "Fancies," received rave reviews in the *Los Angeles Times*, which described "the most brilliantly staged musical show, and one of the most resplendently eye-filled theatrical entertainments that has ever been presented in Los Angeles."²⁴⁰ Uses shifted toward other forms of theater, and in the 1930s the building operated as a radio broadcast facility for the Lux Radio Theater.²⁴¹ Building permits provide that in the mid-1940s, the property was owned by Fox West Coast Theater Corporation, and by the 1960s, the property was owned by Principal Theaters of California and converted into a motion-picture theater. It was renamed Pix Theater by 1961 and showed films for several decades.²⁴² Its exterior is featured in the 1968 film, *The Kiss Off*, which shows a neon marquee with flashing lights, and the original Spanish-style façade beneath.²⁴³ In the 1980s, the property was purchased by the Nederlander Company. In 1985, it was announced that James Nederlander and Michael Forman would convert the Pix movie theater back into a playhouse named for Henry Fonda (The Henry Fonda Theatre), including a one-million dollar renovation project, with a "redesigned marquee, new lobbies, refurbished dressing rooms and restrooms and a new sound system."²⁴⁴ The first theater production was planned for January of 1985. Marking another shift in operations, in 2007 the building was once again renamed The Music Box at The Fonda, serving as a performance venue.²⁴⁵ In 2010 it was known simply as Music Box. Finally, in 2012, concert promotion company Goldenvoice took over operations and renamed the theater the Fonda Theatre, and it currently operates as a live music and performance venue.²⁴⁶

Character-Defining Features

While the prior survey evaluations of the Fonda Theatre do not provide clear lists of character-defining features, based on the physical description, history, and significance, the following features are considered character-defining:

- Two-story façade oriented toward Hollywood Boulevard
- Symmetrical composition of façade
- Main building entrance centered in façade and deeply recessed

²³⁶ "Hollywood Pix Theater to Become Fonda Playhouse." *Los Angeles Times*. 6 Jan 1985: J18.

²³⁷ "Music Box Ready to Open Doors." *Los Angeles Times*. 20 Oct 1926: A9.

²³⁸ "New Theater Announced: Organization of Hollywood Celebrities Plans Musical Comedy Playhouse; Site Is Leased." *Los Angeles Times*. 13 Sept 1925: F3.

²³⁹ "Hollywood's Second Playhouse to Open Tomorrow Night." *Los Angeles Times*. 17 Oct 1926: C23.

²⁴⁰ "Music Box Revue Rival of Gotham." *Los Angeles Times*. 21 Oct 1926: A1.

²⁴¹ L. Heumann and C. McAvoy, Hollywood Heritage. "6124-6128 Hollywood Boulevard." State of California Department of Parks and Recreation Historic Resources Inventory Form. 1984.

Philip K. Scheuer. "A Town Called Hollywood." *Los Angeles Times*. 7 Jun 1936: C1.

²⁴² Los Angeles Street Address Directory. Oct 1961: 58. *Los Angeles Public Library*.

²⁴³ Video clip. *The Kiss Off*. 1968. <https://www.youtube.com/watch?v=9eCK3n7kUbA>. Accessed 6 Dec 2016.

²⁴⁴ "Hollywood Pix Theater to Become Fonda Playhouse." *Los Angeles Times*. 6 Jan 1985: J18.

²⁴⁵ "The Fonda Theatre." *LA Weekly*. <http://www.laweekly.com/location/the-fonda-theatre-2184840>. Accessed 6 Dec 2016.

²⁴⁶ "About Us" The Fonda Theatre Website. <http://www.fondatheatre.com/about-the-fonda>. Accessed 6 Dec 2016.

- Marquee over main entrance
- Overall massing of building exterior clearly distinguishing the three main interior spaces (lobby, auditorium, and stage)

G. 1616 Vista del Mar St.

Description

The 2009 CRA/LA survey describes 1616 Vista del Mar St as a residential fourplex. While mature landscaping surrounds the one building on the site, the surrounding setting has been significantly altered with new construction. The Spanish Colonial Revival style, two story rectangular building is sided with smooth stucco. The flat roof has narrow eaves and a low parapet capped by red tile. Fenestration consists of wood casement sash on front and side elevations, arranged in trios. There are a few visible windows that have been replaced with aluminum, vertical sliding sash. The primary entrance is centered along the front elevation and consists of a single, recessed, multipaneled door within central portico.

History

The 2009 CRA/LA survey identifies 1616 Vista del Mar St. as historically significant as a multi-family residence. The DPR form states:²⁴⁷

A permit was issued in 1922 for construction of a 2-story, 16-room, 4-family flat residence located at 1616-22 Vista Del Mar Avenue for owner Blanche B. Bermes of 1803 Argyle. The total valuation of proposed work was \$10,000. The architect/contractor listed on the permit is D.C. Messenger of 5863 Hollywood Blvd (LA Building Permit No. 8820).

Character-Defining Features

Character-defining features identified in the historic context statement accompanying the 2009 CRA/LA survey include the following:²⁴⁸

- was historically used as a duplex or flat
- was constructed between 1911 and 1945
- retains most character defining features of its original architectural style
- similar massing and street orientation to a single-family residence
- designed in a contemporary architectural style, including Mission Revival, Spanish Colonial Revival, Tudor Revival, and Streamline Moderne
- Flats: two-story building typically containing four units

I. Hollywood Boulevard Commercial and Entertainment Historic District

Description

The following description is excerpted from the National Register nomination form:²⁴⁹

The Hollywood Boulevard District is a 12 block area of the commercial core along Hollywood's main thoroughfare, which contains excellent examples of the

²⁴⁷ Chattel Architecture, Planning & Preservation, Inc. *Historic Resources Survey of the Hollywood Redevelopment Area*, "1616 Vista del Mar St," Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

²⁴⁸ Chattel Architecture, Planning & Preservation, Inc., *Intensive Historic Resources Survey, Hollywood Redevelopment Project Area*, prepared for Community Redevelopment Agency of the City of Los Angeles, February 2010, revised January 2012, 46

²⁴⁹ Christy Johnson McAvoy, Hollywood Heritage, "Hollywood Commercial and Entertainment District," National Register of Historic Places Nomination Form, listed January 2, 1985.

predominant architecture styles of the 1920s and 1930s. The area contains a mix of Classical Revival, Spanish Colonial Revival, and Art Deco structures. Over 100 buildings are included. The development pattern of the 1920s, with high-rise buildings at major intersections, flanked by one and two-story retail structures, remains intact to this day. Integrity is fair; the major landmark buildings still retain their distinctive identities, while many of the smaller buildings have been altered, remodeled, or covered with modern signage. Although the number of contributors is only 56% of the total parcels, the larger scale and placement of the contributing structures create an impression of greater cohesion.

The Hollywood Boulevard commercial and entertainment district contains 102 buildings, the vast majority of which were constructed between 1915 and 1939. A major grouping of Classical Revival financial and professional buildings, several of which reached the legal height limit of 12 stories, anchor the major intersections along the Boulevard. A number of fine examples of Spanish Colonial Revival architecture and the Art Deco style lend character and sophistication to the street. There are a few examples of other period revival styles popular in the first three decades of the 20th century, notably French Chateausque, and a group of theater structures worthy of notice. While the majority of street-level facades have been altered, mainly in the 1950s, the upper stories of the buildings retain a high degree of integrity. Parapet corrections are another significant category of alteration, due to prevailing seismic codes. Many one and two-story commercial vernacular structures are supportive in size, scale, and construction period to the surrounding buildings, but their primary facades have been repeatedly remodeled and they have become visually noncontributing. Metal sheathing masks existing ornament on several candidates for rehabilitation. In addition to architectural details, there are several fine urban design features: colored terrazzo entryways, neon signage, and the Hollywood Walk of Fame.

History

The following description is excerpted from the National Register nomination form:²⁵⁰

Hollywood Boulevard, the main street of the film capital of the world, has been famous since the 1920s. The Golden Era of Hollywood is clearly depicted in this area of the commercial corridor with its eclectic and flamboyant architectural mix. The district is a thematic one, representing the retail, financial, and entertainment functions of the street and the relationship of the various structures to the movie industry, a 20th century phenomenon which helped to shape the culture of the nation as a whole.

The proposed Hollywood Boulevard Historic District is a thematic one, centering on the significant commercial “main street” of the Hollywood community during the 1920s and 1930s, the period when the community achieved worldwide attention as the motion picture capital of the world. Between 1915 and 1935, Hollywood Boulevard was transformed from a residential street of stately homes to a bustling commercial center. The concentration of the buildings on Hollywood Boulevard is a microcosm of the era’s significant architectural styles, and the streetscape and massing of buildings, with few intrusions, are reminiscent of development patterns of the period. The blocks of Hollywood Boulevard from Argyle to El Cerrito are an

²⁵⁰ Christy Johnson McAvoy, Hollywood Heritage, “Hollywood Commercial and Entertainment District,” National Register of Historic Places Nomination Form, listed January 2, 1985.

intact grouping of business, entertainment, and commercial structures of the Hollywood downtown area. In many cases, architectural style is appropriate to original use and imagery, with classic Beaux Arts Revival styles symbolizing financial and professional solidity, exotic modernism in new building types, flamboyant designs related to the movie industry in fantasy and Art Deco examples, and period revival Chateausque and Spanish Colonial Revival used in retail. This collection of buildings gives a compact and cohesive impression, a pedestrian-oriented shopping street with few intrusions, one of the very few remaining in Los Angeles. The unparalleled growth of the movie industry during this period provided an infusion of capital that allowed industry chiefs and city boosters to create a special urban environment. A microcosm of significant architectural styles between 1920 and 1930, some of the individual buildings offer stylistic examples of great quality works of most of Los Angeles' premier architects are represented. The concentration of colorful Art Deco structures, such as the Newberry Building, and fantasy entertainment environment offer a grouping which may be unique in the nation, structures which are increasingly rare examples of their styles in the city. This was a period of unparalleled growth and prosperity in the community and the quality of the existing building stock is evidence of the careful attention to quality and detail exhibited by the developers. Several real estate interests were instrumental in this staggering change, and their activities are revealed in the development patterns evident along the commercial corridor.

There were three major commercial centers along the Boulevard. The oldest, at the intersection of Cahuenga and Hollywood, was part of the original Hollywood ranch purchased by the Wilcox/Beveridge family. Another center at the western end of the street, at Highland, was established by the Whitley and Toberman interests. The Hollywood and Vine intersection was developed by the Taft and Palmer families and their allied syndicates. These three centers merged as Hollywood Boulevard prospered, with blocks of low rise commercial structures linking major centers. This, architecturally significant structures tend to anchor corners at or near the three primary areas of commercial development. The result was a pedestrian-oriented streetscape with a regular progression of architectural monuments interspersed with smaller scaled commercial buildings. The first commercial structures were one and two-story brick buildings, often embellished with classical ornament. Most of these remain, although many have been repeatedly altered...

While much of Los Angeles and the rest of the nation saw dark times, Hollywood was pushed by the thrust of the burgeoning motion picture industry to develop as a major commercial center for Los Angeles. The blocks of Hollywood Boulevard from Argyle to El Cerrito house a largely intact business, entertainment, and commercial center from the primary period of Hollywood's significance, the 1920s and the 1930s. The district has three-distinct architectural styles, each designed with the function and desired image of the building in mind, as well as the storefront and urban design features which are representative of a pedestrian-oriented street.

Character-Defining Features

While the National Register nomination for Hollywood Boulevard Commercial and Entertainment historic district does not provide clear lists of character-defining features, based on the physical description, history, and significance, the following features are considered character-defining:

- Linear historic district arranged around a wide, commercial street
- Contributing buildings along Hollywood Boulevard

- Pedestrian orientation
- Three, major commercial corners
- Taller buildings at commercial corners
- Blocks of low rise commercial structures linking commercial corners
- Buildings designed in Beaux Arts Revival, Art Deco, Chateausque, and Spanish Colonial Revival architectural styles

K. Home Savings and Loan

Description

The Home Savings and Loan building, located at 1500 Vine St, is placed diagonally facing the busy intersection of Sunset Boulevard and Vine Street. The property has a large parking lot at the rear. The bank building is designed in a Mid-Century Modern style with a rectangular plan and a flat roof. The building is sheathed in travertine at the main façade, which faces southwest. The façade can be divided into three sections with a tile mosaic panel in the center bay and vertical bands of contrasting stone in outer bays. The primary entrance is centered along the façade and features a pair of double glass doors.

History

The following history was included in the Department of Parks and Recreation form prepared as part of the 2009 CRA/LA survey:²⁵¹

In 1967, a permit was issued to owner Home Savings & Loan of 1500 Vine St. to construct a 2-story Home Savings & Loan office building at the same address. The architect/ engineer was John A. Anderson. Total valuation of proposed work was \$265,000. The Home Savings and Loan building appears eligible for listing in the California Register for its distinctive design. Designed in a late International Style, the building was designed by Millard Sheets in partnership with architects Langdon and Wilson. The building integrates rich materials, such a travertine, banded black marble, and mosaic tile. Millard Sheets may best be known for his designs of over 40 Home Savings and Loan buildings throughout California through a direct commission from Howard Ahmanson.

Character-Defining Features

Home Savings and Loan was identified in the 2009 CRA/LA survey as significant for its unique and distinctive architectural design. Based on the physical description, history, and significance, the following features are considered character-defining:

- Orientation facing southwest toward a major corner
- Design in a late International style
- Lack of applied decoration
- Rectangular plan
- Flat roof
- Tile mosaic panel
- Travertine cladding

²⁵¹ Chattel Architecture, Planning & Preservation, Inc., "Historic Resources Survey of the Hollywood Redevelopment Area," Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

L. Pete's Flowers/Morgan Camera

Description

The distinctive sign for Pete's Flowers/Morgan Camera is applied directly to the parapet of an otherwise undistinguished, one-story commercial building. The building is located mid-block along Sunset Boulevard and is one story high. The brick building has a flat roof with a variety of fenestration types, including fixed storefront windows along the north façade. The building is divided into two storefronts, with the Morgan Camera sign located above the western storefront. The entrance to Morgan Camera is inset, while the entrance to the eastern storefront is flush with the sidewalk line.

History

The following description was included in the Department of Parks and Recreation prepared as part of the 2009 CRA/LA survey:²⁵²

The sign at 6260 Sunset Boulevard appears particularly significant, with its sign integrated into the design of the building. Constructed in 1938, likely designed by Rudolph Schindler, design of the sign appears heavily influenced by the Bauhaus School. Many types of signage utilized on buildings during the period of significance derive from signage practices conceived in the nineteenth century. The rise of urbanism and the competitive marketplace that emerged with the mass production of industrial goods prompted business owners to seek new ways to distinguish their businesses from those of others. Due to developments in transportation in the first decades of the twentieth century, people moved through the environment at an increasingly rapid pace. Signs increased in size and scale to accommodate this change.

Character-Defining Features

The Morgan Camera sign was identified in the 2009 CRA/LA survey as a significant example of commercial signage. Based on the physical description, history, and significance, the following features are considered character-defining:

- Painted sign
- Located on parapet above storefront
- Influence of Bauhaus School in design
- Limited used of color

M. Earl Carroll Theater

Description

The Earl Carroll Theater, located at 6230 W Sunset Boulevard, is designated as City of Los Angeles HCM No. 1136 and was previously identified as eligible for National Register. The following physical description is taken from the HCM Nomination for the property:²⁵³

The existing building faces Sunset Boulevard to the north. It is situated on a high traffic portion of Sunset Boulevard consisting of primarily commercial, office, and entertainment uses. The massive building is constructed of reinforced concrete with a rectangular footprint and an arched truss roof surrounded by a parapet. The reinforced concrete construction, rectangular massing and footprint, arched truss

²⁵² Chattel Architecture, Planning & Preservation, Inc., "Historic Resources Survey of the Hollywood Redevelopment Area," Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

²⁵³ "Earl Carroll Theater," prepared by PCR Services Corporation, February 8, 2016.

roof, and roof parapet are all significant character-defining features. The ECT Building is characterized by its flat surfaces and exhibits simple vertical linear detailing in the Moderne style on the front (north) facade. The significant character-defining elevations are the north, west and east facades. The most historically recognizable detail on the exterior of the building is a concrete and steel single-story porte-cochère, a significant character-defining feature, with a thin steel marquee, which is supported by a series of five columns. There are two parallel bands of steel ribbon windows near the northwest corner of the building on the west elevation. These features are characteristic of the Moderne style and are significant character-defining features.

While the massing and footprint of the building are rectilinear, the interior design places heavy emphasis on the use of streamlined curves from the shape of the walls to the design of the handrails. The significant character-defining spaces that retain relatively high integrity include the lobby entry, entrance to the main lobby, main lobby passageway, east and west lobby bar areas, and imperial staircase to the second-floor. The lobby entry is the first area of the building for those arriving through the main entrance. The lobby entry is spatially intact, and includes a tear-drop shaped ticket counter flanked by two sets of stairs leading to the main lobby. The tear-drop shape is a commonly used form of the Moderne style. The stairs are flanked by black structural glass with a scalloped edge, and though the original curved handrails have been replaced with straight rails, most of the original circular handrail fasteners remain. The pressed metal ceiling, lighting fixtures, and ticket counter skirting have all been replaced. The south wall that is covered with floor-to-ceiling mirrors has been replaced in-kind.

The main lobby is located up the stairs from the entryway. At the top of the stairs the narrow back-end of the tear-drop ticket counter forms the pedestal for the Goddess of Light sculpture designed by Martin Deutsch. The spatial arrangement of the lobby passage remains intact (except for the south wall addition), but many of the finishes have been replaced. The lobby passage features curved walls and a multi-story ceiling. A Streamline Moderne-style fluted lighting well is located on the underside of the low ceiling above the grand staircase and below the smoke colored mirrors. Brass Streamline Moderne-style decorative ceiling features flank the fluted light element and are also attached to the top of the columns.

Two bar areas are located along the north wall of the lobby and are visually separated from the lobby by a row of fluted columns and low-ceiling. The bars are concave in shape and include black painted wood and brass finishes (these are possible replacements that replicate originals). The columns are constructed of glass and play tubing with two brass tubes encircling the capital as decorative elements which add an industrial touch in keeping with the Moderne's emphasis on technology and the machine-age. Two etched glass murals featuring nude women are located at the west end of the western bar and east end of the eastern bar.

The two bar areas are separated by the imperial staircase, a significant-character defining feature, leading to the upstairs women and men lounges and bathrooms. The imperial staircase remains largely intact and retains the spatial layout. Replacements include the artwork at the central landing, the lobby-side handrails on the upper portion of the staircase, and the finish on the scalloped bases of the handrails. The staircase divides and leads to separate lounges and restrooms for women and men. Both lounge and bathroom areas retain their spatial arrangement, both featuring circular plans and curved walls, however, the majority of the finishes

and all furnishings and fixtures have been replaced. Therefore, as secondary spaces with compromised integrity the lounge and bathroom area are contributing, rather than significant, character-defining features.

The overall spatial arrangement of the dining room and stage has been maintained, but substantial alterations to the original design have changed the design, feel, materials, and features of the space. Therefore this space is classified as a contributing feature only. Originally the dining room opened up onto the lobby without a partition, but in later years the lobby area was walled off. In 1952, wood stud non-bearing partitions were also installed between the lobby and dining room, and later in 1981 a new theater sound wall was installed that is now the wall separating the lobby from the main theater and stage. In 1990, the terraced floor was covered to raise the entire floor to stage level. Currently, the original floor and stage are covered with a secondary flooring system. The attached floor seating is now covered and has likely been removed. Below this new floor the original stage machinery for the various lifts and revolving elements remains intact, but is no longer operational. Since the machinery is no longer functional and is typically not visible, it is considered a contributing feature only. The original and unique fluorescent stalactite ceiling was also removed to expose the wood trusses of the roof structure above. A portion of the eastern side of the dining room space at stage level has been enclosed to create the Green Room and Hair and Make-up Room. The finishes have been replaced, but the rooms maintain the convex walls of the original dining-room space. Therefore these two rooms are contributing, but not significant spaces.

The original secondary staircases remain and are contributing features. A back staircase in the southeast corner of the building leads up from the stage to the second and third floor dressing rooms. The dressing rooms retain their original spatial arrangement as well as original wood floors, wood baseboards, and wood molding around the doorways. Therefore, the dressing rooms are private contributing spaces and only retain the curved wall of the original rooms. A set of stairs from the north side of the lobby allow access to the second floor offices. An additional U-shape staircase leads to the third floor office suite. On both office floors the general spatial plan and distinctive convex walls remain intact. Some wood baseboards are original on the second floor indicating the location of original walls, while the third floor offices (where Earl Carroll's own office was located) retain original wood baseboards, wood molding around doorways, and observational windows looking out on the theater (now covered). Due to substantial alterations to the offices, they are considered contributing spaces only.

History

The following statement of significance is taken from the HCM Nomination for the property:²⁵⁴

In 1938, the Earl Carroll Theater ("ECT") Building was designed by Los Angeles master architect Gordon B. Kaufmann (1888-1949) with interiors by talented designer Count Alexis de Sakhnoffsky (1901-1964) and/or notable architect/designer Frank Don Riha (1899-1957). Sakhnoffsky completed at least three drawings of both the interior and the porte-cochère prior to the commencement of construction. He was an early proponent of the Streamline Moderne style, which he incorporated into his numerous and varied design projects.

²⁵⁴ "Earl Carroll Theater," prepared by PCR Services Corporation, February 8, 2016.

Most well-known for his automobile designs, Sakhnoffsky's three black and white drawings of the Earl Carroll Theater feature a car and a highly stylized streamlined aesthetic. Although the porte-cochère ultimately resembled Sakhnoffsky's drawings very little, the interior views, especially that of the ceiling of the theater, are very similar to the original construction. Frank Don Riha, who went on to work with Gordon B. Kauffman on the Palladium Theater, was an architect and interior designer. His primary contribution to the Palladium was in the matter of light decoration, especially the "star-dust" ceiling. Riha is also sometimes listed as the interior designer for the ECT Building, and a period show program reveals that he designed the "zeon" (early type of neon) portrait of Beryl Wallace that formerly graced the north elevation of the building...

The ECT Building is significant historically for its association with a pattern of events regarding the development of luxury nightclubs in Hollywood; with Earl Carroll as a person who is important to local, California, and/or national history; and architecturally, as an excellent example of Moderne architecture and a representative work of architect Gordon B. Kaufmann. The period of significance for architecture is 1938, the date of construction. The period of significance for history extends from its construction in 1938 to Earl Carroll's untimely death in a 1948 plane crash.

Character-Defining Features

The following character-defining features of the Earl Carroll Theater are identified in a Draft Environmental Impact Report for the property:²⁵⁵

Significant Exterior Features

- Massing and construction, including the rectangular massing and footprint, convex arched truss roof, parapet around the roof perimeter, and reinforced concrete construction.
- The west elevation is almost entirely unchanged and includes the smooth, unadorned painted concrete walls, two rows of ribbon windows with steel frames, and primary openings into the lobby underneath porte-cochere.
- The north elevation is also in a substantially original condition consisting of smooth concrete walls with eight vertical groves that were formerly used for zeon tubes (removed), two window openings near the west corner, piers between the window openings, concrete curbing running in front of the windows and piers, and a secondary entrance with concrete awning on the east end of the primary (north) elevation.
- The east elevation has smooth painted concrete walls. The north portion of the east elevation has smooth concrete walls with vertical groves that were formerly used for zeon tubes (removed) and the rear portion of the wall steps down and is painted board-formed concrete.
- The rear (south) elevation consists of painted board-formed concrete of the original portion of the rear wall, window openings, and has a double-door opening into the green room on the east portion of the rear wall.
- Three bay steel porte-cochere extending from the west elevation.

²⁵⁵ PCR Services Corporation, "Draft Environmental Impact Report; 6250 Sunset Project," Case Number: ENV-2014-751-EIR, State Clearinghouse Number: 2014071039, March 2015, 4.C.2-8.

Contributing Landscape

- Located to the west of the ECT Building is a parking area contemporary to the original ECT Building.
- Low brick wall along the northern lot line extending west from the porte-cochere.

N. 6200 Block of Leland Way

Description

The 6200 Block of Leland Way is located on the south side of Leland Way. The identified historical resources consist of five, multi-family residential properties, one and two stories in height. Dense landscaping, both on the properties as well as in the parkway, visually separates the five properties from the street. Four of the five properties (6202 Leland Way, 6214 Leland Way, 6218 Leland Way, and 6224 Leland Way) are contributing resources to the California Register-listed Afton Square Historic District. The fifth property, 1419 El Centro Avenue, was identified in the CRA survey as appearing eligible for that same district.

History

The following history of the 6200 Block of Leland Way is from the initial, 1980 historic resources survey.²⁵⁶

What remains of Leland Way consists primarily of structures in the Spanish-Mediterranean mode. An early Craftsman bungalow sits at 6263 Leland Way. Large chunks of parking have eaten up the mid-portion of the block. The street has two attractive bungalow courts at 6218-22 and 6206-12. The street has been eroded by commercial intrusions from Sunset Boulevard and Vine Street.

What remains of Leland Way is Spanish in style. Most of the buildings are multi-unit. 6235 sits directly behind the Earl Carroll Theatre. It is purported that Carroll used this building to house his showgirls. Most of what remains on the block is of only modest interest. The two bungalow courts are fine examples of the early multi-unit buildings in Hollywood.

Character-Defining Features

Based on the physical description, history, and significance, the following features are considered character-defining:

- Portion of historic district located only on the south side of Leland Way
- Multi-family residential buildings
- One and two stories high
- Craftsman and Spanish Colonial Revival in style
- Two bungalow courts

²⁵⁶ D. Miller and C. Johnson, "6200 Block of Leland Way," Department of Parks and Recreation form 523, May 1980.

VIII. THRESHOLDS FOR DETERMINING SIGNIFICANCE OF IMPACTS

California Environmental Quality Act (CEQA) Statutes

According to the CEQA Guidelines, a project would result in a significant impact to historical resources if it would cause a *substantial adverse change* in the significance of an historical resource. A substantial adverse change is defined in CEQA Guidelines §15064.5(4)(b)(1), as “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.*” The significance of an historical resource is materially impaired, according to CEQA Guidelines §15064.5(4)(b)(2), when a project:

- (A) Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources; or
- (B) Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to §5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of §5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of the evidence that the resource is not historically or culturally significant; or
- (C) Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.²⁵⁷

CEQA Guidelines also specify a means of evaluating the relative significance of project impacts on historical resources. CEQA Guidelines §15064.5(b)(3) state:

Generally, a project that follows the *Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* or the *Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (Secretary’s Standards, Weeks and Grimmer, 1995), shall be considered as mitigated to a level of less than a significant impact on the historical resource.²⁵⁸

The City of Los Angeles 2006 publication *LA CEQA Thresholds Guide* identifies the following thresholds for determining if the project will result in a significant impact:

- Demolition of a significant resource;
- Relocation that does not maintain the integrity and 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.

Under CEQA, the key issue relates to how a proposed development may impact the potential eligibility of a structure(s) or a site for designation as an historic resource. The *Secretary’s Standards*

²⁵⁷ CEQA Guidelines §15064.5(4)(b)(2). Emphasis added.

²⁵⁸ CEQA Guidelines §15604.5(b)(3).

were developed by the U.S. Department of the Interior as a means to evaluate and approve work for federal grants for historic buildings and then for the federal rehabilitation tax credit (see 36 Code of Federal Regulations Section 67.7). Similarly, the City's Cultural Heritage Ordinance provides that compliance with the *Secretary's Standards* is part of the process for review and approval by the Cultural Heritage Commission of proposed alterations to Historic-Cultural Monuments (see Los Angeles Administrative Code Section 22.171.14. a.1). Therefore, the *Secretary's Standards* are used for regulatory approvals for designated resources but not for resource evaluations. Similarly, CEQA recognizes the value of the *Secretary's Standards* by using them to demonstrate that a project may be approved without an EIR. In effect, CEQA has a "safe harbor" by providing either a categorical exemption or a negative declaration for a project which meets the *Secretary's Standards* (see State CEQA Guidelines Section 15331 and 15064.S(b)(3)).

According to Appendix G of the State CEQA Guidelines, the appropriate threshold of significance is whether a project causes a substantial adverse change in the significance of a historical resource as defined in State CEQA Guidelines Section 15064.5. That Section provides a detailed definition of "substantial adverse change." In summary, the definition of substantial adverse change and, hence, the threshold of significance is whether a project demolishes or materially alters in an adverse manner the physical characteristics that convey historical significance of the resource or that justify its eligibility for the California Register of Historical Resources or a local register such as the list of Historic-Cultural Monuments. In other words, if a project would render an eligible historic resource ineligible then there would be a significant adverse effect under CEQA. This refinement to the factors listed in the City's *CEQA Thresholds Guide* has been reviewed and concurred with by the City of Los Angeles Planning Department's Office of Historic Resources.

Secretary of the Interior's Standards for Treatment of Historic Properties

The *Secretary's Standards* consist of four treatments, the most common of which is rehabilitation, which is defined as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." The rehabilitation standards are:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The *Secretary's Standards* are intended to be flexible and adaptable to specific project conditions to balance change while retaining historic building fabric to the maximum extent feasible. The National Park Service has created a substantial amount of written guidance, most of it available online, including Illustrated Guidelines for Rehabilitating Historic Buildings, Preservation Briefs, Preservation Tech Notes, and Interpreting the Standards Bulletins (ITS).

IX. ASSESSMENT OF PROJECT IMPACTS

Description of Proposed Project

The proposed project is described in a 39-sheet drawing set prepared by Carrier Johnson + CULTUR3, titled “Conceptual Design for VITM Submittal,” dated September 27, 2016, and in a separate two-page set titled “Massing Context and Street Sections,” which includes conceptual building elevations in context with surrounding properties. The proposed project entails a seven-story, mixed-use residential apartment building consisting of 276 dwelling units, amenities, commercial retail, and four levels of below-grade parking and building utility/mechanical areas.

The building is generally built to lot lines on all sides. There are two, primary elevations facing north and west, fronting Selma and Argyle Avenues, with the corner at the northwest corner of the property accented. Automobile access is provided through two driveways off Selma Avenue, one providing access down into the parking garage, and the other providing access to a loading dock. There are multiple building entrances, located in the north and west elevations. These entrances lead into commercial spaces in central and north portions of the building, and a residential lobby, which is located in the south portion of the building.

The building is rectangular in terms of mass and plan. The architecture is contemporary and relatively simple, with design articulated on all elevations through columns of windows and balconies. This composition creates interplay between solid and void, where solid parts of walls contrast with glazed openings. Additionally, while some balconies are flush with the face of the building, others project slightly, breaking up the mass of the wall. Corners of the building are emphasized by larger columns of balconies grouped in horizontal expanses that project from the face of the building. The primary northwest corner is clipped and has longer stretches of balconies set at an angle to the rest of the building.

Evaluation of Direct Impacts

Because the subject property does not contain historical resources, as determined by this report, construction activities will not directly impact any historical resources on the project site. However, construction activities including excavation, impaction, pile driving, shoring, etc. may have the potential to directly affect historic materials of the Palladium Theater and could result in a significant impact on historical resources. However, a new construction project is currently proposed to be located between the Palladium and the project site. Should this project move forward, it would be primarily impacted by construction activities on the subject property; as a result, the construction activities at the subject property would not directly impact the Palladium Theater. Moreover, as discussed in the draft EIR, the Palladium is located sufficiently far enough away from the subject property to avoid potential direct impacts during construction. No other resource is close enough to the subject property to experience potential direct impacts from construction activities. Therefore, there does not appear to be any direct impacts to historical resources.

Evaluation of Indirect Impacts

As the proposed development consists of new construction immediately adjacent and/or in close proximity to several identified historical resources, there is the potential for indirect impacts to the setting of the historical resources. In general, CEQA describes an *indirect* impact as one that results from the “...alteration of the resource or *its immediate surroundings* such that the significance of an historical resource would be materially impaired” (emphasis added - CEQA Guidelines §15064.5(b)(1)). The following considers indirect impacts to the setting of identified historical resources adjacent to and nearby the subject property.

The area surrounding the subject property is varied in terms of its development including low-scale buildings, such as one-story single-family homes from the 1920s; theaters such as Hollywood Palladium, completed in 1940; tall office towers, such as the 22-story Sunset Media Center at 6255 W. Sunset Boulevard, constructed in 1972, and the 22-story Hollywood Proper Residences, located at CBS Columbia Square at 6121 W. Sunset Boulevard, completed c. 2016; and mixed-used buildings, such as W-Hotel at 6250 Hollywood Boulevard (12 stories, completed c. 2010) and The Camden, 1540 Vine Street (8 stories, completed c. 2016). Additionally, there are large-scale projects currently under construction in the parcels north of the study area. Given the varied pattern of development in and surrounding the study area, introduction of the proposed new building does not appear to substantially change the existing look and feel of the area. Most notably, the proposed project is of similar scale and mass to adjacent buildings, especially the W Hotel and The Camden. The proposed project is also substantially smaller in height and scale than the 22-story Sunset Media and 22-story Hollywood Proper Residences. The following considers potential impacts of the proposed project on the setting of specific historical resources in the study area.

B. Hollywood Palladium

The proposed project has the greatest potential to cause indirect impacts to the Hollywood Palladium, which is the most proximate historic resource to the subject property. The Hollywood Palladium was listed in the National Register in 2016, despite its current setting surrounded by varied types of buildings, including taller, contemporary architecture. As noted above, setting was not identified as a character-defining feature of the property. Given the varied landscape of development in the area, especially high-rise construction, the proposed project does not substantially change the relationship of the Hollywood Palladium to its setting. The Hollywood Palladium is situated across Argyle Avenue from the 22-story Sunset Media Center, and is located across El Centro Avenue from the 22-story Hollywood Proper Residences. The proposed project is comparatively smaller than these high-rise buildings. Thus, it cannot be said that the proposed project, in keeping with, and often smaller than, the existing scale and mass of many buildings in the study area, will cause substantial change to the setting of the historical resource. Therefore, the Hollywood Palladium Theater will not be indirectly impacted by the proposed project.

C. CBS Columbia Square

Similar arguments can be made for CBS Columbia Square. Additionally, the parcel on which CBS Columbia Square is located has been improved with the aforementioned 22-story Hollywood Proper Residences. The property remains an historical resource despite construction of a large new building on its property. Thus, it cannot be said that construction of a comparatively smaller building on a nearby property would adversely impact its setting. Further, the proposed project will not be readily visible from the historic portion of the property, which fronts Sunset Boulevard. Therefore, CBS Columbia Square will not be adversely impacted by the proposed project.

D. LA Fitness, Hollywood Legion Stadium/Hollywood Legion Lanes

The Hollywood Legion Stadium/Hollywood Legion Lanes is located approximately a block and a half from the subject property and there is generally no visibility between the two properties. Therefore, it cannot be said that the subject property is located in the immediate surroundings and there is not a possibility of an indirect impact to the setting of the Hollywood Legion Stadium/Hollywood Legion Lanes.

E. Fonda Theater

Similarly, the Fonda Theater is also located approximately a block and a half from the subject property and there is no visibility between the two properties. Therefore, it cannot be said that the subject property is located in the immediate surroundings and there is not a possibility of an indirect impact to the setting of the Fonda Theater.

G. 1616 Vista del Mar St

Significant as a multi-family residential building and not for its architecture, the setting of 1616 Vista del Mar St has not been identified as a character-defining feature and has been altered considerably since the building was constructed in 1922. In fact, a new building is currently under construction directly across Vista del Mar St from the property. As the setting is not a character-defining feature of 1616 Vista del Mar St, the proposed project, located a block away, will not have an indirect impact.

I. Hollywood Boulevard Commercial and Entertainment District

The Hollywood Boulevard Commercial and Entertainment District, including the contributing resource the Plaza Hotel, is located a long, city block from the subject property. Given numerous tall buildings intervening, there is no visibility between Hollywood Boulevard and the subject property. Furthermore, the subject property is not located in the immediate surroundings of Hollywood Boulevard, or any contributing buildings to the historic district, and therefore, there is not a possibility of an indirect impact to the setting of the Hollywood Boulevard Commercial and Entertainment District.

K. Home Savings and Loan

Located at the northeast corner of Sunset Boulevard and Vine St, Home Savings and Loan is located a considerable distance from the subject property. Given numerous tall buildings intervening, there is no visibility between the two properties. Furthermore, the subject property is not located in the immediate surroundings of the Home Savings and Loan building and there is thus not a possibility of an indirect impact to its setting.

L. Pete's Flowers/Morgan Camera

Pete's Flowers/Morgan Camera is located close to Vine St on Sunset Blvd, a considerable distance from the subject property. Given the tall building intervening at 6255 W. Sunset Blvd (Sunset Media Center), there is no visibility between the two properties. Furthermore, the subject property is not located in the immediate surroundings of the Pete's Flowers/Morgan Camera building and there is thus not a possibility of an indirect impact to its setting.

M. Earl Carroll Theater

While there is visibility between the Earl Carroll Theater and the subject property, the Earl Carroll Theater is located a long city block away on Sunset Blvd. A wide, busy, commercial thoroughfare, the setting of the Earl Carroll Theater does not relate in any way to the subject property. It cannot be said that the subject property is located in the immediate surroundings of the Earl Carroll Theater and there is thus not a possibility of an indirect impact to its setting.

N. 6200 Block of Leland Way

Located a block south of Sunset Boulevard, there is no visibility between the 6200 Block of Leland Way. Furthermore, the subject property is not located in the immediate surroundings of the 6200 Block of Leland Way and there is thus not a possibility of an indirect impact to its setting.

X. CONCLUSION

The subject property was evaluated in this report for potential historic significance, especially for its history as an early Hollywood film laboratory of the Famous Players-Lasky Studios. While this historical association was indeed found to be significant, only Building A, the main film laboratory constructed in 1923, appears to be significant for this association. However, this building has been substantially altered since its period of significance (1923-1926), and does not retain sufficient integrity to convey its important association. Therefore, the subject property does not appear eligible for listing in the National or California Register or as a City of Los Angeles HCM, and does not constitute an historical resource under CEQA.

A proposed redevelopment project at the subject property was evaluated for potential direct and indirect impacts on identified historical resources. The proposed project entails development of a seven-story mixed-use residential apartment building. The subject property is adjacent and nearby to historical resources. Potential impacts to the settings of these resources were evaluated in this report. It does not appear the proposed project will cause direct or indirect impacts to historical resources. Therefore, the proposed project has a less than significant impact to historical resources under CEQA.

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Appendix A: Table of Building Permits

Building A:

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
January 30, 1930	02025	Erect fire escapes, counter-balanced stairs, and roof ladder at existing 2-story 38-room, 77'x173' building.	Famous Players-Lasky Corporation, 5451 Marathon Street.	Not given.	Henderson Iron Works, 1145 S. San Pedro Street	\$1,300.00
July 24, 1930	17264	Add collapsible window awning.	Paramount Publix Corporation, 5451 Marathon Street	Not given	M. Madsen (partially illegible)	\$299.00
March 30, 1936	07118	Erect cooling tower 22'-6 long x 10' wide by 24' high on roof of existing film laboratory. Bottom of tower to be 3' above roof, supported on columns.	Paramount Productions, Inc., Hollywood	Guy Engineering Corporation, 2650 Santa Fe Avenue, Engineer	Guy Engineering Corporation	\$900.00
October 28, 1936	30052	Add 2 awnings.	Paramount Production, 5451 Marathon Street	Not given	A. Hoegee & Sons, Inc., 745 Merchant Street	\$300.00
January 7, 1938	00565	Remove and install new partitions in film laboratory.	Paramount Pictures, Inc.	Hamilton G. Grady, Engineer	E.S. McKittrick Co., Inc., 5905 Pacific Blvd, Huntington Park	\$1,500.00
November 6, 1939	35395	Install 4,500 gallon pressure tank on roof for secondary sprinkler water supply to film vaults in laboratory.	Paramount Pictures, Inc., 5451 Marathon Street	Niles Werner, Engineer	Not given	\$2,000.00
October 30, 1952	45316	Construct partitions to provide additional administrative offices in film laboratory building.	Unicorn Theatres, Inc.	Not given.	E.S. McKittrick Company, Inc., 7839 Santa Fe Avenue	\$3,200.00
February 15, 1957	64207	Implement parapet correction along Selma, Argyle and south and east exit-ways.	General Film Laboratories, 1546 Argyle Ave	Not given	Owner-contractor	\$2,800.00
October	84946	Erect concrete	General Films	Sam	Usona	\$4,000.00

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
16, 1957		loading dock and canopy. Permit includes plot plan.	Lab, 1546 N Argyle Ave	Friedman, Engineer	Construction Co, 2640 S La Cienega Ave	
December 3, 1957	88279	Supplement permit 84946/57 with addition of second floor and roof. Permit includes plot plan.	General Film Laboratories, 1546 N Argyle Ave	Sam Friedman, Engineer	Usona Construction Co, 2640 S La Cienega Ave	\$7,500.00
March 3, 1958	94824	Add an aluminum canopy addition, 21'6" x 11'5" to existing film lab (safety film) building. Permit includes plot plan.	General Film Laboratories, 1546 N Argyle Ave	Robert W. Haussler, Engineer	Karns Awnings, 5990 W Pico Blvd	\$500.00
April 2, 1958	96942	Install 1 beam for 3T hoist, steel stairs in lieu of fire escape, toilet room at existing 2-story film processing building. Permit includes plot plan.	General Film Laboratories, 1546 N Argyle Ave	Sam Friedman, Engineer	Usona Construction Co, 2640 S La Cienega Ave	\$2,200.00
August 21, 1961	95654	Add office and cutting room, include porte cochere, to existing 2-story motion picture lab. Permit includes plot plan.	General Film Laboratories, 1546 N Argyle Ave	Sam Friedman, Engineer	Usona Construction Co, 2640 S La Cienega Ave	\$56,000.00
December 11, 1961	03190	Steel stairway addition to existing motion picture lab.	General Film Laboratories, 1546 N Argyle Ave	Lloyd Wallis	Niltimore Const Inc, 8221 Wilcox	\$1,000.00
July 19, 1962	13943	Enlarge toilet room, enlarge room, create viewing room in existing 2-story film processing building.	General Film Laboratories, 1546 N Argyle Ave	Sam Friedman, Engineer	Owner-contractor	\$3,000.00
September 16, 1957	82376	Erect new building to house transformer vault-underground. Permit includes plot plan.	General Films Lab, 1546 N Argyle Ave	Sam Friedman, Engineer	Usona Construction Co., 2640 S La Cienega Blvd	\$12,000.00
September 10, 1962	19953	Remove fire escape and fill in door opening at existing 2-story film lab.	General Film Laboratories, 1546 N Argyle Ave	Not given	Owner-contractor	\$200.00
June 10, 1963	40598	Add solvent recovery system at existing 2-story film	General Film Laboratories, 1546 N Argyle	Sam Friedman, Engineer	Owner-contractor	\$300.00

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
		lab.	Ave			
September 10, 1963	47887	Remodel ladies toilet, 2 nd floor, existing 3-story manufacturing building.	General Film Laboratories, 1546 N Argyle Ave	Not given	Brownco Construction, 420 Bluff Rd, Montebello	\$5,400.00
December 10, 1963	54366	Alter interior partitions in film storage space at existing 3-story film storage building.	General Film Laboratories, 1546 N Argyle Ave	F.E. MacDonald, Engineer	Not selected	\$3,000.00
May 4, 1982	42586	Non-structural demolition of interior partitions at existing film processing building, 2-stories	Deluxe Laboratories, Inc., 1377 N Serrano Ave	Ziegler Kirven Parrish, Architect; J. Martin & Associates, Engineer	Harold Anderson	\$60,000.00
October 7, 1982	51342	Add new stairs and window infill at existing film processing building, 8x21, 2-stories.	Deluxe Laboratories Inc.	J.A. Martin and Assoc, Engineer; Ziegler-Kirven-Parrish, Architect	Harold Anderson	\$70,000.00
February 18, 1982	58787	Add lift, general alteration-window closure, new plumbing fire sprinkler, masonry veneer, stair tower, partitions, ceilings, AC, lighting, and exterior stucco at existing 2-story film processing building.	Deluxe Laboratories Inc.	J.A. Martin and Assoc, Engineer; Ziegler-Kirven-Parrish, Architect	Harold Anderson	\$300.00
February 22, 1983	58864	Add entrance canopy (building has permit 51342) at southeast corner of existing 2-story film processing building.	Deluxe Laboratories Inc.	J.A. Martin and Assoc, Engineer; Ziegler-Kirven-Parrish, Architect	Harold Anderson	\$2,000.00
May 4, 1983	63185	Add raised structural floor, partitions, joist-ceiling, suspended ceilings, sprinklers, electric, plumbing, AC, fire at existing 2-story film processing building.	Deluxe Laboratories Inc.	J.A. Martin and Assoc, Engineer; Ziegler-Kirven-Parrish, Architect	Harold Anderson	\$20,000.00
May 4, 1983	63186	Add concrete block wall, interior partitions, new stair,	Deluxe Laboratories Inc.	J.A. Martin and Assoc, Engineer;	Harold Anderson	\$12,000.00

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
		fire sprinkler, AC, suspended ceiling at existing 2-story film processing building.		Ziegler-Kirven-Parrish, Architect		
June 23, 1983	66491	Install film racks, film library (exchange) at existing 2-story film library (exchange) building.	Deluxe Laboratories Inc.	Ziegler-Kirven-Parrish, Architect	Hollywood Film Co.	\$100,000.00
August 4, 1988	06377	Remove rock, apply 30# felt and 2-15# felt, replace rock with hot asphalt at existing 3-story film vault building.	Deluxe Laboratories Inc.	Not given	Manchester Roofing	\$4,200.00
August 10, 1989	39516	Implement T.I., 2 nd floor, existing 2-story (main) building.	20 th Century Fox Film Corp, 10201 W Pico Blvd.	Not given	Michael Nowak	\$53,000.00
May 10, 1995	35279	Repair earthquake damaged block wall, 1 st floor, southwest corner of property. Plot plan included with permit.	20 th Century Fox Studio	Ray Associates, Engineer	Nowak Construction	\$10,000.00
September 24, 1999	99016-10000-17947	Change of use of 4800 sq ft to include "Retail/Wholesale" of existing film/video/audio storage/rental (not construction or remodel to existing building).	20 th Century Fox Film Corp, Beverly Hills; Applicant is Ametron	Not given.	Owner-builder	\$201.00
October 5, 1999	99048-10000-01749	Add new wall signs 3'x6' and 10'x10'. Plot plan included with permit, shows wall signs along Selma Ave and Argyle Ave elevations.	Twentieth Century Fox Film Corp, Beverly Hills	Not given	Tako Tyko, 5002 Venice Blvd	\$5,500.00
December 9, 1999	99048-10000-02124	Add 3 wall signs, channel letters, illuminated on race way; sign reads "Ametron Pro-Audio & Video Sales & Rentals." Plot plan included with permit, shows wall signs along Argyle Ave,	Twentieth Century Fox Film Corp, Beverly Hills	Not given	Tako Tyko	\$7,714.00

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
		oriented west and south.				

Building B:

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
September 21, 1927	27416	Erect 6-room film storage building, 19'5"x54', one-story, 10'5½"-tall, reinforced concrete foundation, walls, floors, and roof.	Paramount Famous Lasky Corp., 5451 Marathon Street	Not given.	Owner-contractor	\$6,000.00
October 15, 1930	24931	Erect film storage building with 6 vaults, 19'-5"x54'-0", one-story, 12'-tall, with concrete foundation, walls, floors, and roof	Paramount Publix Corp., 5451 Marathon Street	Unclear	Ralph E. Homann Co., 3720 Avalon	\$6,500.00
April 9, 1942	04929	Add second floor reinforced concrete addition to existing reinforced concrete film vaults, with steel foot bridge joining new second floor to existing film laboratory building.	Paramount Pictures, Inc., 5451 Marathon Street	Niles Werner, Engineer	Illegible	\$6,500.00
March 10, 1967	42809	Add new slab to support tank at existing film vault. Plot plan included with permit.	General Film Laboratories, 1546 N Argyle Ave	Alfred C. Buxton, Engineer	Stanton Construction	\$1,500.00
May 10, 1967	45619	Add new "SS" tank on roof of existing film vault. Plot plan included with permit.	General Film Laboratories, 1546 N Argyle Ave	Alfred C. Buxton, Engineer	Stanton Construction	\$2,500.00
August 10, 1967	51271	Add new steel beams and catwalk for A.C. equipment on existing film vault. Plot plan included with permit.	General Film Laboratories, 1546 N Argyle Ave	Alfred C. Buxton, Engineer	Stanton Construction	\$1,000.00
January 10, 1968	60280	Add new 6'x26' roof structure at existing film vault. No plot plan included with permit.	General Film Laboratories, 1546 N Argyle Ave	Alfred C. Buxton, Engineer	Stanton Construction	\$1,000.00

Building C:

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
December 17, 1937	40697	Erect new work room and private storage building, with 4-rooms, 30x60, 1-story, 22'-high, with concrete foundation, galvanized corrugated steel exterior wall and roof.	Paramount Pictures, Inc., 5451 Marathon Street	Hamilton Grady, engineer	None	\$4,500.00
March 17, 1938	07182	Install automatic sprinkler system in maintenance and storage building.	Paramount Pictures, Inc.	Not given	Paramount	\$460.00
August 23, 1954	95582	Make 1-story shop building comply with dangerous chemicals requirements. Building used for flammable liquid processing and flammable liquid dispensing. Permit includes plot plan.	Mr. Hunt, 1546 Argyle Street	Not given	H.M. Lukens, 1419 Essex Street	\$1,000.00
May 8, 1957	71043	Add 20'x30' mezzanine in existing 1-story shop building. Permit includes plot plan.	General Film Labs, Corp, 1546 N Argyle Ave	James N. Fox, Engineer	McKittrick Construction Co., 7839 Santa Fe Ave	\$2,500.00
February 10, 1969	82630	Sign permit for new 8' diameter I11 rotating roof sign on existing 2-story, 40x60 masonry building. Sign is 44' above grade and 14' above roof.	De Lux General, 1546 N Argyle Ave	B.L. Prenovich	National Neon	\$700.00
February 22, 1983	58863	Install non-bearing partition, suspended ceiling, new metal roof at existing 1-story film storage building	Deluxe Laboratories Inc.	Ziegler-Kirven-Parrish, Architect	Harold Anderson	\$6,000.00

Building D:

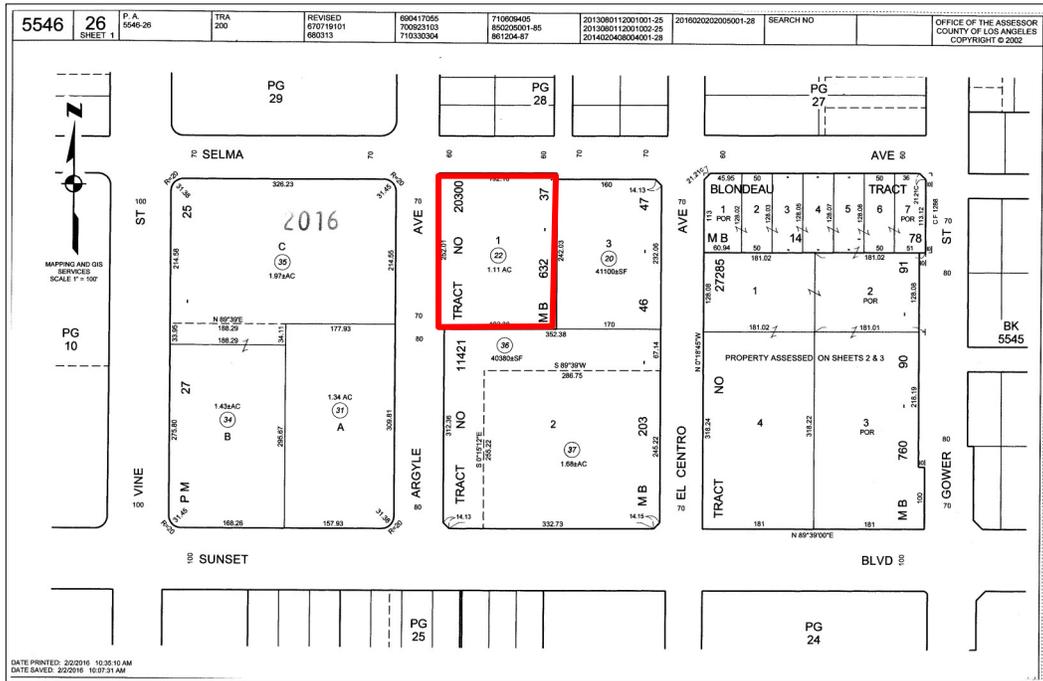
<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
April 10, 1962	07831	Change toilet fixtures and minor miscellaneous alterations, no structural changes.	General Film Laboratories, 1546 N Argyle Ave	Not given	Usona Construction Co, 2640 S La Cienega Ave	\$3,500.00
May 10,	50615	Alter office no. 216,	Deluxe	Not given	Owner-	\$4,000.00

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect or Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
1972		install suspended ceiling, wall paneling, door, and window at existing 2-story, 150x30 office building.	General, Inc., 1546 N Argyle Ave		contractor	
June 10, 1972	52428	Install suspended ceiling on second floor of existing 2-story 150x30 office building.	Deluxe General, Inc., 1546 N Argyle Ave	Not given	Owner-contractor	\$700.00
May 26, 1982	43824	Interior wall and ceiling finishes and partitions; exterior-entry steps at existing 2-story, 150x30 office building.	Deluxe Laboratories Inc.	John Martin, Engineer; Ziegler Kirven Parrish, Architect, 444 S Westmoreland	Harold R. Anderson	\$90,000.00
July 12, 1982	46209	Sandblast-wet at existing commercial building, 2-stories.	Not given	Not given	Harold R. Anderson	\$1,000.00
October 19, 1998	98016 - 10000 - 22361	Remove and replace exterior damaged stucco on existing office building.	20th Century Fox Film Corp, Beverly Hills	Not given	California Seismic Construction, 2633 Pico Blvd, #D	\$10,000.00
November 20, 1998	98016 - 10000 - 22372	Seismic strengthening to LA city standards excluding plywood shear panel deflection analysis and distribution. Phase 1 exterior shear walls at existing 2-story office building. Plot plan included with permit.	20th Century Fox Film Corp, Beverly Hills	Ray Ajay, Engineer	California Seismic Construction	\$45,000.00

Attachment A: Current Maps and Aerial Photographs



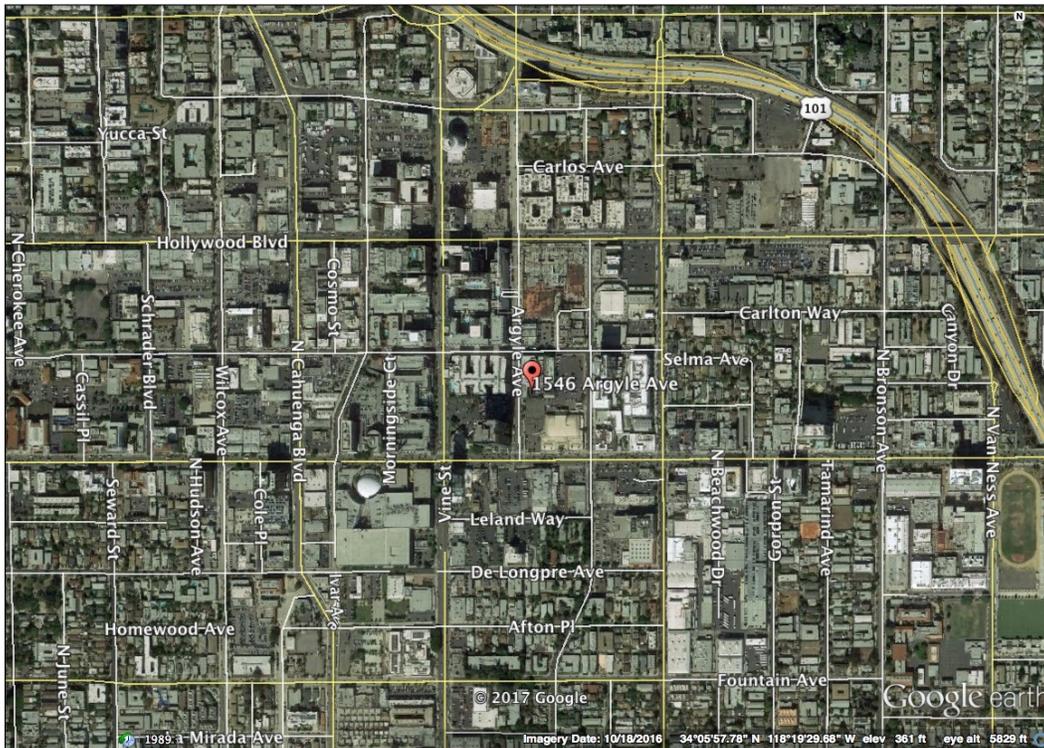
Map 1: Location map, subject property in yellow (Source: Los Angeles County Assessor)



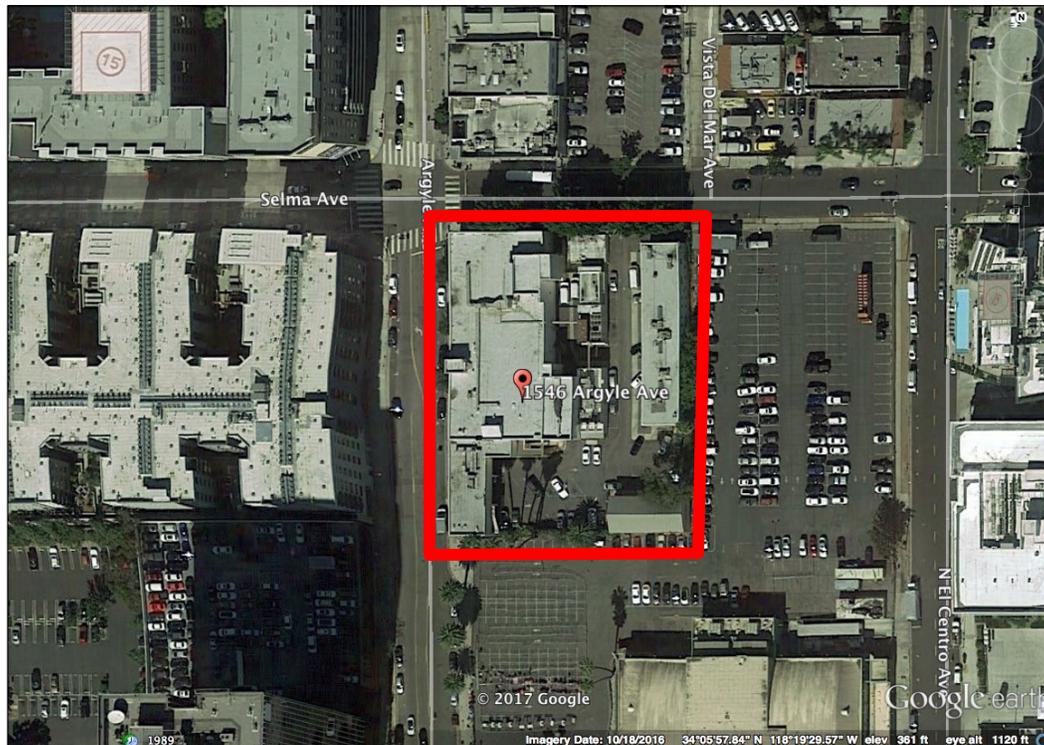
Map 2: Parcel map, subject property in red (Source: Los Angeles County Assessor)

1546 Argyle Avenue, Los Angeles, California

Attachment A: Current Maps and Aerial Photographs



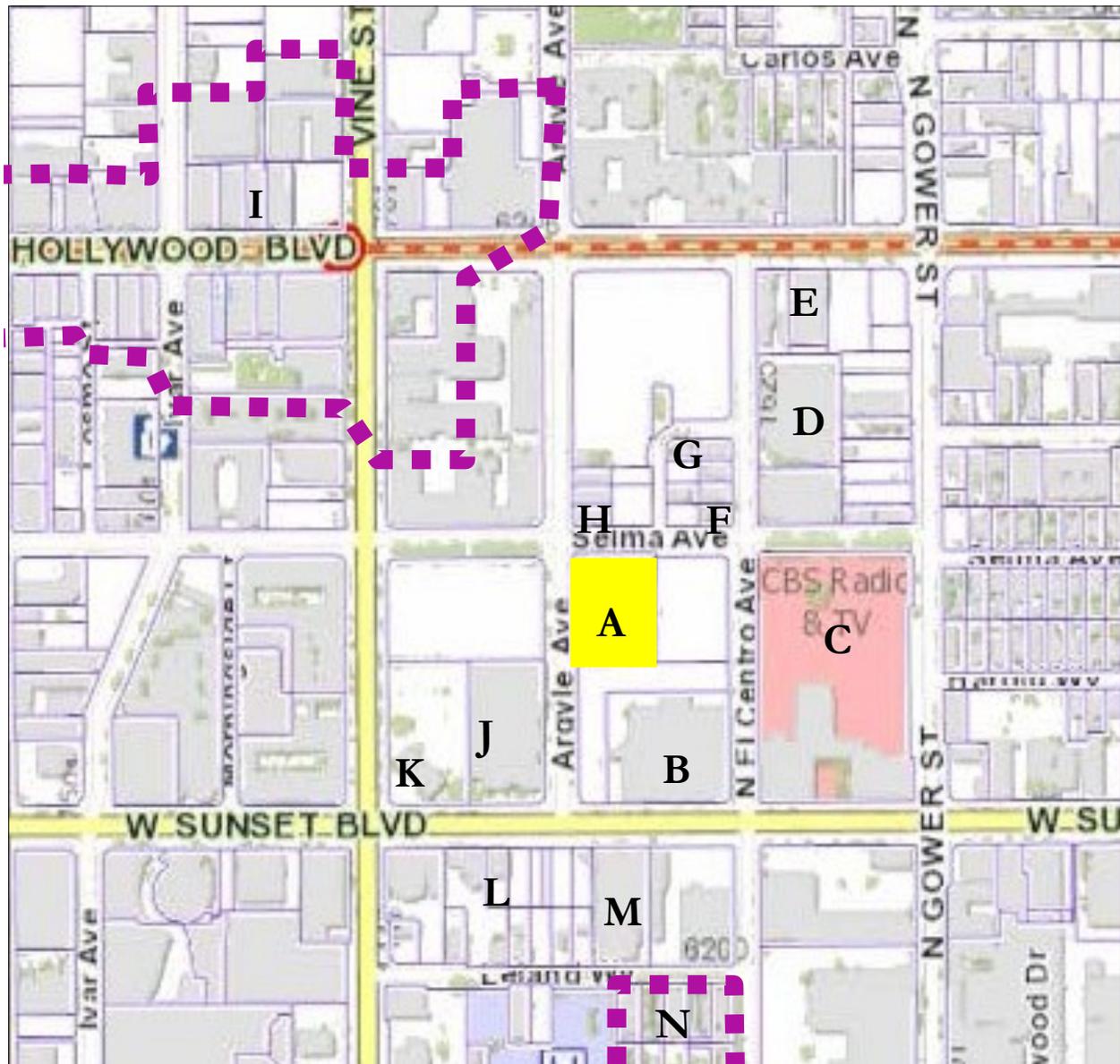
Map 4: Location map, subject property indicated at center (Source: Google Earth)



Map 5: Detail of location map, subject property outlined in red (Source: Google Earth)

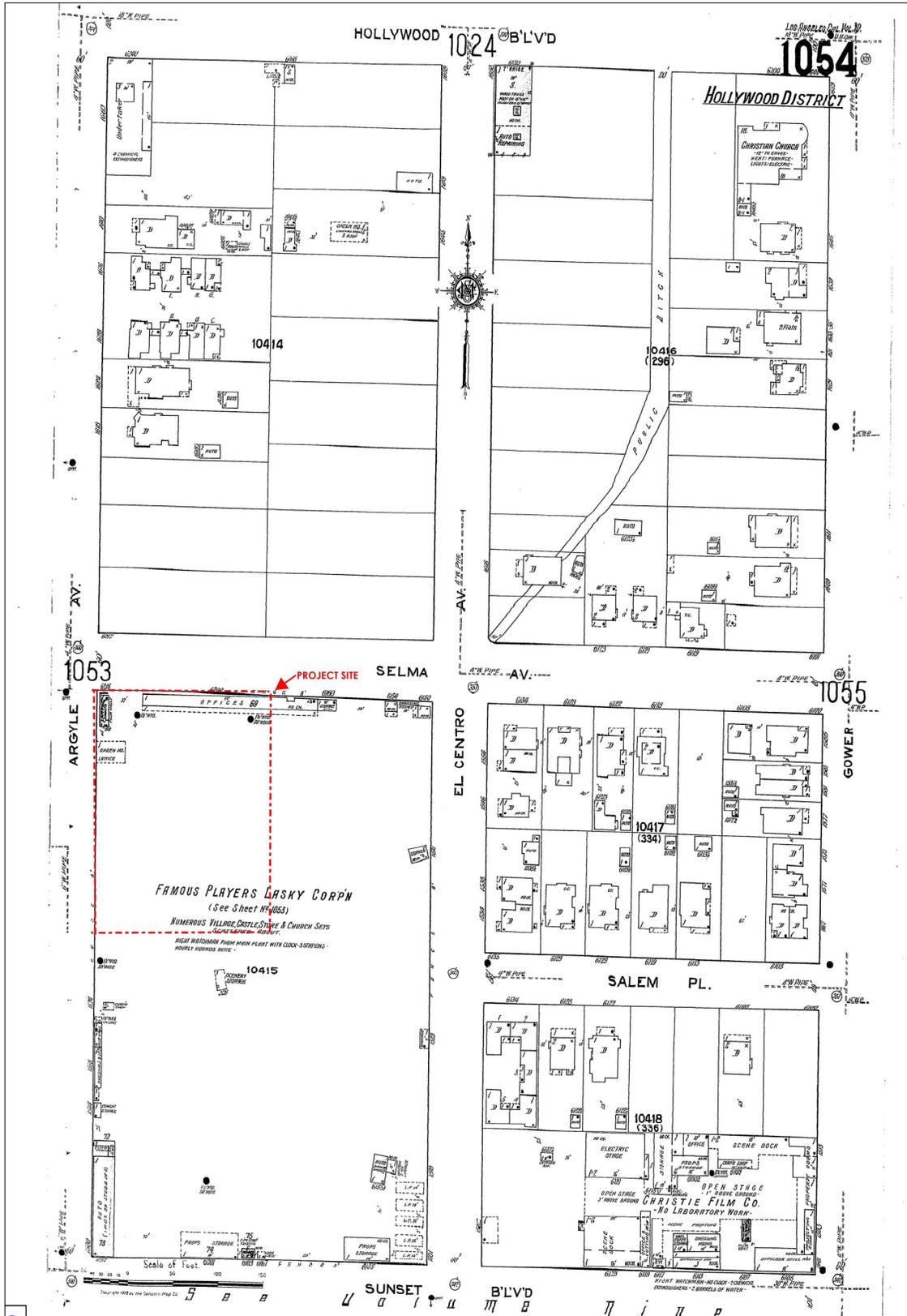
1546 Argyle Avenue, Los Angeles, California

Attachment A: Current Maps and Aerial Photographs



Map 6: Subject property, map of study area, note dashed purple lines denote the boundaries of historic districts (Source of base map: Los Angeles County Assessor)

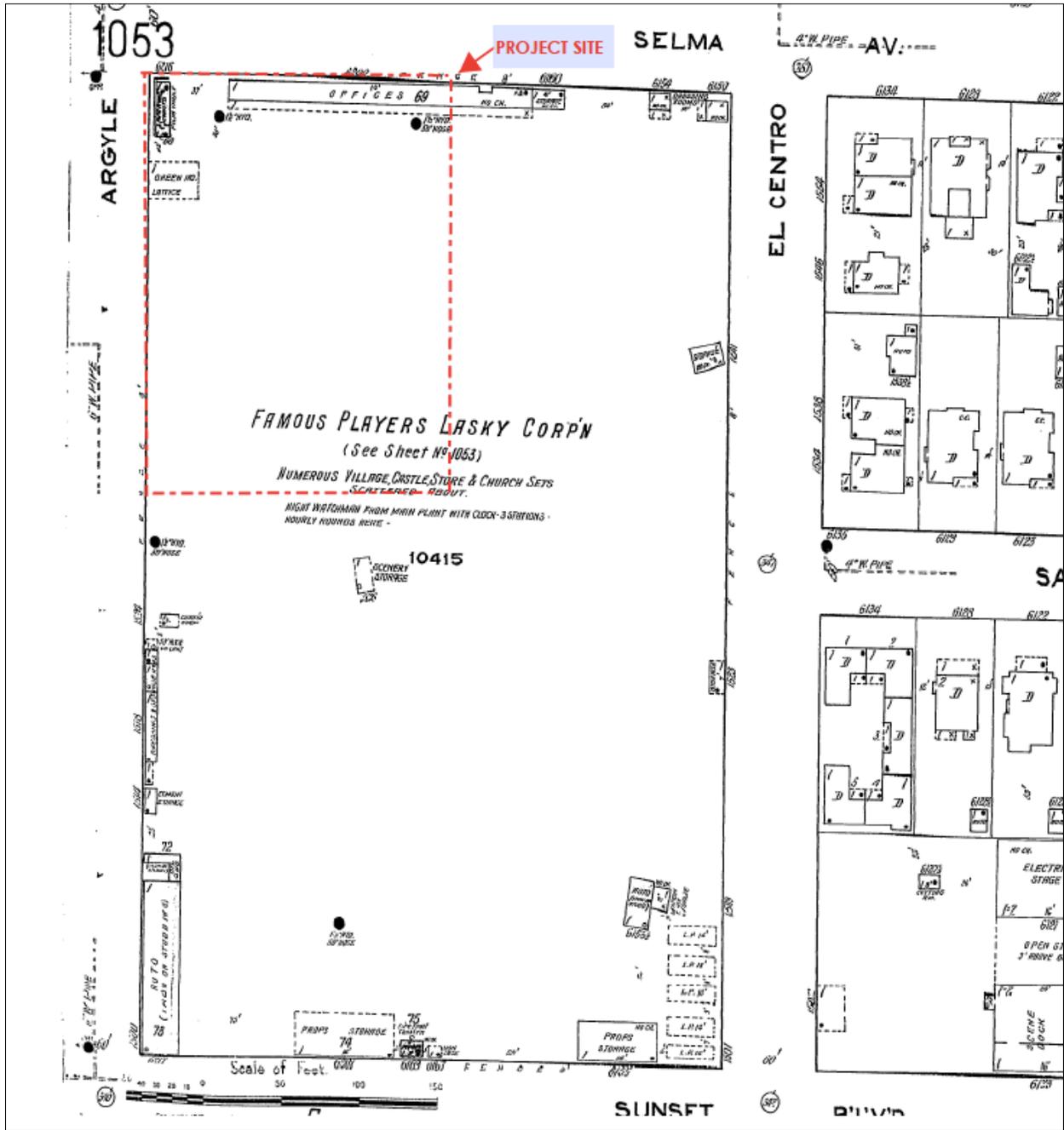
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 1: 1919, subject property outlined in red (Source: Environmental Risk Information Service)

1546 Argyle Avenue, Los Angeles, California

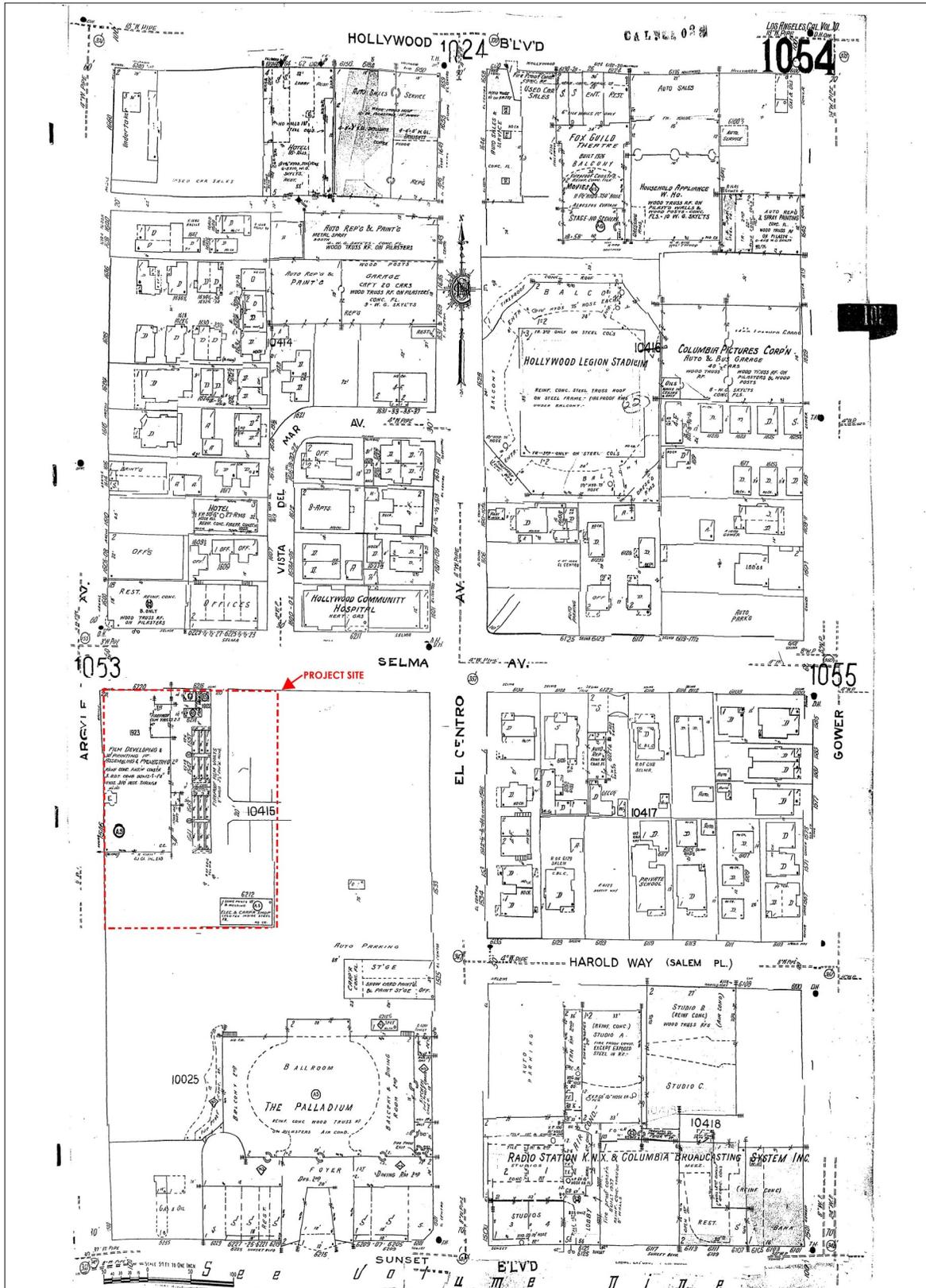
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 2: 1919, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

1546 Argyle Avenue, Los Angeles, California

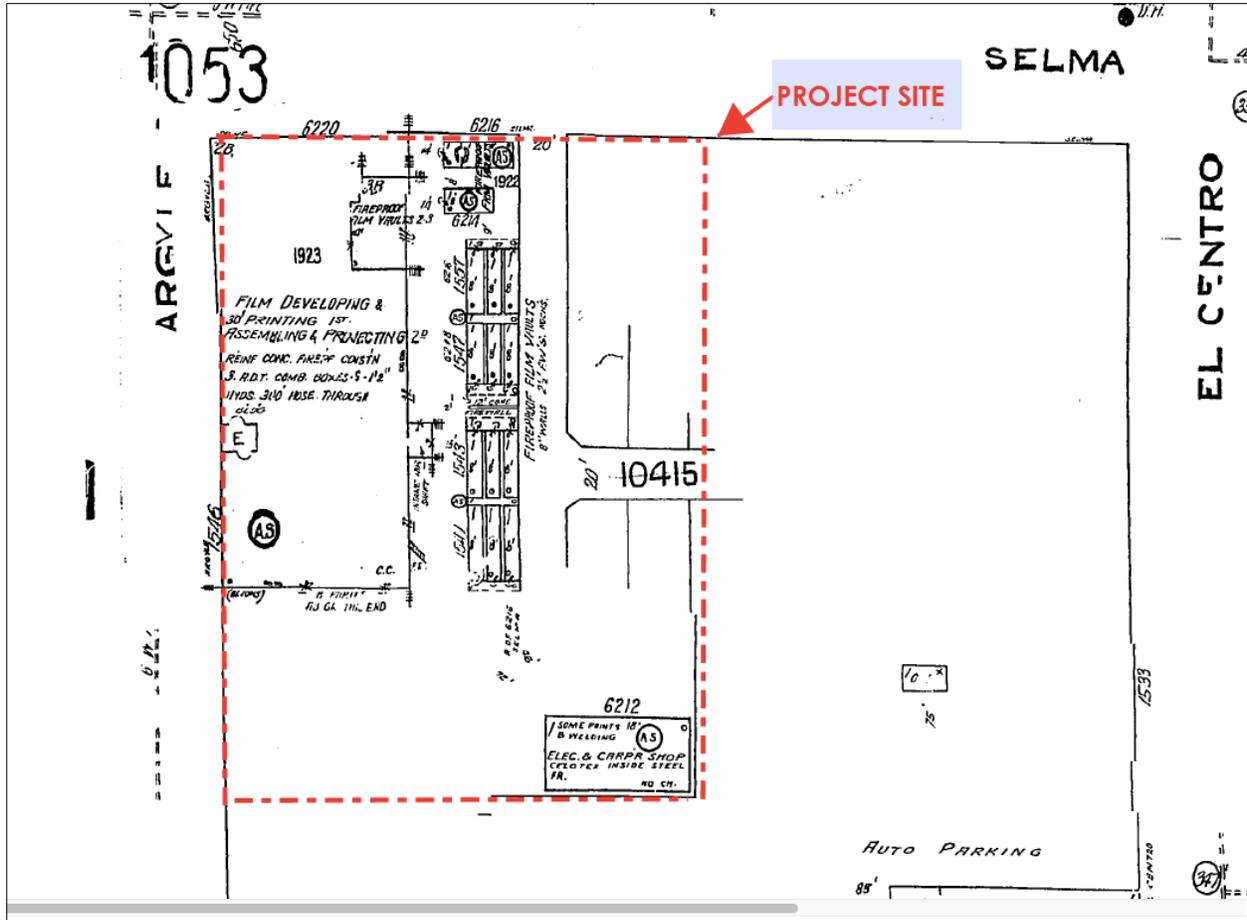
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 3: 1950, subject property outlined in red (Source: Environmental Risk Information Service)

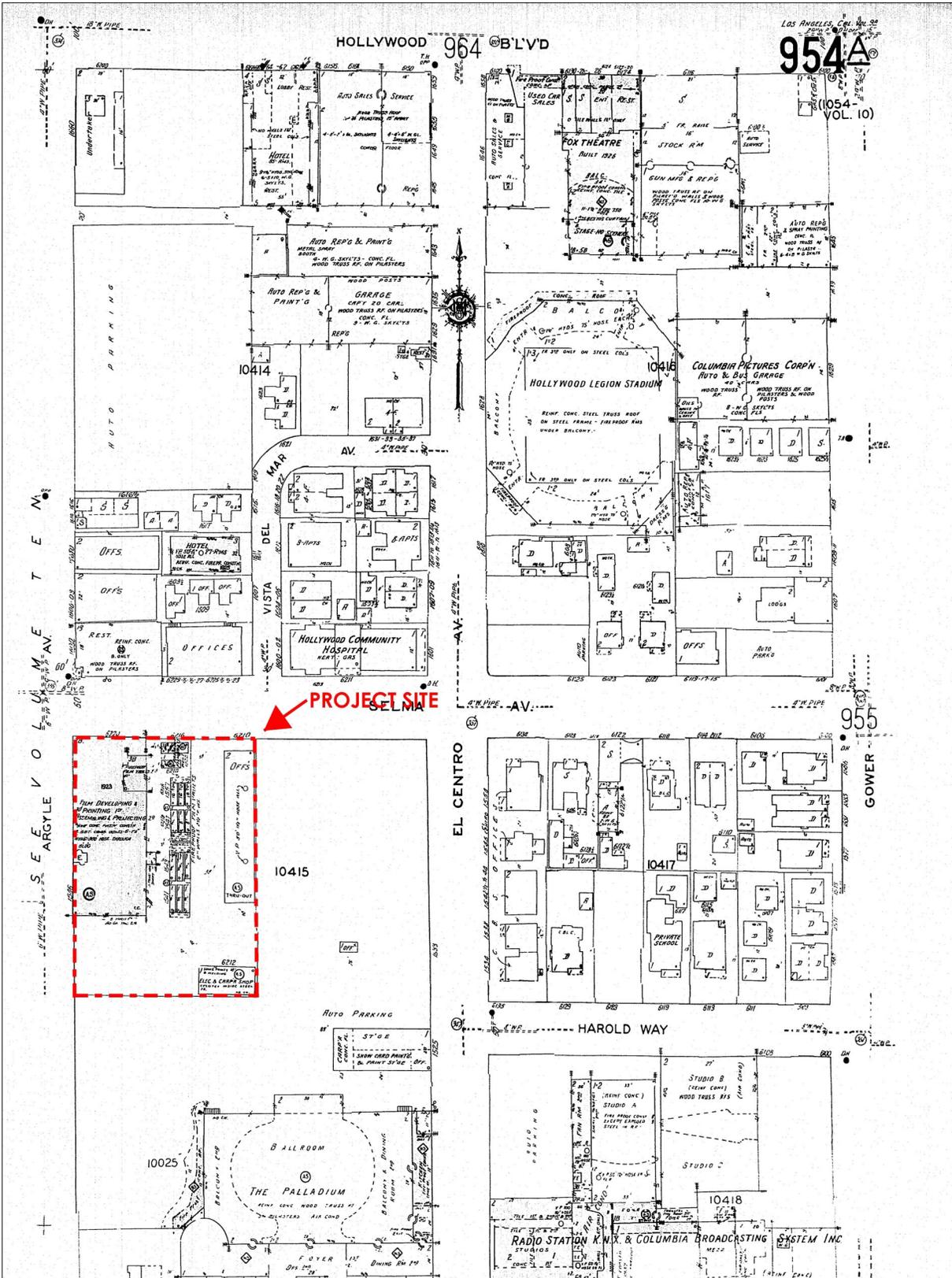
1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 4: 1950, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

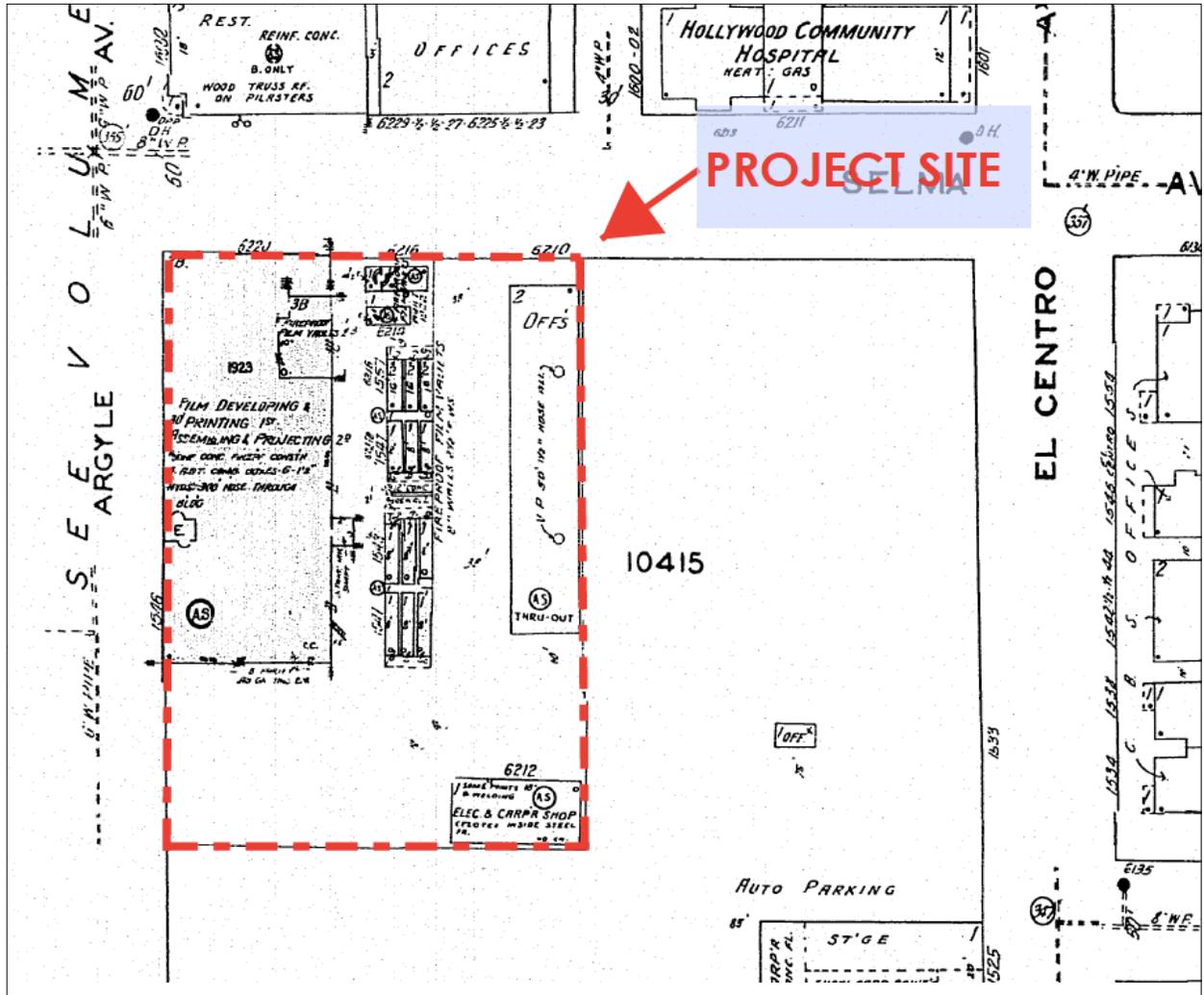
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 5: 1955, subject property outlined in red (Source: Environmental Risk Information Service)

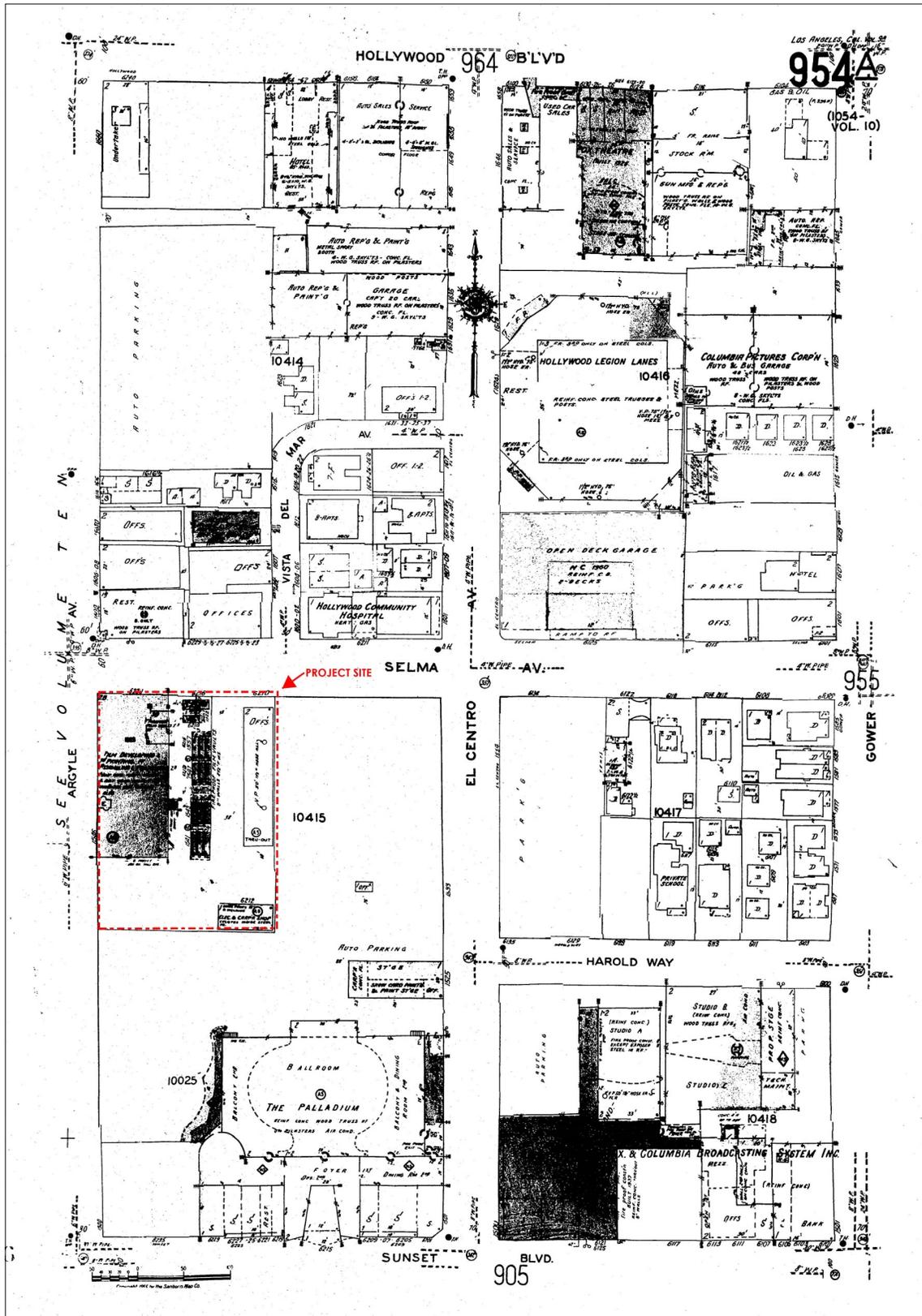
1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 6: 1955, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

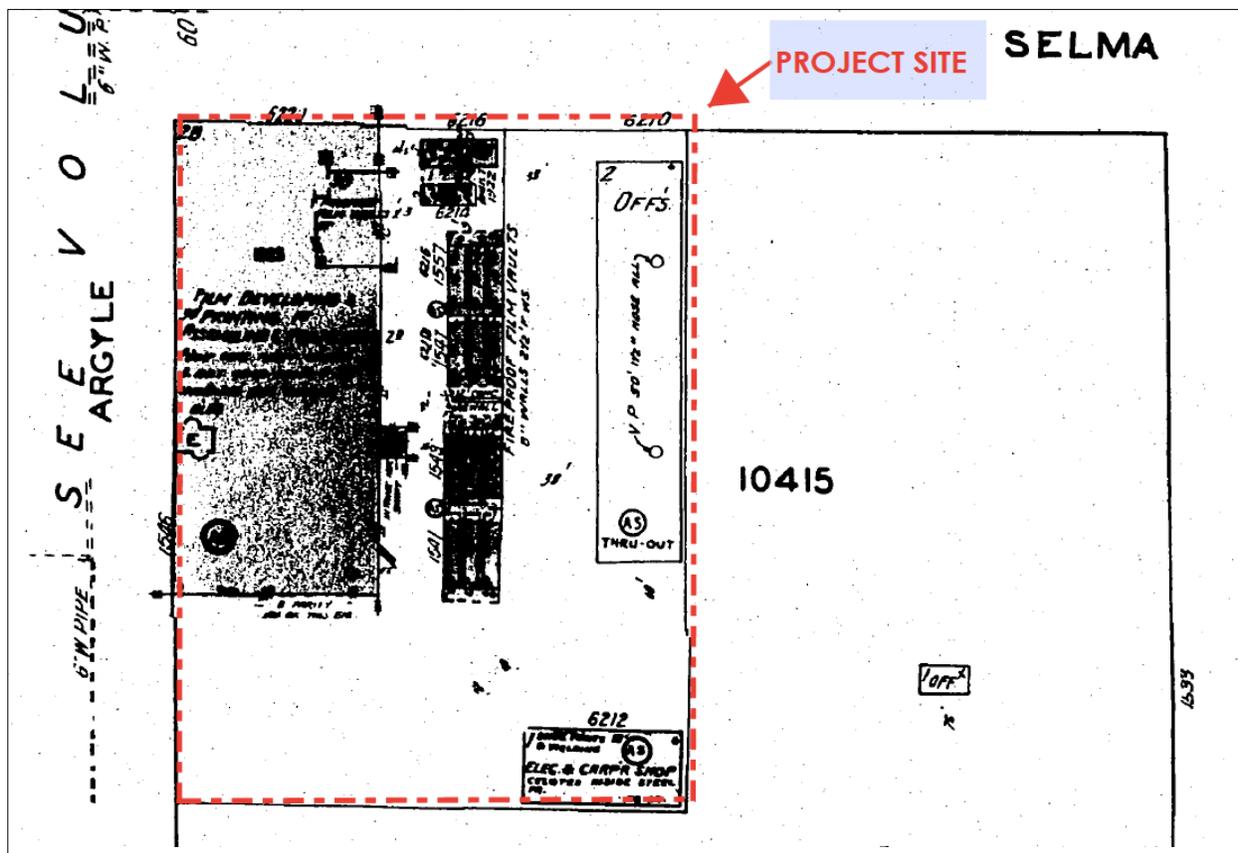
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 7: 1961, subject property outlined in red (Source: Environmental Risk Information Service)

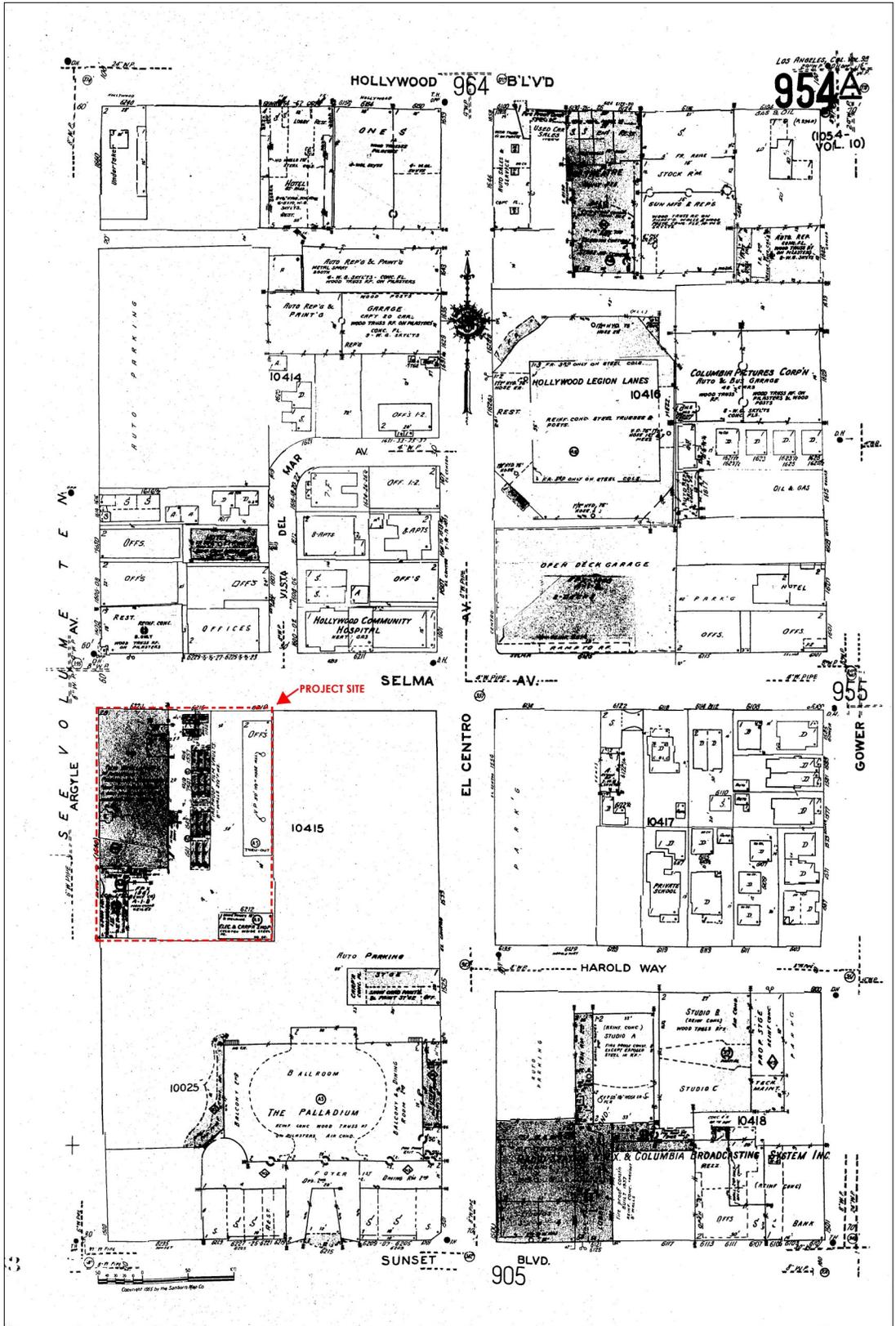
1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 8: 1961, subject property outlined in red (Source: Environmental Risk Information Service)

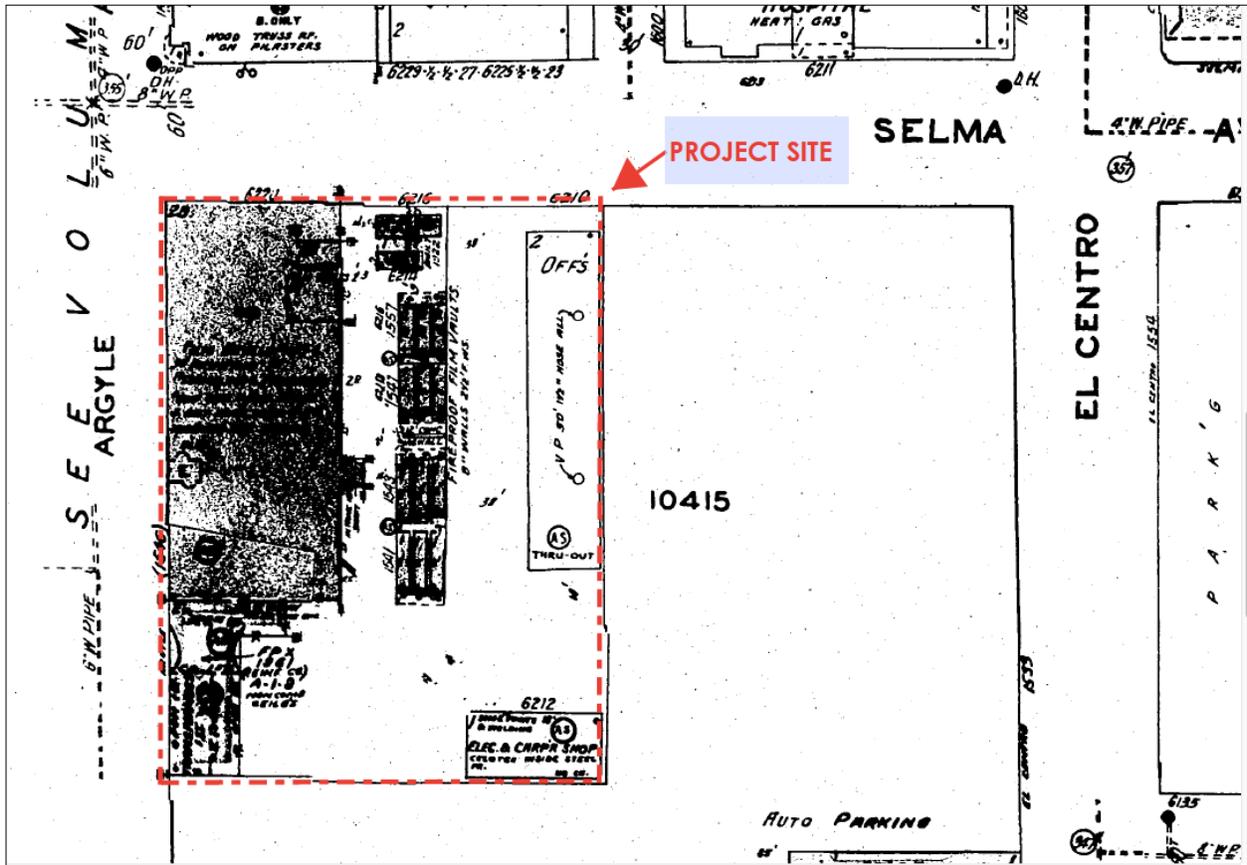
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 9: 1962, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

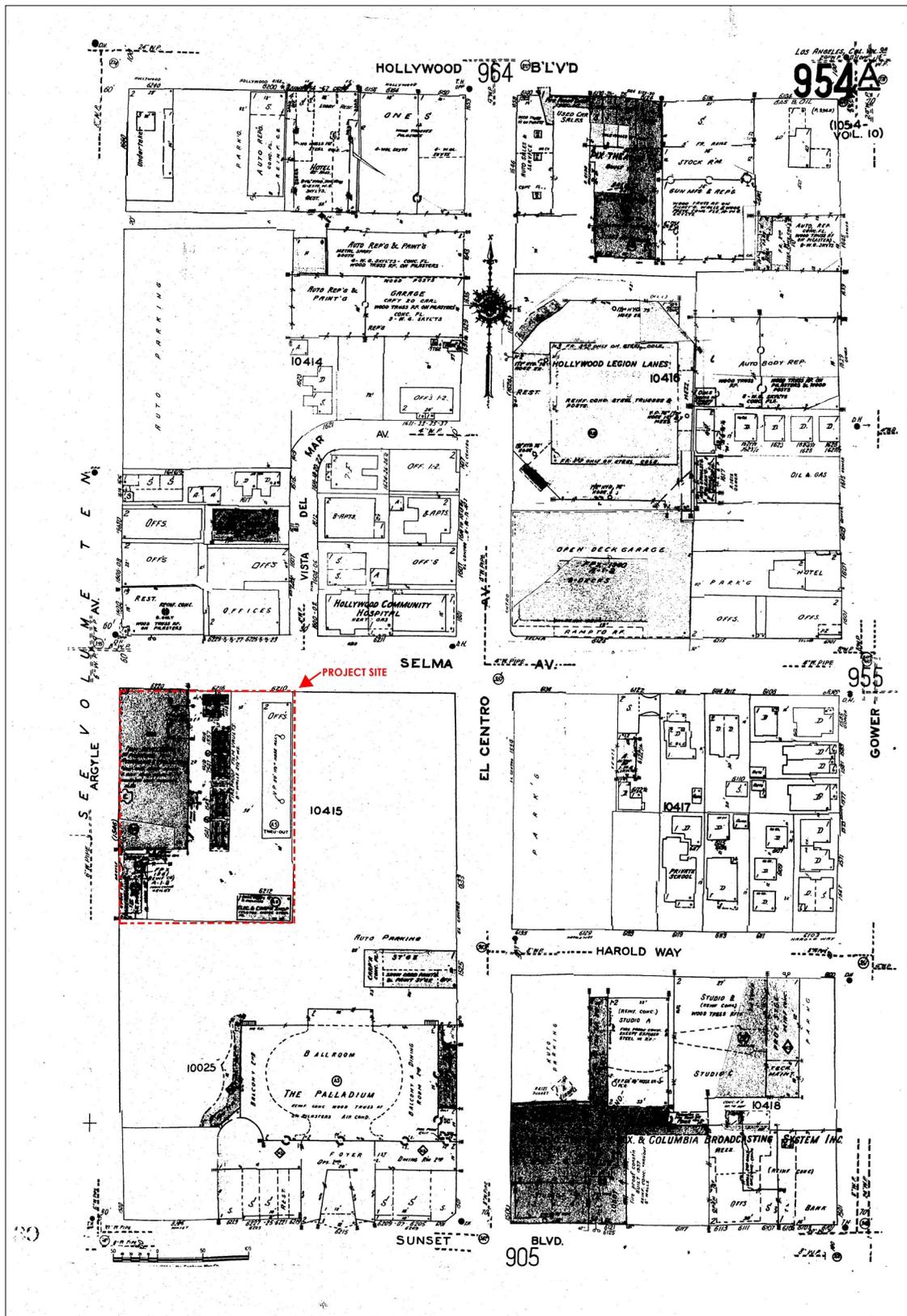
1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 10: 1962, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

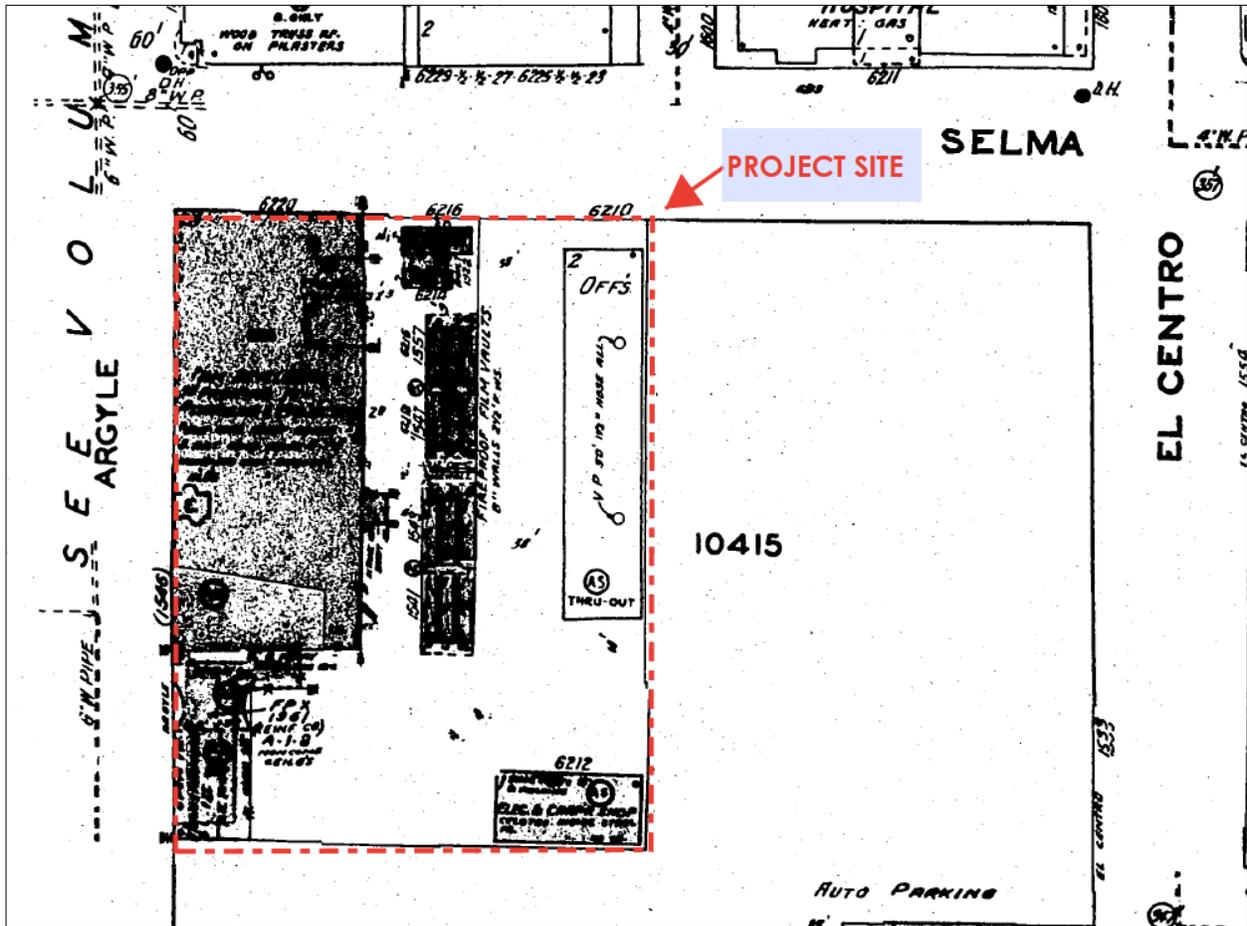
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 11: 1966, subject property outlined in red (Source: Environmental Risk Information Service)

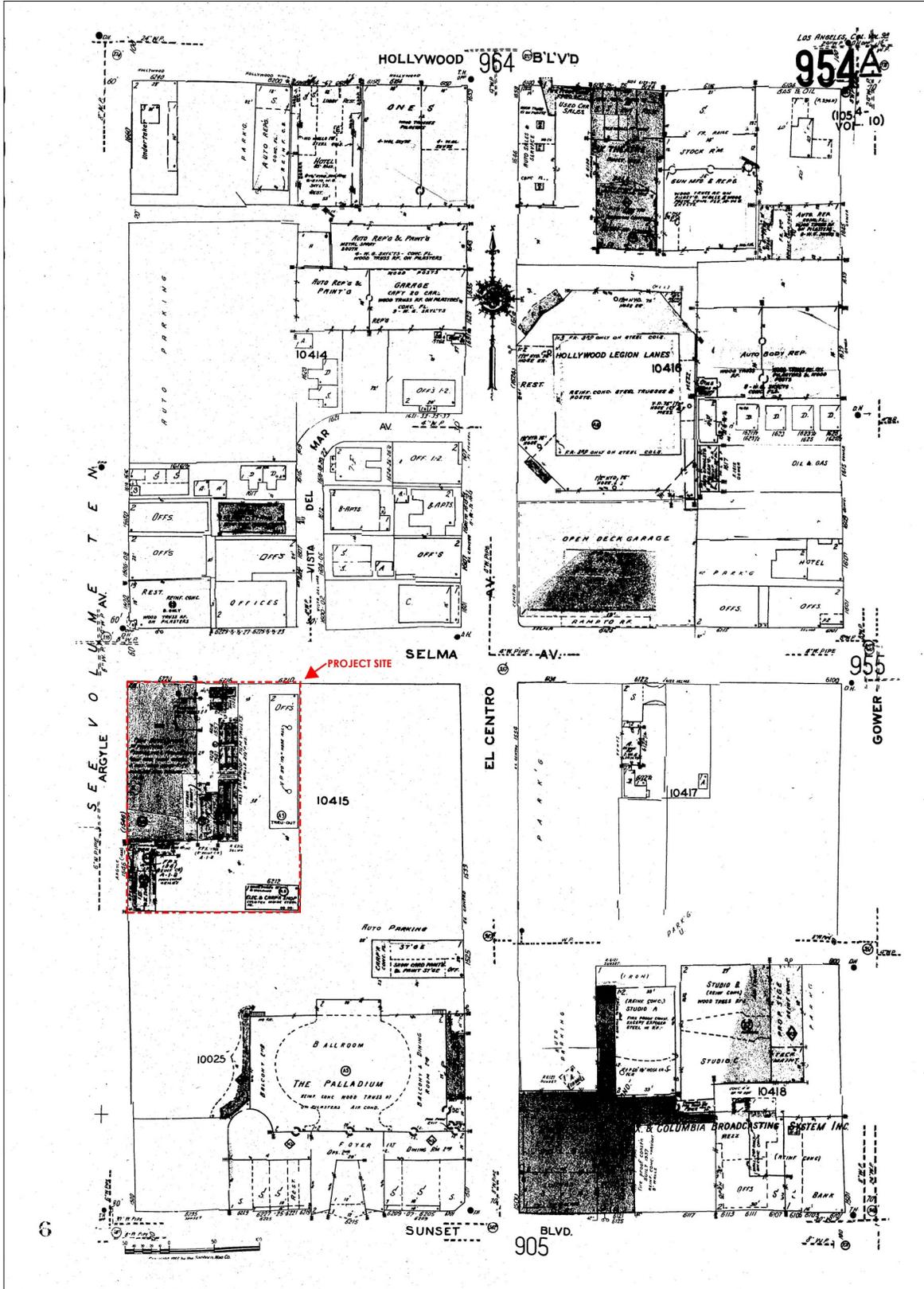
1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 12: 1966, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

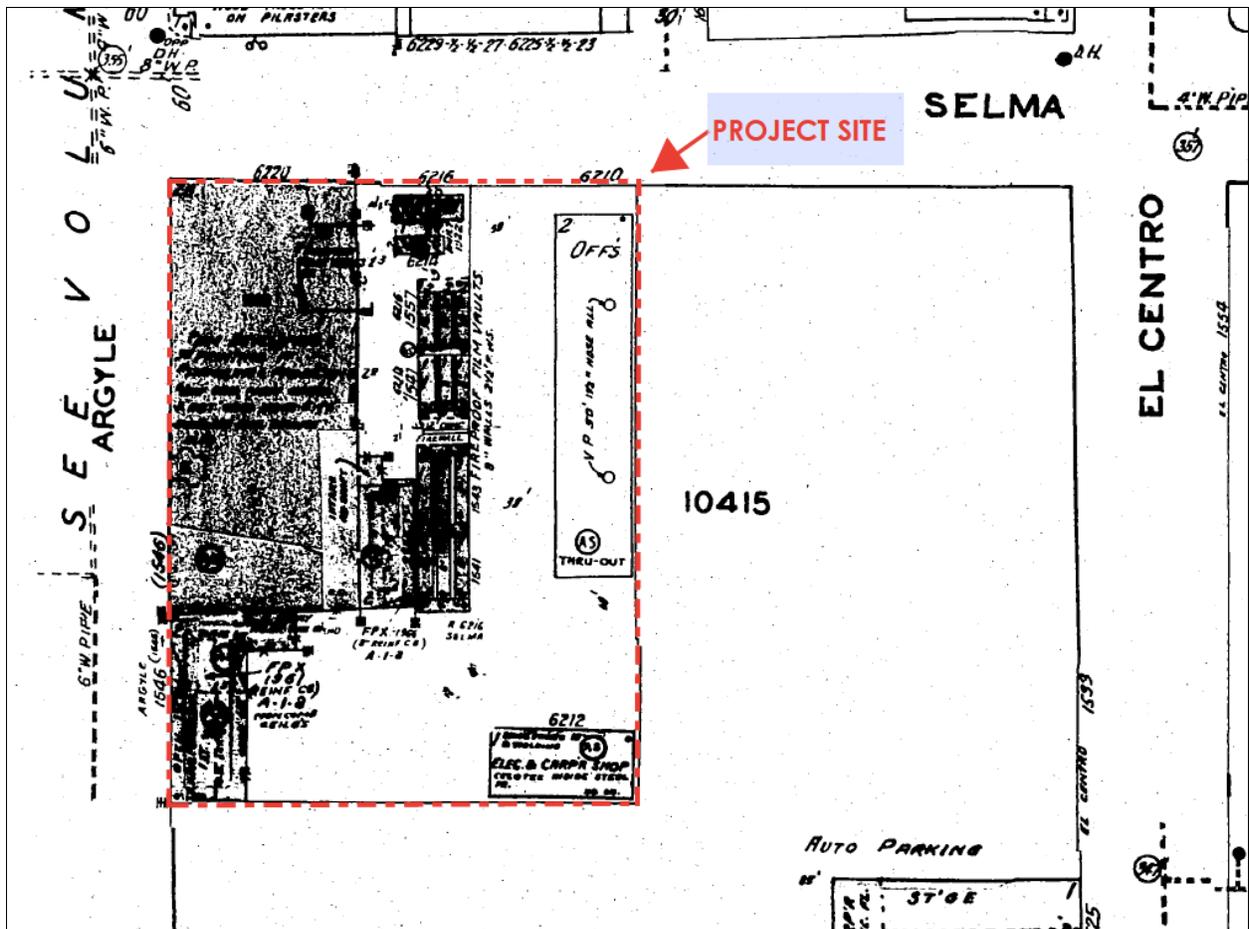
Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 13: 1970, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

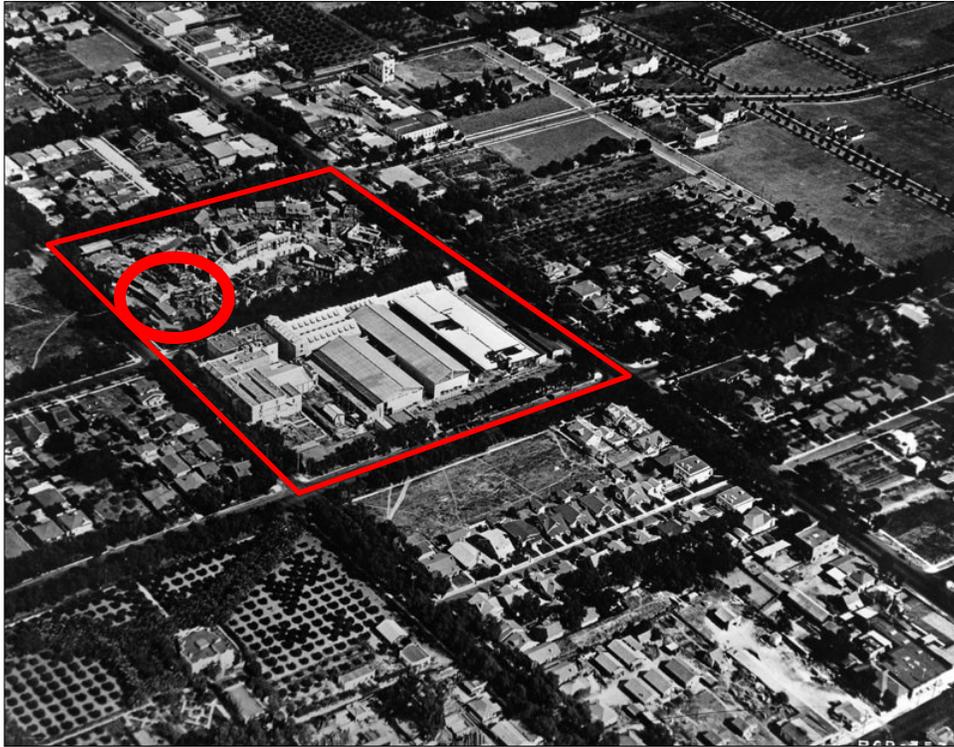
1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



Sanborn Map 14: 1970, crop of previous, subject property outlined in red (Source: Environmental Risk Information Service)

Attachment B: Historic Maps and Aerial Photographs

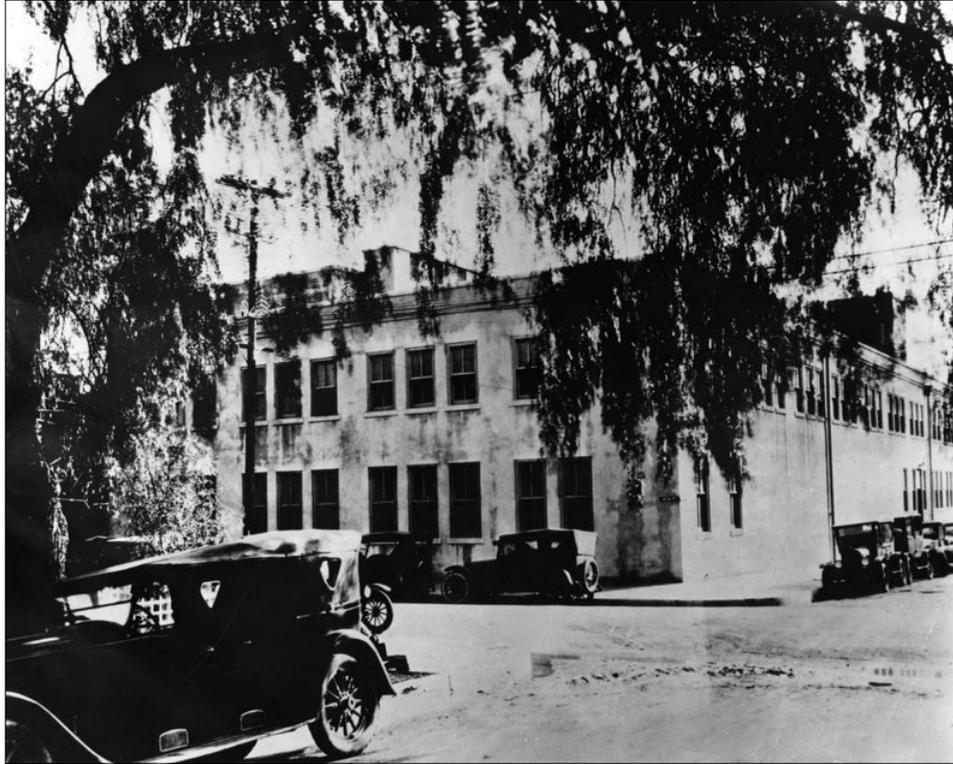


Historic Photograph 1: Famous Players-Lasky Studio outlined in rectangle, with location of future film laboratory building circled at left, 1918 (Los Angeles Public Library)

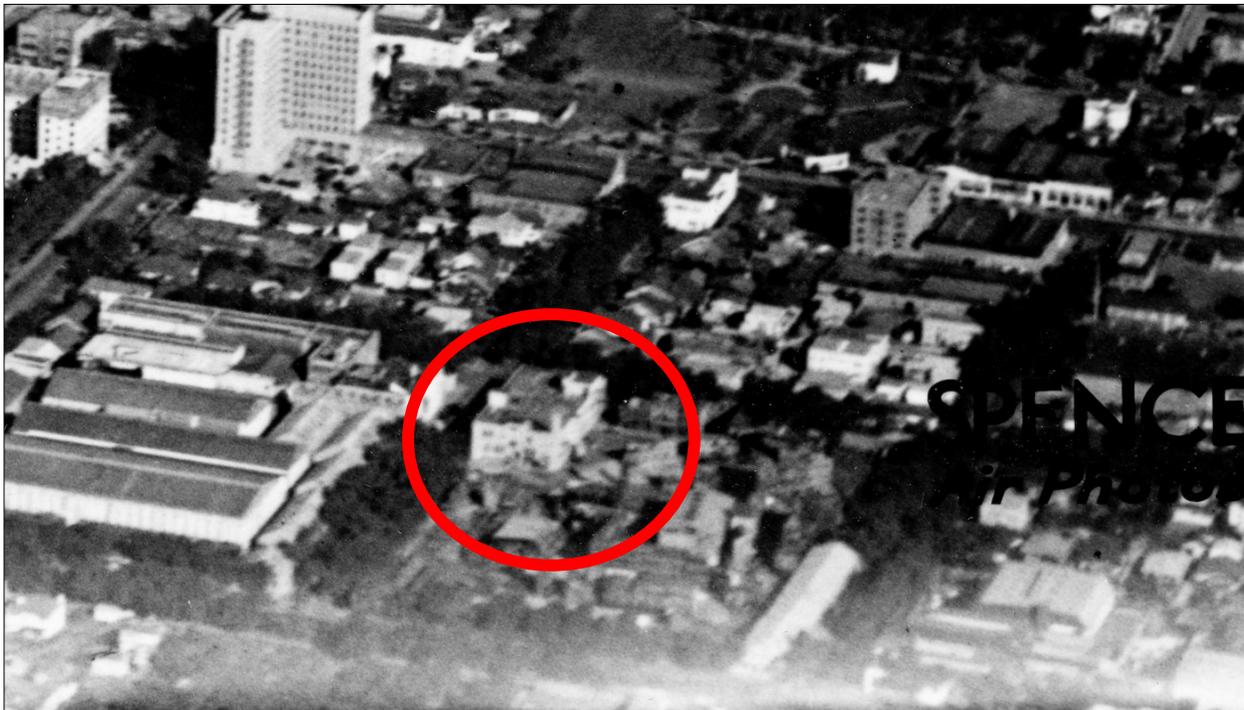


Historic Photograph 2: Famous Players-Lasky Studio, with film sets in background and new film laboratory building under construction at left, indicated by arrow, 1922 (Source: Los Angeles Public Library)

Attachment B: Historic Maps and Aerial Photographs



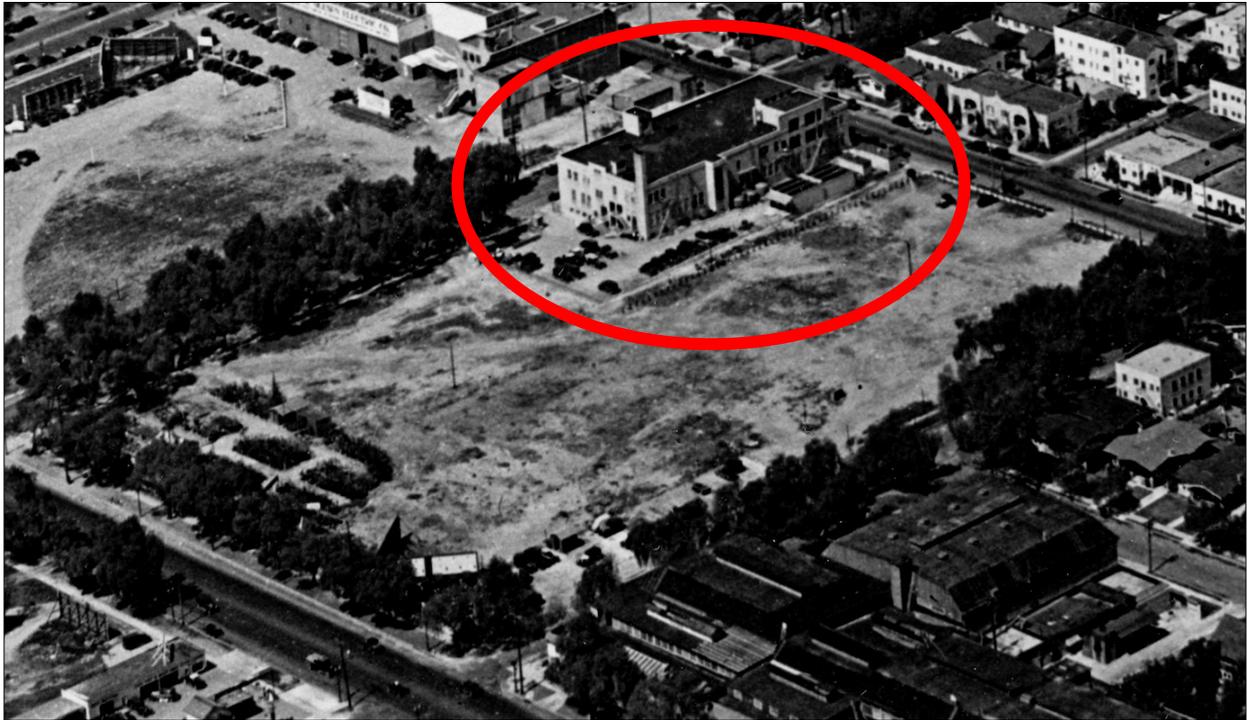
Historic Photograph 3: Subject property, Building A, view southeast, undated early view (circa 1923-1925) (Source: Los Angeles Public Library)



Historic Photograph 4: Subject property, 1925, view northwest (Source: UCLA Air Photo Archive)

1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



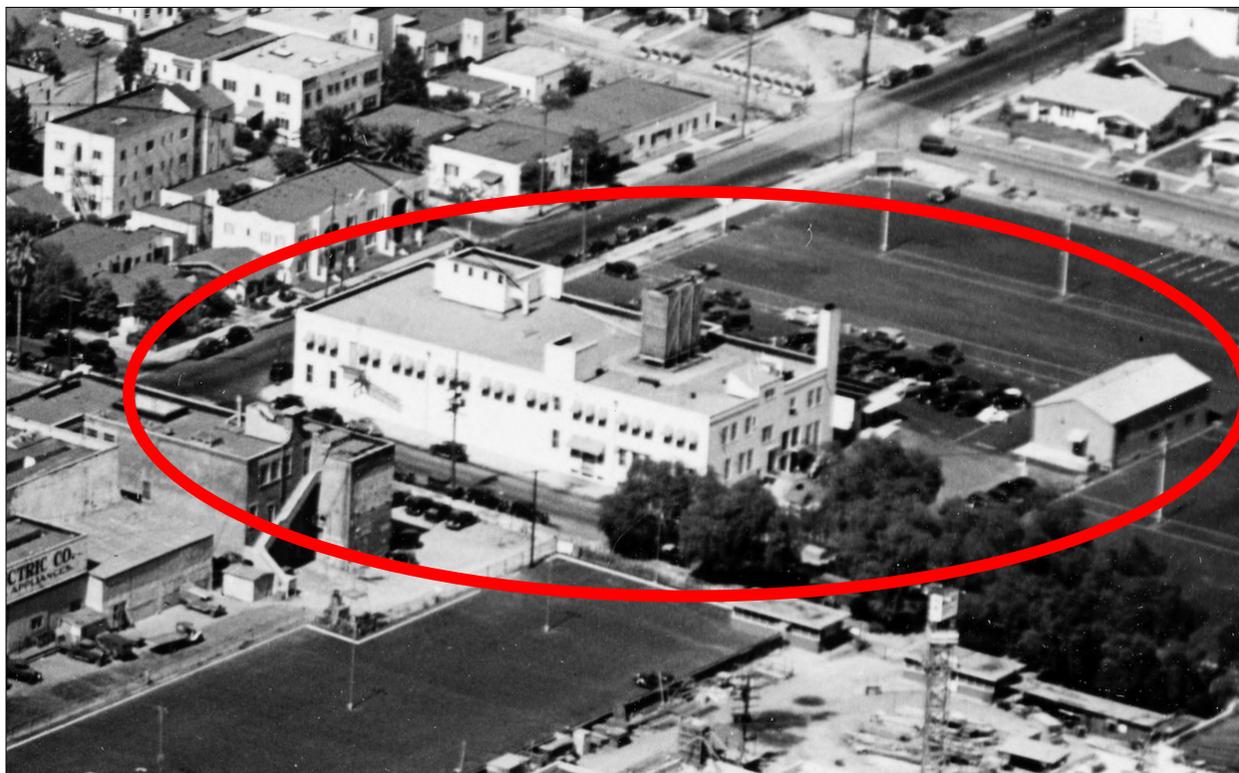
Historic Photograph 5: Subject property, 1930, view northwest (Source: UCLA Air Photo Archive)



Historic Photograph 6: Subject property, 1938, view northwest (Source: UCLA Air Photo Archive)

1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



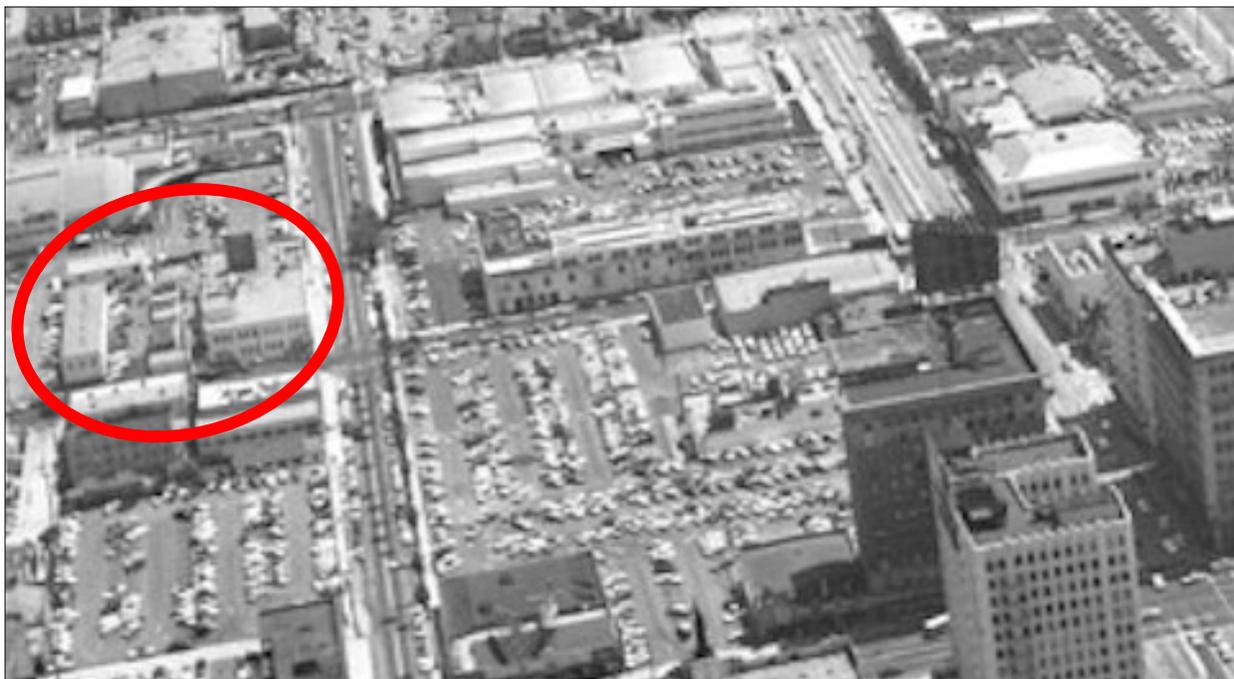
Historic Photograph 7: Subject property, 1938, view northeast (Source: UCLA Air Photo Archive)



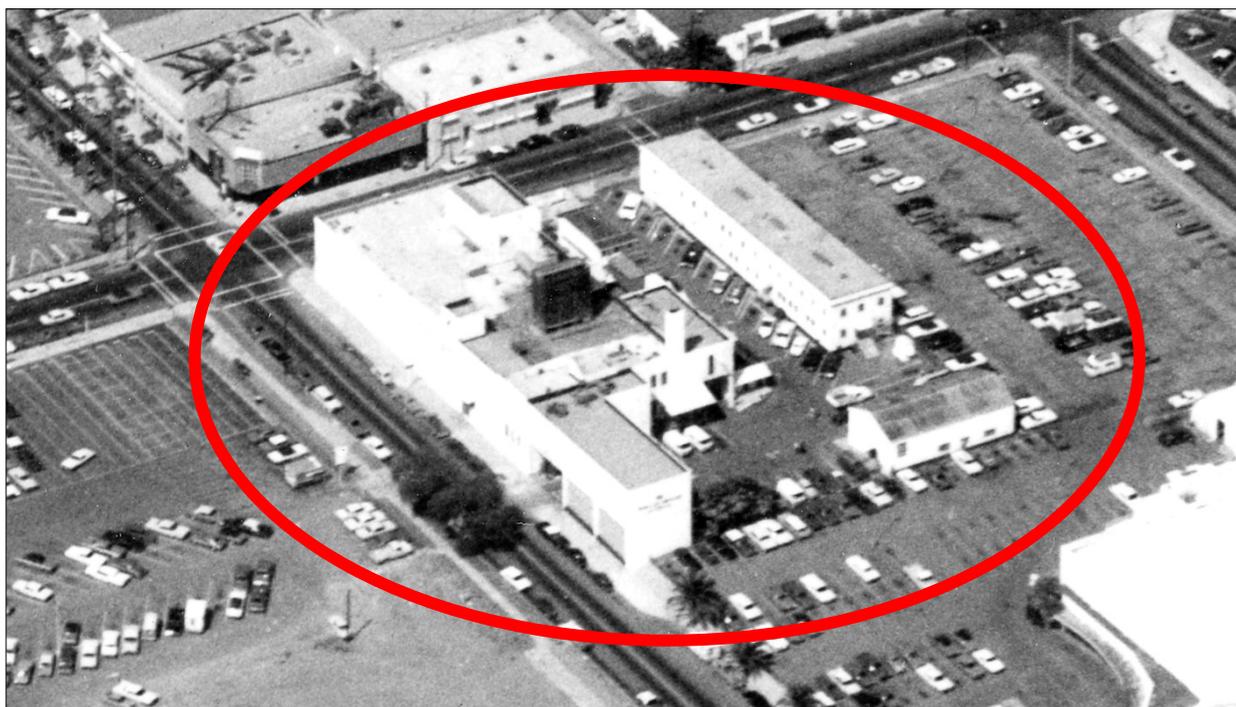
Historic Photograph 8: Subject property, 1956, view northwest (Source: Kelly D. Howard, photographer, Los Angeles Public Library)

1546 Argyle Avenue, Los Angeles, California

Attachment B: Historic Maps and Aerial Photographs



Historic Photograph 9: Subject property, 1956, view southeast (Source: Kelly D. Howard, photographer, Los Angeles Public Library)



Historic Photograph 10: Subject property, 1968, view northwest (Source: UCLA Air Photo Archive)

Attachment C: Contemporary Photographs of Subject Property

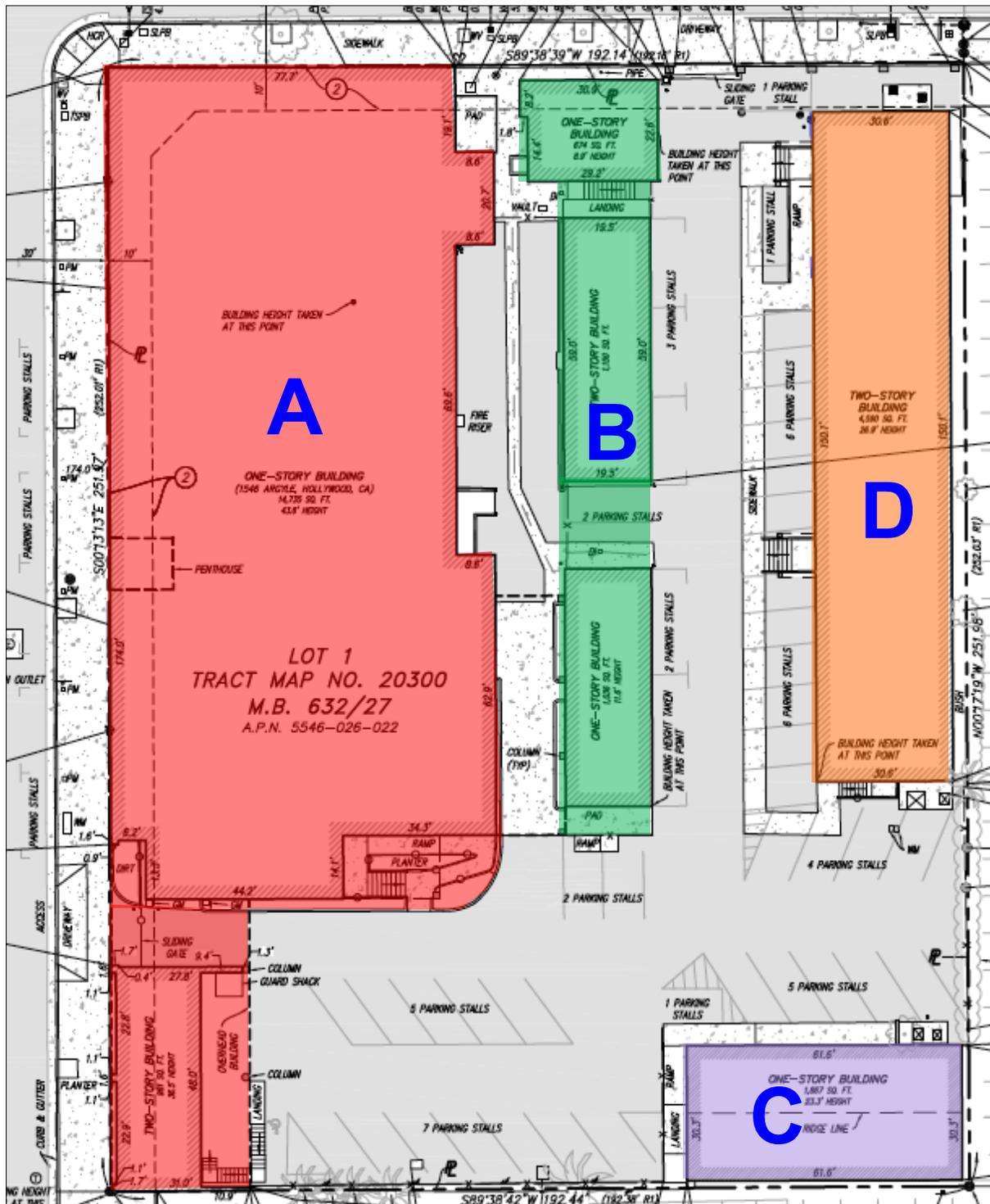


Figure 1: Subject property, current site survey indicating building nomenclature used in this report (Source of base map: Cal Vada Surveying, Inc.)

Attachment C: Contemporary Photographs of Subject Property



Figure 2: Subject property, Building A, west elevation (left) and south elevation (right), view northeast (McGee, 2017)



Figure 3: Subject property, Building A, west elevation, view east (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 4: Subject property, Building A, north elevation (left) and west elevation (right), view southeast (McGee, 2017)



Figure 5: Subject property, Building A, north elevation (view southeast) (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 6: Subject property, Building D (left) and Building A (far right), view southwest from Selma Avenue (McGee, 2017)



Figure 7: Subject property, Building A, driveway from Argyle Avenue, view northwest (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 8: Subject property, Building A, east elevation and driveway from Argyle Avenue, with main entrance at right, view northwest (McGee, 2017)



Figure 9: Subject property, Building A, east elevation, main entrance, view northwest (McGee, 2017)



Figure 10: Subject property, Building A, loading dock along east elevation, view north (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 11: Subject property, Building A, loading dock along east elevation, view southwest (McGee, 2017)



Figure 12: Subject property, Building A, east elevation (left), portion of wall north of loading dock, with Building B (film vault) at right, view north (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 13: Subject property, Building A, roof, view southwest (McGee, 2017)



Figure 14: Subject property, Building A, roof, view north (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 15: Subject property, Building A, interior, view down stair to basement (McGee, 2017)

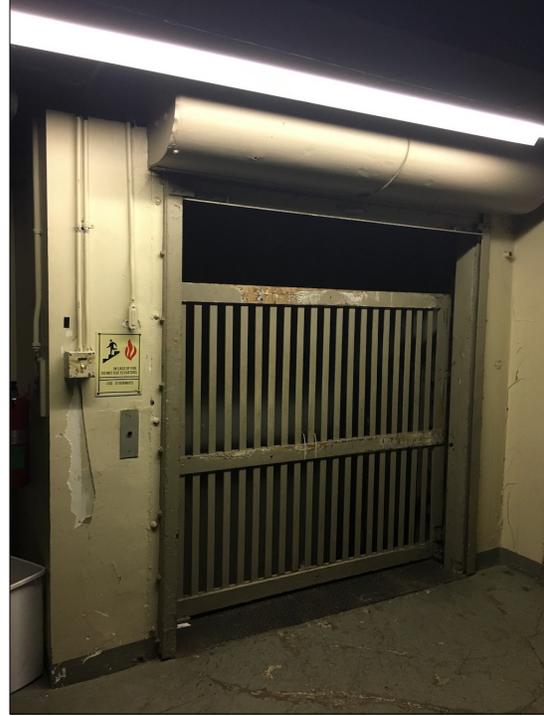


Figure 16: Subject property, Building A, interior, basement, freight elevator (McGee, 2017)



Figure 17: Subject property, Building A, interior, basement (typical view) (McGee, 2017)



Figure 18: Subject property, Building A, interior, basement (typical view) (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 19: Subject property, Building A, interior, first floor, break room, view northwest (McGee, 2017)

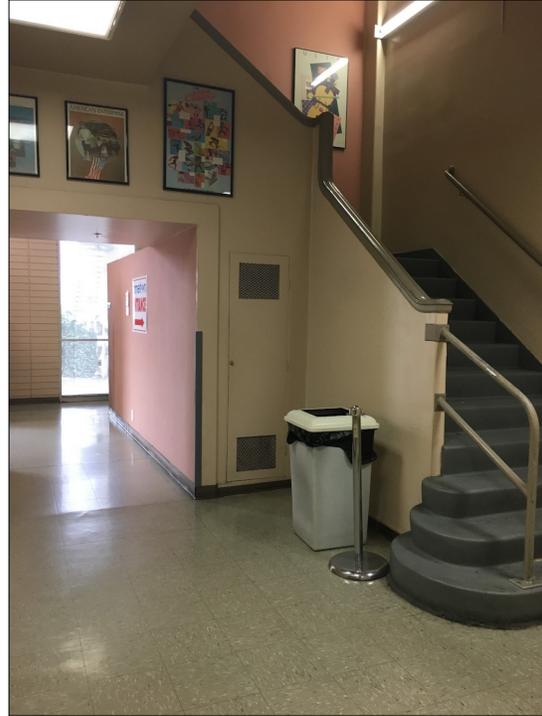


Figure 20: Subject property, Building A, interior, first floor, lobby stair, view southwest (McGee, 2017)



Figure 21: Subject property, Building A, interior, first floor, lobby restroom, view southwest (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 22: Subject property, Building A, interior, first floor, retail sales floor looking toward offices and loading dock located along east elevation, view northeast (McGee, 2017)

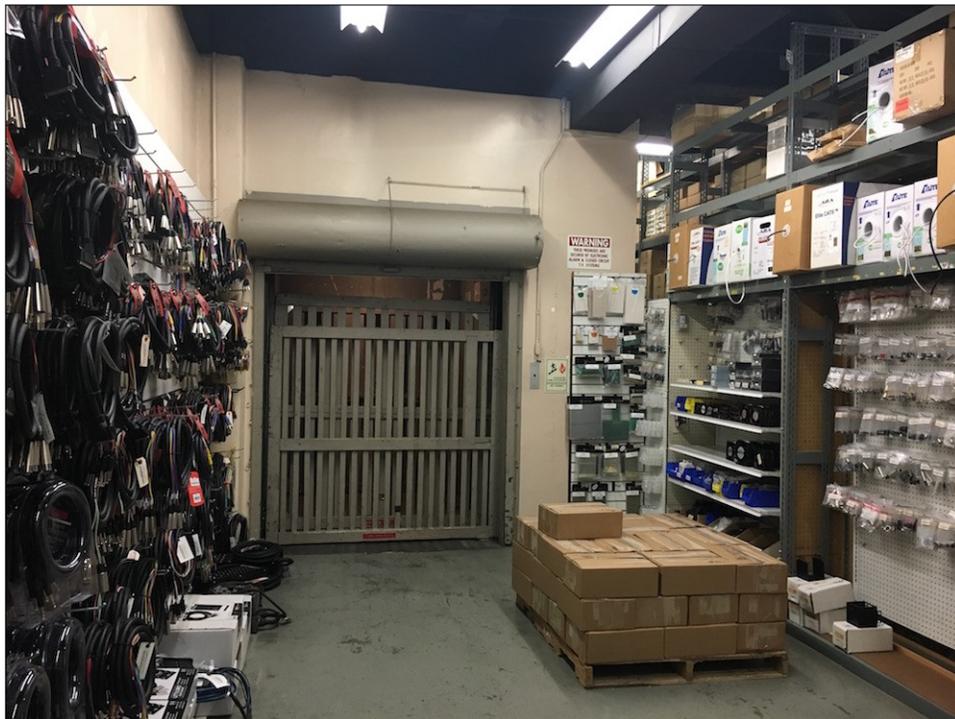


Figure 23: Subject property, Building A, interior, first floor, retail sales floor, view toward freight elevator (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 24: Subject property, Building A, interior, first floor, retail sales floor (typical view) (McGee, 2017)



Figure 25: Subject property, Building A, interior, first floor, retail sales floor, view northwest (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 26: Subject property, Building A, interior, second floor, corridor (typical view) (McGee, 2017)



Figure 27: Subject property, Building A, interior, second floor, restroom (typical) (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 28: Subject property, Building A, interior, second floor, storage room (typical) (McGee, 2017)



Figure 29: Subject property, Building A, interior, second floor storage room (typical) (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 30: Subject property, Building A, interior, second floor corridor (McGee, 2017)



Figure 31: Subject property, Building A, interior, second floor meeting room (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 32: Subject property, Building A, interior, second floor, editing room (McGee, 2017)



Figure 33: Subject property, Building A, interior, second floor, warehouse (McGee, 2017)



Figure 34: Subject property, Building A, interior, second floor, warehouse, freight elevator (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 35: Subject property, Building A, interior, second floor, warehouse, former film storage shelving (McGee, 2017)



Figure 36: Subject property, Building A, interior, second floor, stair to roof (McGee, 2017)

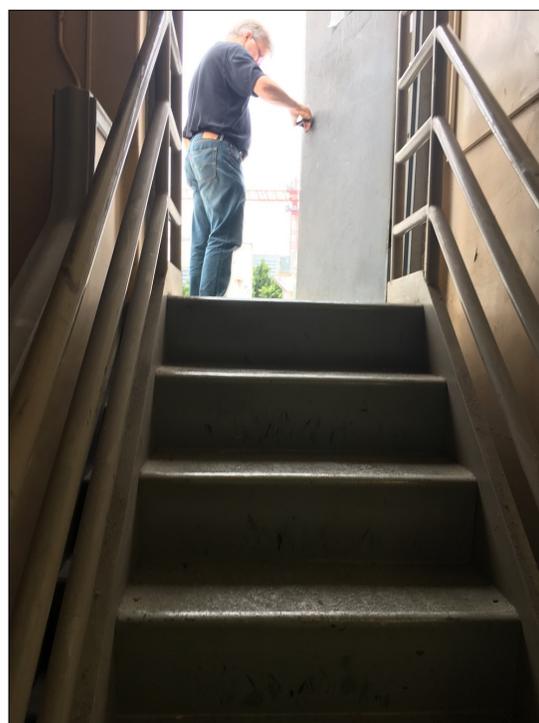


Figure 37: Subject property, Building A, interior, second floor, stair to roof (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 38: Subject property, Building B, film vaults, view northwest (McGee, 2017)



Figure 39: Subject property, Building B, film vaults, view southeast (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 40: Subject property, Building B, film vaults, view southeast from roof of Building A (McGee, 2017)



Figure 41: Subject property, Building B, film vaults, view east from roof of Building A (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 42: Subject property, Building B, film vaults, view northeast from roof of Building A (McGee, 2017)



Figure 43: Subject property, Building B, film vaults, view northeast (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 44: Subject property, Building B, film vaults, view northwest (McGee, 2017)



Figure 45: Subject property, Building B, film vaults, view southwest of storage shed located north of vaults (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 46: Subject property, Building B, film vaults, interior (typical) (McGee, 2017)



Figure 47: Subject property, Building B, film vaults, interior (typical) (McGee, 2017)



Figure 48: Subject property, Building B, film vaults, interior, space between vaults, view east (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 49: Subject property, Building C, north elevation (left) and west elevation (right), view southeast (McGee, 2017)



Figure 50: Subject property, Building C, north elevation, view southwest (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 51: Subject property, Building C, west elevation, view south (McGee, 2017)



Figure 52: Subject property, Building C, interior, west unit, view east (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property

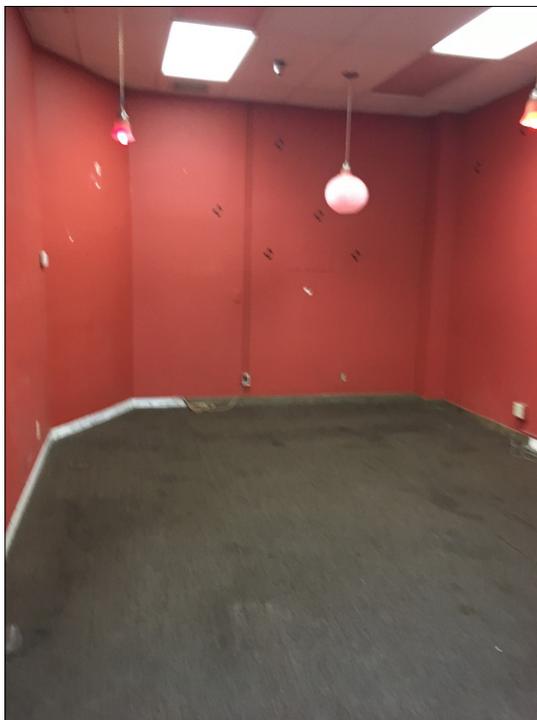


Figure 53: Subject property, Building C, interior, west unit, view southeast (McGee, 2017)



Figure 54: Subject property, Building C, interior, west unit, view southeast (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 55: Subject property, Building D, north elevation (center) and east elevation (left), view southwest from Selma Avenue (McGee, 2017)



Figure 56: Subject property, Building D, west elevation, view southeast (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 57: Subject property, Building D, north elevation (right) and west elevation (center), view southeast (McGee, 2017)



Figure 58: Subject property, front Building D, west elevation, south entrance, view east (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 59: Subject property, Building D, west elevation (left) and south elevation (right) view northeast (McGee, 2017)



Figure 60: Subject property, Building D, south elevation, view north (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 61: Subject property, Building D, interior, lobby, view toward main entrance, view northwest (McGee, 2017)



Figure 62: Subject property, Building D, interior, lobby, view east (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property

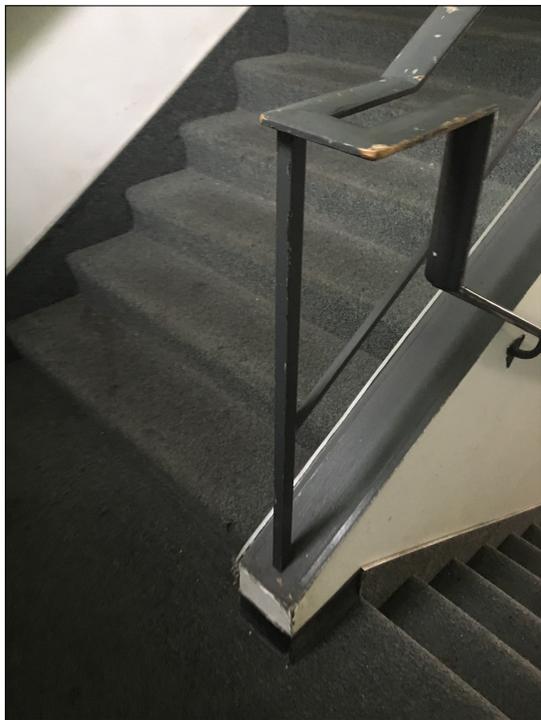


Figure 63: Subject property, interior, stair from lobby (typical) (McGee, 2017)

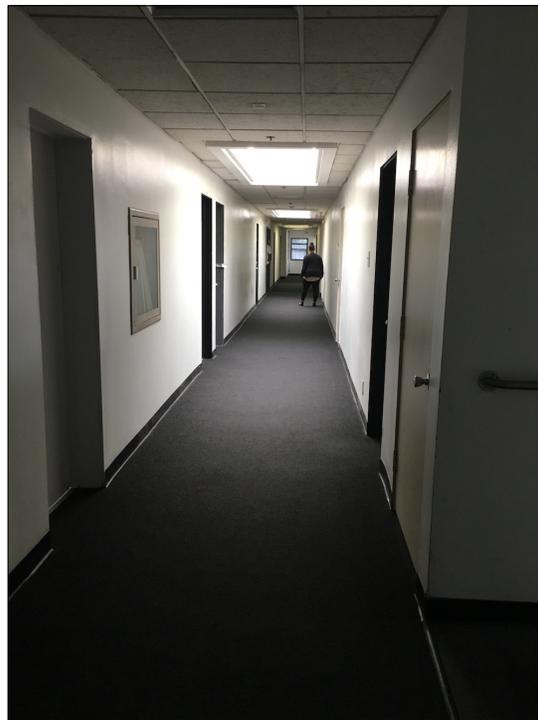


Figure 64: Subject property, interior, second floor corridor, view north (McGee, 2017)



Figure 65: Subject property, interior, second floor corridor, view north (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property

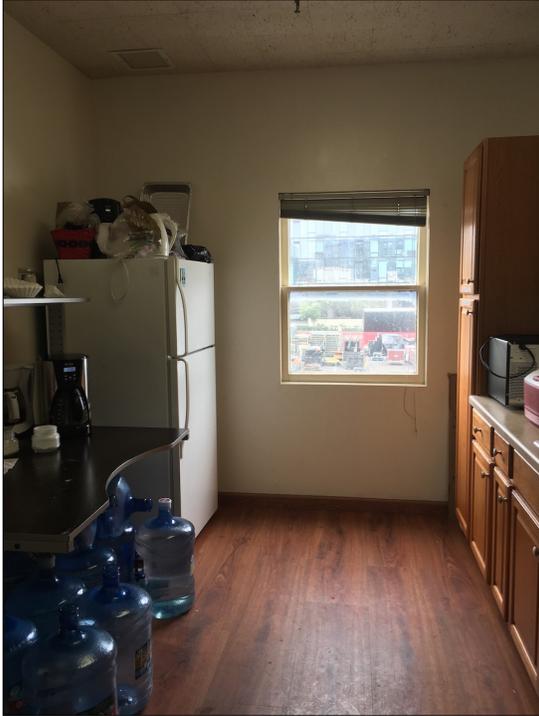


Figure 66: Subject property, interior, second floor, kitchen, view east (McGee, 2017)

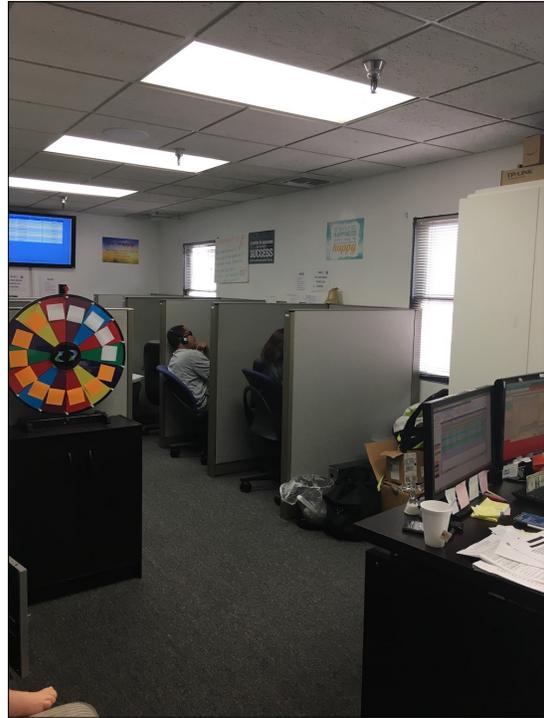


Figure 67: Subject property, interior, second floor, office (typical), view northeast (McGee, 2017)



Figure 68: Subject property, interior, second floor, north stair, view east (McGee, 2017)

Attachment D: Contemporary Photographs of Surrounding Properties



Figure 69: Property B, Hollywood Palladium Theater, 6215 W. Sunset Blvd, south façade, view northeast (McGee, 2017)



Figure 70: Property B, Hollywood Palladium Theater, 6215 W. Sunset Blvd (far right) with adjacent parking lot at center and subject property beyond (McGee, 2017)

Attachment D: Contemporary Photographs of Surrounding Properties



Figure 71: Property C, CBS Columbia Square, 6121 W. Sunset Blvd, view northeast (McGee, 2017)



Figure 72: Property C, CBS Columbia Square, 6121 W. Sunset Blvd, west elevation (right) view northeast (McGee, 2017)

Attachment D: Contemporary Photographs of Surrounding Properties



Figure 73: Property D, LA Fitness (formerly Hollywood Legion Stadium), 1628 N. El Centro Avenue, main entrance, view northeast (McGee, 2016)



Figure 74: Property D, LA Fitness (formerly Hollywood Legion Stadium), 1628 N. El Centro Avenue, view southeast (McGee, 2016)

Attachment D: Contemporary Photographs of Surrounding Properties



Figure 75: Property E, Fonda Theater, view southeast from Hollywood Boulevard (Snow, 2016).



Figure 76: Property F, 1601 N. El Centro Ave, view west (McGee, 2017)

Attachment D: Contemporary Photographs of Surrounding Properties



Figure 77: Property G, 1616 Vista del Mar St, view east (Snow, 2017).



Figure 78: Property H, 1600 Argyle Ave, view east (McGee, 2017)

Attachment C: Contemporary Photographs of Subject Property



Figure 79: Property I, Hollywood Boulevard Commercial and Entertainment historic district, view east from Ivar Avenue (Snow, 2017).



Figure 80: Property I, Hollywood Boulevard Commercial and Entertainment historic district, panorama view east to south from the northwest corner of Hollywood Boulevard and Vine St (Snow, 2017).

Attachment D: Contemporary Photographs of Surrounding Properties



Figure 81: Property J, Sunset Media Center, 6255 W. Sunset Blvd, view northwest (McGee, 2017)



Figure 82: Property K, Home Savings and Loan, 1500 Vine St, view northeast (Snow, 2015)

Attachment C: Contemporary Photographs of Subject Property



Figure 83: Property L, Pete's Flowers/Morgan Camera, 6260 West Sunset Blvd, view southeast, (Snow, 2015)



Figure 84: Property M, Earl Carroll Theater, 6230 West Sunset Blvd, view southeast (Snow, 2015)

Attachment C: Contemporary Photographs of Subject Property



Figure 85: 6200 Block of Leland Way, view southwest, 1419 El Centro Avenue in foreground (Snow, 2015)

Attachment E:
2009 Survey Form

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 1 *Resource Name or #: (Assigned by recorder) 1546 ARGYLE AVE

P1. Other Identifier: _____

*P2. Location: Not for Publication Unrestricted *a. County Los Angeles County
 and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 1546 ARGYLE AVE 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, etc., as appropriate) Elevation: _____

APN: 5546026022

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

This resource has been significantly altered and retains little or no integrity. Alterations: altered setting, altered plan, altered facade, altered entrances

*P3b. Resource Attributes: (List attributes and codes) HP03, HP06

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

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



P5b. Description of photo:

(View, data, accession #)

12/30/08

*P6. Date Constructed/Age and

Sources: Historic

Prehistoric Both

1936

Assessor

*P7. Owner and Address:

FREDMORE LLC
 1546 ARGYLE AVE
 LOS ANGELES, CA 90028

*P8. Recorded by:

Tanya Sorrell
 LSA Associates
 1500 Iowa Ave., Suite 200
 Riverside, CA 92507

*P9. Date Recorded: 12/30/2008

*P10. Survey Type: (Describe)

Intensive

*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

*Attachments: None Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record

Archeological Record District Record Linear Feature Record Milling Station Record

Rock Art Record Artifact Record Photograph Record Other (List): _____

Appendix C.2

Archaeological Memo

South Central Coastal Information Center

California State University, Fullerton
Department of Anthropology MH-426
800 North State College Boulevard
Fullerton, CA 92834-6846
657.278.5395 / FAX 657.278.5542
sccic@fullerton.edu

California Historical Resources Information System
Orange, Los Angeles, and Ventura Counties

5/30/2017

SCCIC File #: 17636.3677

Stephanie Eyestone-Jones
Eyestone Environmental
2121 Rosecrans Avenue, Suite 3355
El Segundo, California 90245

Re: Record Search Results for Modera Argyle Project, City of Los Angeles, California

The South Central Coastal Information Center received your records search request for the project area referenced above, located on the Hollywood, CA USGS 7.5' quadrangle. The following summary reflects the results of the records search for the project area and a ½-mile radius. The search includes a review of all recorded archaeological and built-environment resources as well as a review of cultural resource reports on file. In addition, the California Points of Historical Interest (SPHI), the California Historical Landmarks (SHL), the California Register of Historical Resources (CAL REG), the National Register of Historic Places (NRHP), the California State Historic Properties Directory (HPD), and the City of Los Angeles Historic-Cultural Monuments (LAHCM) listings were reviewed for the above referenced project site. Due to the sensitive nature of cultural resources, archaeological site locations are not released.

RECORDS SEARCH RESULTS SUMMARY

Archaeological Resources	Within project area: 0 Within project radius: 1
Built-Environment Resources	Within project area: 0 Within project radius: 66
Reports and Studies	Within project area: 0 Within project radius: 34
OHP Historic Properties Directory (HPD)	Within project area: 0 Within ¼-mile radius: 173
California Points of Historical Interest (SPHI)	Within project area: 0 Within ¼-mile radius: 0
California Historical Landmarks (SHL)	Within project area: 0 Within ¼-mile radius: 0
California Register of Historical Resources (CAL REG)	Within project area: 0 Within ¼-mile radius: 98
National Register of Historic Places (NRHP)	Within project area: 0 Within ¼-mile radius: 11

Archaeological Determinations of Eligibility (ADOE):	Within project area: 0 Within project radius: 0
City of Los Angeles Historic-Cultural Monuments (LAHCM)	Within project area: 0 Within project radius: 48

HISTORIC MAP REVIEW - Santa Monica, CA (1906) 15' USGS historic maps indicates that in 1906 there was no visible development within the project area. Within the project radius, north of the project area, ran the Hollywood and Cahuenga Valley Railroad. There were also several improved roads and buildings. The historic place names of Colegrove and Hollywood were nearby.

RECOMMENDATIONS

The project location has not been previously surveyed for the presence of cultural resources. It appears that the natural ground surface within the project area is obscured by urban development; consequently, archaeological surface finds would not be visible. However, based upon the known archaeological sensitivity in the surrounding area, buried prehistoric or historic cultural resources may be present. Therefore, in order to assess archaeological sensitivity, an archaeological monitor should be retained to monitor ground-disturbing activities. In the event that cultural resources are observed, all work within the vicinity of the find should be diverted until the archaeologist can assess and record the find and make recommendations. It is also recommended that any historic structures (45 years and older) within and adjacent to the project area be identified, recorded, and evaluated for local, state, or national significance prior to the approval of project plans as may be required by the lead agency. It is also recommended that the Native American Heritage Commission should be consulted to identify if any additional traditional cultural properties or other sacred sites are known to be in the area.

For your convenience, you may find a professional consultant* at www.chrisinfo.org. Any resulting reports by the qualified consultant should be submitted to the South Central Coastal Information Center as soon as possible.

*The SCCIC does not endorse any particular consultant and makes no claims about the qualifications of any person listed. Each consultant on this list self-reports that they meet current professional standards.

If you have any questions regarding the results presented herein, please contact the office at 657.278.5395 Monday through Thursday 9:00 am to 3:30 pm.

Should you require any additional information for the above referenced project, reference the SCCIC number listed above when making inquiries. Requests made after initial invoicing will result in the preparation of a separate invoice.

Thank you for using the **California Historical Resources Information System**,



Digitally signed by Stacy St. James
Date: 2017.05.30 15:41:43 -07'00'

Isabela Kott
GIS Technician/Staff Researcher

Enclosures:

(X) Invoice #17636.3677

Due to processing delays and other factors, not all of the historical resource reports and resource records that have been submitted to the Office of Historic Preservation are available via this records search. Additional information may be available through the federal, state, and local agencies that produced or paid for historical resource management work in the search area. Additionally, Native American tribes have historical resource information not in the California Historical Resources Information System (CHRIS) Inventory, and you should contact the California Native American Heritage Commission for information on local/regional tribal contacts.

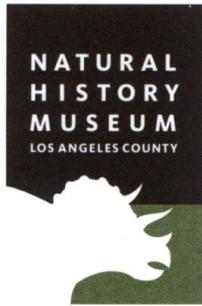
The California Office of Historic Preservation (OHP) contracts with the California Historical Resources Information System's (CHRIS) regional Information Centers (ICs) to maintain information in the CHRIS inventory and make it available to local, state, and federal agencies, cultural resource professionals, Native American tribes, researchers, and the public. Recommendations made by IC coordinators or their staff regarding the interpretation and application of this information are advisory only. Such recommendations do not necessarily represent the evaluation or opinion of the State Historic Preservation Officer in carrying out the OHP's regulatory authority under federal and state law.

Appendix C.3

Paleontological Records Search

Natural History Museum
of Los Angeles County
900 Exposition Boulevard
Los Angeles, CA 90007

tel 213.763.DINO
www.nhm.org



Vertebrate Paleontology Section
Telephone: (213) 763-3325

e-mail: smcleod@nhm.org

21 April 2017

Eyestone Environmental
6701 Center Drive West, Suite 900
Los Angeles, CA 90045

Attn: Stephanie Eyestone-Jones, President

re: Paleontological resources for the proposed Modera Argyle Project, in the City of Los Angeles, Los Angeles County, project area

Dear Stephanie:

I have conducted a thorough check of our paleontology collection records for the locality and specimen data for the proposed Modera Argyle Project, in the City of Los Angeles, Los Angeles County, project area as outlined on the portion of the Hollywood USGS topographic quadrangle map that Brad J. Napientek sent to me via e-mail on 7 April 2017. We do not have any vertebrate fossil localities that lie directly within the proposed project area boundaries, but we do have localities nearby from the same sedimentary deposits that occur subsurface in the proposed project area.

Surface deposits throughout the entire proposed project area consist of soil on top of older Quaternary Alluvium, derived as alluvial fan deposits from the Hollywood Hills immediately to the north. The uppermost layers of these deposits in this area typically do not contain significant fossil vertebrate remains. Just north of east of the proposed project area east of the Hollywood Freeway (Highway 101), however, we have four vertebrate fossil localities, LACM 6297-6300, collected from these late Pleistocene deposits at depths between 47 and 80 feet below the surface along Hollywood Boulevard between the Hollywood Freeway (Highway 101) and Western Avenue during excavations for the Metrorail Red Line tunnels and stations. Fossil specimens of horse, *Equus*, bison, *Bison*, camel, *Camelops*, and mastodon, *Mammut americanum*, were recovered from these localities.

Further afield, especially to the south-southwest near the Rancho La Brea asphalt deposits in the Hancock Park region, fossil vertebrates have been recovered at shallower depths. Our closest vertebrate fossil locality in these older Quaternary sediments at shallow depth though is LACM 5845, southeast of the proposed project area near the intersection of Western Avenue and Council Street, that produced a specimen of fossil mastodon, *Mammutidae*, at a depth of only 5-6 feet below the surface. To the southeast of the proposed project area, east-northeast of locality LACM 5845 at about the intersection of Madison Avenue and Middlebury Street, our vertebrate fossil locality LACM 3250 produced a fossil specimen of mammoth, *Mammuthus*, at a depth of about eight feet below street level. To the southwest of the proposed project area, near the intersection of Sierra Bonita Avenue and Oakwood Avenue, our vertebrate fossil locality LACM 3371 produced specimens of fossil bison, *Bison antiquus*, at a depth of 12 feet below the surface.

Very shallow excavations in the older Quaternary Alluvium exposed throughout the proposed project area are unlikely to uncover significant vertebrate fossils. Deeper excavations that extend down into older deposits, however, may well encounter significant vertebrate fossil remains. Any substantial excavations in the proposed project area, therefore, should be monitored closely to quickly and professionally recover any fossil remains discovered while not impeding development. Also, sediment samples should be collected and processed to determine the small fossil potential in the proposed project area. Any fossils collected should be placed in an accredited scientific institution for the benefit of current and future generations.

This records search covers only the vertebrate paleontology records of the Natural History Museum of Los Angeles County. It is not intended to be a thorough paleontological survey of the proposed project area covering other institutional records, a literature survey, or any potential on-site survey.

Sincerely,

A handwritten signature in cursive script that reads "Samuel A. McLeod".

Samuel A. McLeod, Ph.D.
Vertebrate Paleontology

enclosure: invoice