

Appendix C

Cultural Resources Assessment



Cultural Resources Technical Appendix
6260-6270 Sunset Boulevard and 6251-6253 Leland Way, Los Angeles, CA
6263 Leland Way, Los Angeles, CA
Los Angeles, CA

June 2023

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I. INTRODUCTION AND EXECUTIVE SUMMARY

This technical report evaluates potential impacts of the proposed mixed-use development located at 6260-6264 Sunset Boulevard (Assessor Parcel Number 5546-025-017), 6266-6270 Sunset Boulevard and 6251-6253 Leland Way (Assessor Parcel Number 5546-025-031) and 6263 Leland Way (Assessor Parcel Number 5546-025-020, hereinafter “project site” or “subject properties”) on historical resources. The project site is located in the Hollywood neighborhood of Los Angeles and is bounded on the north by West Sunset Boulevard, the east by El Centro Avenue, the south by Leland Way, and the west by Vine Street (Maps 1-3).

6260-6264 Sunset Boulevard (Morgan Camera Shop) is developed with one, two-story commercial building constructed in 1938. 6266-6268 Sunset Boulevard is developed with three commercial buildings constructed beginning in 1913. 6251-6253 Leland Way is developed with a one-story residential duplex constructed circa 1921. 6263 Leland Way is developed with one, two-story retail building, historically constructed as a residence circa 1911.

Only Morgan Camera Shop has been identified in previous historical resources surveys as appearing eligible for designation. Most recently, it was identified in the historic resources survey prepared for the CRA/LA, a Designated Local Authority, dated January 2020 (2020 CRA Survey). The proposed project includes rehabilitation and reuse of Morgan Camera Shop, demolition of 6266-6270 Sunset Boulevard as well as 6263 Leland Way and construction of an eight-story multi-family residential building with two levels of below grade parking and ground floor retail along both Sunset Boulevard and Vine Street.

The following technical report considers direct and indirect impacts of the proposed development on historical resources. Following a discussion of the regulatory setting, including a summary of historic preservation law and policies at the federal, state and local levels, this technical report will first provide a historic resource assessment of the subject properties to determine if any are historical resources under the California Environmental Quality Act (CEQA).

This report will evaluate the buildings at the project site for historic and architectural significance for eligibility for listing in the National Register of Historic Resources (National Register), California Register of Historical Resources (California Register), or as a City of Los Angeles Historic Cultural Monument (HCM), both individually as well as part of any potential historic district. Evaluation will be based on eligibility criteria developed for SurveyLA and the 2020 CRA survey. The report will then identify a study area around the subject properties to locate adjacent and nearby historical resources in order to assess potential direct and indirect impacts of the proposed project.

The report concludes that no direct or indirect impacts to historical resources are anticipated by the proposed project. The report confirms eligibility of Morgan Camera Shop for listing in the California Register. As the proposed project will rehabilitate Morgan Camera Shop in conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties (Secretary's Standards)* and incorporate it into the new construction, potential direct impacts will be less than significant. This report identifies several historical resources within a defined study area. However, no direct or indirect impacts to any of the identified historical resources within the study area are anticipated.

This report was prepared by Jenna Snow and Kathryn McGee. Qualifications are included in Attachment I.

II. METHODOLOGY

Ms. Snow visited the site January 5, 2021 and March 3, 2023. Research was primarily conducted in November 2020 through February 2021, with additional research in March 2023, and included the following primary resources:

Building Permits: Building permits are available online through the City of Los Angeles Department of Building and Safety. Available permit data is listed in Attachment F of this report.

Sanborn Maps: Historic Sanborn fire insurance maps depict early building footprints, land uses, and property addresses. A Sanborn map report for the subject property was ordered from Environmental Data Resources, Inc. (EDR) and relevant maps are included in the attachments to this report. Coverage is available for 1919 and 1950.

Historic Photographs: Historic photograph databases are available online through the Los Angeles Public Library, University of Southern California, California State Library, and the Huntington Library.

UCLA Air Photo Archives: Historic aerial photographs show early building footprints and patterns of urban development. UCLA air photo archives are not digitized. They tend to be relatively close to the ground and taken at an oblique angle, thereby affording a unique vantage of buildings.

UCLA Special Collections: The Barbara and Willard Morgan Papers at UCLA Special Collections were searched for information on the history of Morgan Camera Shop. Gilbert Morgan, the proprietor of the shop, was the brother of Willard Morgan and collaborated with his brother on photography, camera sales and business strategies. The collection includes photographs, correspondence, and ephemera regarding Morgan Camera Shop.

UCSB Architecture and Design Collection: Three separate architects have been associated with designs for Morgan Camera Shop. The papers for all three architects are on file at the UCSB Architecture and Design Collection.

Newspaper articles: Historic newspapers, including the *Los Angeles Times*, are digitized and searchable at newspapers.com. Relevant articles are referenced in this report.

Drawings: Reconstruction drawings for 6263 Leland Way from 2008 after a devastating fire were obtained from the architect, Brant Gordon.

Chain of Title: A chain of title, which identifies ownership over time, was obtained for one of the properties considered in this report: 6263 Leland Way. Ownership of the other properties was extrapolated through other primary sources..

Secondary sources consulted include historic contexts presented in the following reports:

Architectural Resources Group, GPA Consulting, Historic Resources Group, “Historic Resources Survey Report: Hollywood Redevelopment Plan Area,” prepared for CRA/LA, a Designated Local Authority, January 2020.

Sian Winship and Christine Lazzaretto, Historic Resources Group, *Los Angeles Citywide Historic Context Statement, Context: Japanese Americans in Los Angeles, 1869-1970*, prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources, August 2018, 31-34.

Horak, Katie E. and Andrew Goodrich, Architectural Resources Group; Alan Hess; Barbara Lamprecht; John English and Richard Starzak, ICF International; and Mitzi Mogul. *SurveyLA Citywide Historic Context Statement, Architecture and Engineering/L.A. Modernism, 1919-1980*. Prepared for City of Los Angeles, Department of City Planning, Office of Historic Resources, August 2021: 65-78.

III. REGULATORY SETTING

Federal

National Register of Historic Places

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 properties are not listed in the National Register and for the reasons stated below, are not eligible for listing in the National Register. The subject properties are located in a dense urban environment with many historic buildings in the vicinity. This report identifies several buildings adjacent and nearby the project site that are 45 years of age or older, only one of which has been identified as appearing eligible for listing in the National Register: Home Savings and Loan (1500 Vine Street), which is located across Sunset Boulevard to the north.

State

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 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* (National Park Service, 1990, revised 2002).

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

- 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
- 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. California Register regulations contained in Title 14, Chapter 11.5 provide in §4852 (c) that "it is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register." The California Office of Historic Preservation has consistently interpreted this to mean that a California Register-eligible property must retain "substantial" integrity. The local City of Los Angeles Cultural Heritage Ordinance is the loosest of all three programs as it does not include a provision for integrity.

Relationship to Project

Similar to the National Register, the subject properties are not listed in the California Register and for the reasons stated below, are not eligible for listing in the California Register. This report identifies several historical resources adjacent and nearby the project site that are listed in the California Register.

California Environmental Quality Act (CEQA)

The purpose of CEQA is to evaluate whether a proposed project may have an adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation. The *Guidelines for California Environmental Quality Act* (CEQA Guidelines) are the regulations that govern the implementation of CEQA. The CEQA Guidelines are codified in the California Code of Regulations (CCR), Title 14, Chapter 3, § 15000 et seq. and are binding on state and local public agencies. The basic goal of CEQA is to develop and maintain a high-quality environment now and in the future.

CEQA defines a historical resource as:

a resource listed in, or determined eligible for listing in, the California Register of Historical Resources. Historical resources included in a local register of historical resources... or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, are presumed to be historically or culturally significant for purposes of this section, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant (California Public Resources Code, PRC §21084.1).

Relationship to Project

This report finds one building at the subject properties to be an historical resource under CEQA, Morgan Camera Shop. There are several additional buildings adjacent and nearby the project site that are historical resources, including Bank of America (6300 Sunset Boulevard), Home Savings and Loan (1500 Vine Street), Hollywood Palladium (6215 Sunset Boulevard), Earl Carroll Theater (6230 Sunset Boulevard), and the Afton Square Historic District.

Local

City of Los Angeles Historic Cultural Monument

§22.171.7 of 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.

While National and California register criteria apply to individual sites as well as districts, local historic district criteria are contained in separate legislation. According to §12.20.3 of the Los Angeles Municipal Code, which became effective on May 12, 2004, a Historic Preservation Overlay Zone (HPOZ) “is any area of the City of Los Angeles containing buildings, structures, landscaping, natural features or lots having historic, architectural, cultural or aesthetic significance and designated as a Historic Preservation Overlay Zone.” Contributing resources must meet at least one of the following criteria:

1. adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time
2. owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city
3. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.

Relationship to Project

Like the National and California Registers, the buildings at the subject properties are not designated as local HCMs. However, one of the buildings at the subject properties was identified as eligible for designation as an HCM: Morgan Camera Shop. The subject properties are not located within an HPOZ nor is it in an area eligible as a potential HPOZ.

This report identifies several buildings adjacent and nearby the project site that are 45 years of age or older. Home Savings and Loan (1500 Vine Street), which is located across Sunset Boulevard to the north was designated HCM #1268 in 2022.

2020 CRA Survey

In January 2020, a historic resources survey of the Hollywood Redevelopment Project area was completed, updating three previous historic resource surveys that had been undertaken from the 1980s-2010. While not formerly part of SurveyLA, a multi-year citywide survey undertaken by the City of Los Angeles' Office of Historic Resources, the 2020 CRA Survey used much of the methodology of SurveyLA, including an updated historic context statement that is organized by broad contexts and then divided into themes and subthemes. Property types are identified for each theme or subtheme with established eligibility criteria. Eligibility criteria established by SurveyLA provided some consistency between surveys.

Relationship to Project

The 2020 CRA Survey only identified those properties that appeared eligible for designation. One of the buildings at the subject properties was identified in the 2020 CRA Survey as appearing eligible for designation: Morgan Camera Shop. The 2020 CRA Survey also confirmed eligibility of Bank of America (6300 Sunset Boulevard) and Home Savings and Loan (1500 Vine Street).⁵ Home Savings and Loan has since been designated as a HCM since the time of the 2020 CRA Survey.

⁵ The Hollywood Palladium was listed in the National and California Registers, as well as locally in 2016; the Earl Carroll Theater was locally designated an HCM in 2016, and the Afton Square Historic District was listed in the California Register in 1995.

IV. HISTORIC CONTEXT

The subject properties are located immediately east and south of the intersection of Sunset Boulevard and Vine Street. Originally a dirt road leading from downtown to the west, Sunset Boulevard is first recorded in city documents in 1888 and increased in importance as Los Angeles grew and expanded towards the ocean, becoming a commercial spine through Hollywood.⁶ Sunset Boulevard is one of the longest streets in Los Angeles and served as a connective artery between movie studios and movie star homes farther west. In 1939, an east-west axis through Hollywood along portions of Sunset and Santa Monica Boulevards became increasingly important with the extension of Route 66 from its termination point in downtown Los Angeles to the Pacific Ocean.

The subject properties were initially subdivided by J. Frank Leland, who retired to Hollywood around 1905. He built a house for himself and his wife Cora at the southeast corner of Sunset Boulevard and Vine Street and planted a 5-acre orchard.⁷ In 1906, J. Frank Leland and his wife Cora subdivided their property.⁸ The Leland Tract extended from Sunset Boulevard to De Longpre Avenue (then Wilson Avenue), bordering Vine Street to the west (See Historic Map 1).

The subject properties were originally surrounded by the “major” movie studios. As seen in the 1919 Sanborn Fire Insurance map (see Historic Map 1), Famous Players Lasky Corporation was located directly north of the subject properties on the opposite side of Sunset Boulevard. Christy Films was located north and east of the subject properties. Other studios in close proximity were Fox Studios (corner of Sunset and Western avenues), Warner Brothers (5800 Sunset Boulevard), and Columbia Pictures (1438 Gower Street). A block east of the subject properties is what became known as Gower Gulch where movie extras, often dressed in cowboy costumes for popular Western movies, would wait for work.⁹

Historic aerial photographs from the late 1910s show Sunset Boulevard and Vine Street lined on either side by trees (see Historic Aerials 1-4). Large, industrial-looking buildings associated with Famous Players Lasky Corporation immediately north of the subject properties are juxtaposed by an orchard immediately to the east of the subject properties. Evidencing the infancy of the area surrounding the subject properties and its continuing rural quality, the subject properties appear in historic aerial photographs as ensconced within a small enclave of single-family residential buildings that spans between Sunset Boulevard and De Longpre Avenue at Vine Street with little development evident south of De Longpre Avenue.

Only ten years later, by 1930, the dramatic transformation of the area is apparent in historic aerial photographs (see Historic Aerials 5-7). Single-family residential buildings located on the west side of Vine Street earlier, by 1930, were replaced by one-story commercial blocks. The single-family homes on the east side of Vine Street, adjacent to the subject properties, had also been removed. The southeast corner of Sunset Boulevard and Vine Street was vacant with only billboards. The orchard to the east of the subject properties was gone, as were all of the buildings associated with the Famous Players Lasky Corporation, which had demolished their buildings as part of their move to Melrose Avenue, completed in 1926.¹⁰

⁶ Amy Dawes, *Sunset Boulevard; Cruising the Heart of Los Angeles* (Los Angeles, CA: The Los Angeles Times, 2002) 35.

⁷ “Death of Rev. Leland, Hollywood Pioneer,” *Hollywood Citizen*, July 15, 1921, 7.

⁸ City of Los Angeles, Bureau of Engineering, Map 9-161.

⁹ Bruce T. Torrence, *Hollywood: The First Hundred Years* (New York Zoetrope, 1982) 87.

Gower Gulch was demolished in 1976 to construct the existing mini mall.

¹⁰ Famous Players Lasky Corporation later took over Paramount Pictures. The company’s headquarters on Melrose Avenue have always been known as Paramount. (E.J. Stephens, Michael Christaldi, and Marc Wanamaker, *Images of America: Early Paramount Studios*, (Charleston, S.C.: Arcadia Publishing, 2013)).

By the late 1930s, movie studios had started to move out of Hollywood, relocating their complexes to less expensive communities like Culver City, Burbank and North Hollywood. At the same time, radio stations were gradually establishing a foothold in Hollywood, capitalizing on the glamour associated with Hollywood to garner huge profits through advertising. The first radio station in Hollywood was KNX, which moved from downtown Los Angeles to Hollywood Boulevard and Gower Street in 1924, broadcasting from a Studebaker Sales building at 6116 Hollywood Boulevard.¹¹ KFWB was established at the Warner Brothers studio lot the same year and KMTR moved shortly thereafter to 1000 Cahuenga Boulevard. A clear sign that the physical presence of radio was superseding that of movie production was demolition of Hollywood's first movie studio lot, used by Nestor, Universal, and Christie Studios, and its replacement with a new \$2 million dollar radio production facility for CBS, designed by William Lescaze at 6121 Sunset Boulevard, a short block to the east of the subject properties, in 1937. In 1938, NBC opened Hollywood Radio City, modeled after Radio City Music Hall in New York, across from the subject properties at the corner of Sunset Boulevard and Vine Street. NBC Radio City was demolished in 1964. Three years later, the Home Savings and Loan building was constructed at the northwest corner of Sunset Boulevard and Vine Street.

In 1931, the southeast corner of Sunset Boulevard and Vine Street, directly adjacent to the west of the subject properties, was developed by the Pig Stand Drive-In restaurant. In 1937, the Pig Stand was replaced by Carpenter's Sandwich Drive-In (see Historic Aerials 8-9). Founded by Harry B. Carpenter and his brother, Charlie Carpenter, the drive-in operated several branches throughout Los Angeles, including other prominent intersections such as Wilshire and Western, Wilshire and La Cienega, Wilshire and Vine, Pico and Vermont, Silver Lake and Glendale and Sunset and Virgil.¹² The Carpenter's Drive-In at Sunset Boulevard and Vine Street was, perhaps, the best well-known as it was located across from NBC's Radio City. The circular shape of the restaurant, especially its wide circular overhanging roof, echoed the semi-circular corner of NBC's building across the street.

The economic effects of the Great Depression impacted Hollywood as well forcing some of the department stores on Hollywood Boulevard to close. Compounding the problems, several of the major studios had opened studios in other parts of Los Angeles, including the Westside (Fox Studios 1928), Burbank (Warner Brothers, 1930-1931), and Culver City (Metro-Goldwyn Mayer, 1924). Despite the increased production of radio and television in Hollywood, in the mid-to-late 1930s, the glamorous image of Hollywood as a national fashion and entertainment destination began to fade. The image was slightly improved during World War II, when Hollywood became a hub of entertainment and tourism for GIs passing through before leaving for the war overseas. In response, property and business owners focused on reusing their properties to accommodate changing commercial needs.¹³ Despite the surge of tourism during the war, Hollywood continued to suffer from a slow decline in the glamorous image it had enjoyed in the 1920s.

The 1960s saw major changes to the urban landscape of Hollywood, especially through densification of the core area with high-rise development. The City's lifting of height-limit restrictions in 1957 enabled "skyscraper" development. In keeping with architectural trends of the time, new tall office buildings were often designed with steel frame construction and glazed curtain wall systems.

¹¹ Gregory Paul Williams, *The Story of Hollywood: An Illustrated History* (Los Angeles: BL Press LLC, 2005), 246.

¹² Water and Power Associates, "Early Los Angeles Drive-in Restaurants," https://www.waterandpower.org/museum/Early_LA_Drive_In_Restaurants.html.

¹³ Architectural Resources Group, GPA Consulting, Historic Resources Group, "Historic Resources Survey Report: Hollywood Redevelopment Plan Area," prepared for CRA/LA, a Designated Local Authority, January 2020, 51.

When the Sunset-Vine Tower opened in July 1963, the *Los Angeles Times* praised the building stating, “The new landmark ranks as the tallest commercial unit in Greater Los Angeles.”¹⁴ The building is considered “the first skyscraper constructed in Los Angeles following the City’s repeal of its fourteen-story building height limit.”¹⁵ Designed by noted Los Angeles architects Douglas Honnald and John Rex, Sunset-Vine Tower was designed as a 306-foot-tall, 19-story, International style office building for Los Angeles Federal Savings and Loan Association with offices for the owner on the first floor.¹⁶ The glass curtain wall system had a “special mosaic and aluminum panel treatment...on the first, second and 19th floors.”¹⁷ When it was completed, the Sunset-Vine Tower received several design awards, including the Award of Honor, presented by the American Institute of Architects, Southern California Chapter in 1963; the Grand Prix, presented by the City of Los Angeles and the American Institute of Architects, Southern California Chapter in 1967; and the Award of Excellence, from the American Institute of Steel Construction in 1968.¹⁸

Sunset Media Center, located at 6265 Sunset Boulevard, replaced the Sunset Vine Tower as the tallest building in Hollywood when it was constructed in 1972 for KB Management.¹⁹ Designed by architect Maxwell Starkman with consulting architect Fred Posner, the building was constructed for about \$20 million, designed as an office building with concrete floors and curtain wall system construction.²⁰ The architecture does not appear to have been widely praised nor written about at the time though one article noted the building was “expected to be Hollywood’s tallest and largest.”

The following historic context for early residential development in Hollywood is excerpted from the 2020 Historic Resources Survey.²¹

While it is generally acknowledged that Hollywood came of age with the dawn of motion pictures, the community was well established and flourishing prior to the establishment of its most famous industry. However, the arrival of several filmmakers who were entranced by Hollywood’s bucolic setting and pastoral character signaled the transformation of the town into a bustling hub of commercial and industrial activity which most of its original settlers would scarcely recognize. As film historian John Bengtson has observed, “Hollywood’s agricultural economy succumbed almost irresistibly to urban encroachment, hastened in part by the construction of [Charlie] Chaplin’s own studio upon a former lemon grove...”

In 1886, real estate developer Harvey Henderson Wilcox combined acreage from four adjoining parcels to create a 120-acre tract that he subdivided into lots for agricultural, residential, and commercial development. The new community that Wilcox dubbed “Hollywood” is located within the Hollywood CRA area, and was

¹⁴ The *Los Angeles Times* reported the building complete at 22 stories, despite it currently being referred to as 19 stories. (“Hollywood Gets Slim 22-Story Skyscraper,” *Los Angeles Times*, July 7, 1963, 97.)

The *Los Angeles Times* further described the tower as “a centerpiece for a surrounding landscaped plaza, a reflecting pool, and a graceful fountain.”

¹⁵ Sunset Vine Tower, caption for 1962 photograph, Order Number 00110195, Los Angeles Public Library Photo Collection, <https://tessa.lapl.org/cdm/ref/collection/photos/id/12424>.

¹⁶ “New Look,” *Los Angeles Evening Citizen News*, June 28, 1963: B-3.

¹⁷ “Sunset and Vine Skyscraper OK’d,” *The Citizen-News*, Vol. 57, No. 173, October 19, 1961, 1.

¹⁸ “Los Angeles Federal Savings and Loan Association, Sunset-Vine Office Building, Los Angeles, CA,” Pacific Coast Architecture Database, <http://pcad.lib.washington.edu/building/8875/>.

¹⁹ City of Los Angeles, Department of Building and Safety, “Application for Inspection of New Building and for Certificate of Occupancy,” Permit # 31550, June 28, 1971; “Four Towers,” *Los Angeles Times*, April 25, 1971, 155.

²⁰ “Four Towers,” *Los Angeles Times*, April 25, 1971, 155.

²¹ Architectural Resources Group, GPA Consulting, Historic Resources Group, “Historic Resources Survey Report: Hollywood Redevelopment Plan Area,” prepared for CRA/LA, a Designated Local Authority, January 2020, 11-22.

bounded by present-day Sunset Boulevard to the south, Whitley Avenue to the west, Franklin Avenue and Hollywood Boulevard to the north, and Gower Street to the east. Wilcox and his wife, Daeida, became prominent citizens of the fledgling community; Daeida Wilcox was one of the driving forces of commercial and institutional development in Hollywood following Harvey Wilcox's death in 1891.

In the nineteenth and early twentieth centuries, Hollywood was principally characterized by expansive fields and orchards, sporadically interrupted by large homes built by wealthy landowners, accessed by unpaved streets. Farmers, many of whom were European immigrants, experimented in cultivating a wide variety of exotic fruits, vegetables, and flowers. A freight rail line was first constructed in 1887-1888, linking Hollywood and the neighboring community of Colegrove to downtown Los Angeles...

In 1903, the City of Hollywood incorporated with a population of 700 people. In 1904, gas lines were laid, the streets were numbered, and a single track of the Los Angeles Pacific Railroad was placed perpendicular to the electric track already on Prospect Avenue. As the area became increasingly developed, churches, clubs, and schools were built in proximity to the grand single-family residences lining Hollywood Boulevard and nearby streets. By 1909, like many neighboring communities, Hollywood had experienced immense growth, and by 1909 the population had reached 4,000 people.

Though dwarfed by the neighboring city of Los Angeles, Hollywood quickly began to experience water shortages, drainage issues, and sewage problems due to its rapid growth. Additionally, the taxes required to support Hollywood's public schools were much higher than those imposed on residents of Los Angeles. Less than ten years after incorporation, Hollywood reconsidered its status as an independent city. In February 1910, Hollywood was consolidated into the City of Los Angeles to take advantage the City's established sewer system and the anticipated new water supply created by the Los Angeles Aqueduct, then under construction.

Consolidation with Los Angeles spurred modest growth, although Hollywood remained a relatively distant and sleepy outpost of the more urbanized Los Angeles. Overall, the area remained low-density, with much of the land undeveloped. Although now formally part of the City of Los Angeles, Hollywood continued to maintain its own identity, which would soon be inextricably linked to the growth of the motion picture industry. Hollywood was no longer a small independent city struggling to deal with infrastructural problems, but a thriving suburb with a rapidly growing population...

At the dawn of the twentieth century, Hollywood Boulevard remained a "quiet, country road with blocks of orchards, open vegetable fields, and an occasional clapboard cottage next to a garden." However, over the next ten years the Boulevard slowly developed as a residential street lined with stately homes...

With its cachet of local talent and botanical wonders, Hollywood became a mecca for homeownership. It was not until 1915 that a home in Hollywood was first sold to an actor – or, as Williams recounts, "It was eccentric Dr. Schloesser who ultimately

betrayed his old-guard neighbors.” Schloesser, who owned the distinctive Glengary Castle at the corner of Franklin and Argyle Avenues (demolished), sold the property to Japanese actor S. I. Hayakawa. It was Hayakawa’s acquisition that “opened a floodgate of movie people buying homes in Hollywood.” New residents included Francis X. Bushman, Thomas Ince, Samuel Goldwyn, Jesse Lasky, William Farnum, and Antonio Moreno; Lon Chaney and King Vidor also lived nearby. As Arthur Knight would later describe it, “the pioneers were turning into settlers.”

The arrival of the motion picture industry in Hollywood was swiftly followed by the arrival of the workers who supported it. With studios hiring hundreds of employees at every position and pay grade, a need arose for residential development at every price point. Although residents of Hollywood initially resisted the influx of newcomers who populated the newly-established studios, expressing skepticism over their seemingly transient lifestyles, “as time went on and the golden stream that flowed from the box offices of the world into the studios of Hollywood showed no signs of diminishing, at least some of those fears were allayed.” Pioneering real estate developer C. E. Toberman described the movie industry’s descent on Hollywood as “a mushrooming growth that almost overnight changed this community from the small, ‘countrylike place to live’...to a booming industrial city.” By 1917, six years after the opening of the first film studio in Hollywood, motion picture-making was Hollywood’s largest industry.

Early residential construction developed near the early studios in Hollywood was not necessarily promoted as such. This may have been due in part to the community’s reluctance to embrace or encourage picture people, who were so ostracized in early Hollywood society they “didn’t even mix with workers from other studios.”

Alternatively, the demand may have been so great that promoting the obvious connection was unnecessary. In any case, the causal relationship is evident in the location and concentration of residential construction in areas surrounding studio properties, as well as the settlement of entertainment industry leaders in upscale residential communities...

Development in Hollywood had its heyday in the 1920s, when a large number of movie studios, theaters, and shopping centers filled Hollywood and Sunset Boulevards between Vine Street and Highland Avenue. Skyrocketing population growth in the Los Angeles region, along with the success of the motion picture industry then concentrated in and around Hollywood, spurred continuous development in the community. During the 1920s, Hollywood dramatically increased in density to meet the burgeoning demand for housing. At the same time, as Hollywood began to grow more commercial in nature, it began to lose its status as a prestigious address. The large parcels of land which were once occupied by a bucolic landscape of citrus groves and single-family residences were disappearing, replaced more and more frequently by dense urban development. Many of the mansions that lined Hollywood Boulevard were abandoned by 1925, as developments such as Hancock Park and Beverly Hills drew elite residents away from the area.

Bungalow courts, duplexes, and multi-story apartment buildings replaced many of the single-family homes that had originally characterized the area. In the latter half of the 1920s, many luxury apartment buildings rising four stories and higher were

constructed... Other multiple-family property types, typically constructed as income properties and rented to studio workers, included boarding houses, duplexes, and apartment houses...

As movie studios, constricted by surrounding development, began to expand and relocate to larger properties to the west and north, workers who continued to reside in Hollywood and commuted to the outlying studios now faced challenges. This occurred at the same time that stars had started moving westward. As Arthur Knight observed, "For the glamour people, Hollywood was now a place to work but no longer the place to live." However, while he acknowledged that "important movie people no longer lived along Hollywood Boulevard," Gregory Paul Williams argued that the area still retained some degree of cache, and "the surrounding middle-class neighborhood still attracted famous people."

V. IDENTIFICATION OF HISTORICAL RESOURCES

Subject Properties Historic Resource Assessment

The subject properties contain multiple buildings fronting both Sunset Boulevard to the north and Leland Way to the south (see Map 5). The following includes descriptions of the existing buildings, including current conditions, history of construction and alterations, and history of early owners, architects, and contractors.

Morgan Camera Shop, 6260-6264 Sunset Boulevard

Physical Description

Setting



Figure 1: Pete's Flowers/Morgan Camera, 6260-6262 Sunset Blvd, view south (Snow, 2021)

Morgan Camera Shop consists of one commercial building facing Sunset Boulevard, constructed at the sidewalk line. The property is located in a dense urban environment, immediately east of Vine Street. Sunset Boulevard is a wide, commercial throughfare. The sidewalk fronting the property is wide, with palm trees sporadically planted in sidewalk wells.

Exterior (Figures 1-6)

Oriented north toward Sunset Boulevard, the two-story building is positioned along the sidewalk edge. The building is designed in a commercial vernacular style with elements of Streamline Moderne style articulated in the storefronts at the west side of the

façade and accented by a blade sign. Rectangular in plan, the building has a flat roof with a roof-mounted, solid-panel billboard. The building houses two tenant spaces, most recently used by Pete's Flowers (east tenant space, 6260 Sunset Boulevard) and Morgan Camera Shop (west tenant space, 6262 Sunset Boulevard).

The primary, north, façade is two bays wide and asymmetrically composed, divided into east and west tenant spaces with a central, projecting pilaster at the first floor supporting the distinctive blade sign advertising "MORGAN CAMERA." The vertical part of the sign leans north at an angle and the horizontal portion turns south above the roofline, forming a boomerang shape.

The west tenant space features a low-slung display window with fixed glazing, angled along the north façade, and wrapping the west elevation. Horizontally oriented, this window is defined by a brick bulkhead below and eyebrow above, curved where it wraps the northwest corner of the building. The main entrance to the west tenant space is positioned off-center, within the east side of this display window. The door is entirely covered by plywood and security bars at the exterior and interior. A horizontally oriented, rectangular, illuminated sign box is located above the display window (no sign remains). On the second floor, the wall is clad in painted stucco.

The east tenant space has been almost entirely boarded up and covered at the exterior and interior. Earlier photos show a glazed storefront system incorporating a glazed door at its east side with a transom above. Entrance to the tenant space is through a solid wood door, visible at the interior. Some fixed glazing is visible at the interior, although some of the glass is broken. The bulkhead is brick. The transom has two rows with the lower row consisting of two solid panels enframed by wood and the upper row with four aluminum frame lights. This feature is mostly covered though the sash appears likely intact. A deteriorated fabric awning is placed above the transom. On the second

floor, the wall is clad in painted stucco and includes a painted “Pete’s Flowers” wall sign.

The west elevation is secondary and positioned along the driveway that leads to the rear surface parking lot. This wall is composed of exposed brick. Window openings on the second floor include a row of four unevenly spaced multi-light steel sash windows with brick sills.

The rear, south, elevation backs on to the parking lot and is utilitarian in character. While the exposed brick masonry wall is substantially covered by graffiti, ghosts of painted signage for the Morgan Camera Shop are evident below the parapet. This elevation is asymmetrical in composition. At the first floor, two unevenly spaced secondary entrance doors lead into east and west tenant spaces. Doors are accessed by low concrete stoops. At the west side of the elevation, an exterior concrete stair leads west, providing access down to the basement level. This stairwell is fully enclosed with metal security bars. First floor fenestration includes a trio of slim steel-sash windows covered in metal security bars and boarded up, located between the doors, and one, larger multi-light steel sash window, boarded up, at the east side of the elevation. The second floor has two unevenly spaced multi-light steel sash windows with brick sills, covered by metal security bars. A door to the west tenant space is located between the windows. An exterior metal staircase leads up from the west side of the elevation, providing access to the secondary exit door.

The east elevation is positioned close to the adjacent building and is not readily visible. Like the west and south elevations, this elevation also has an exposed brick masonry wall. Only one window is placed at the north side of the east elevation and consists of a multi-light steel sash, incorporating a wall-mounted air conditioning unit.

Interior (Figures 7-17)

At the interior, the west tenant space is roughly divided into thirds on the first floor, with the front, north portion serving as the public sales floor for Morgan Camera Shop and rear portions providing back-of-house space for film developing and projection, camera equipment storage, and offices. The sales floor is a double-height rectangular space, with display windows with deep ledges along the front, north elevation. The display window along the north wall is angled. Built-in wood shelving lines the east, west and south walls and incorporates glass sliding doors. Pieces of furniture are extant within the space, including sales counters, display units with drawers, glass cases, shelving, and magazine stands. Lighting consists of a trio of ceiling mounted tube fixtures, as well as natural light offered by a multi-light steel sash window located high on the west wall.

The south wall of the sales floor provides access to the back-of-house spaces. A mezzanine is positioned above this wall, overlooking the sales floor. Back-of-house spaces are generally utilitarian and consist of offices, storage spaces and a former projection room. These spaces are accessed off of a hallway that leads to the rear exit. A stair to the second floor is placed at the northeast corner of the tenant space. Formerly used as a photo laboratory, the basement is utilitarian, with concrete floors, walls, and ceilings. The basement is divided into several rooms. Photo developing tables and related equipment are extant as is freestanding shelving used for storage.²² The second floor contains additional offices and storage.

The east tenant space is a simple, single-height space on the first-floor interior. Most recently used as a flower shop, the space has a public sales area at its front, north, end. The wood front door is visible from the interior, but display windows have been boarded up, with some glazing badly

²² As the basement was not accessible at the time of the site visit; this description was written based on photographs taken in the summer of 2022.

broken. The sales area has a suspended acoustical tile ceiling with severe damage to ceiling tiles, many of which are broken, stained, or missing. Walls generally have smooth painted finishes. Along the east wall of the sales area, the space is bordered by built-in wood shelving. Along the west wall, a wood service counter with display shelving is positioned at the front, north, end, while a walk-in flower refrigerator is to the south. Back-of-house support spaces are to the rear where the one east elevation window brings in some natural light and accommodates a wall-mounted air conditioning unit. A partition wall incorporating an aluminum sash window partially conceals remnants of a flower preparation area with cabinets, shelving, and countertops. Lighting throughout includes a few ceiling-mounted fluorescent tubes.

An interior stair along the east wall provides access to the second floor where doors lead to two rooms. Lighting at the second floor consists of ceiling mounted fluorescent tubes.

Alterations (Historic Photos 1-18)

Morgan Camera Shop was constructed in 1938, designed by Marshall P. Wilkinson.²³ Historic photographs show a simple building without any discernable style consisting of a reinforced concrete façade attached to a predominately masonry building. Restrained signage included lettering above the display windows in the west tenant space as well as a logo resting on the projecting pilaster (see Historic Photos 1-2). There have been limited alterations to the building and no major alterations to the interior aside from deferred maintenance and recent vandalism. Interior sales room layout and fixtures were designed by J.R. Davidson. In 1945, Gilbert Morgan hired J.R. Davidson to prepare plans to remodel the façade, however this work was not completed.²⁴

Alterations to the west storefront entrance were made by Wilkinson in 1948.²⁵ While the permit estimated the cost of work to be \$500, alterations included changes and display details. Historic photographs show minor changes to the east storefront over time. However, no permits are available for these changes. The building currently suffers from vandalism and deferred maintenance.

Most alterations to the building's appearance have included changes to signage. Notably, while a logo for Morgan Camera Shop was originally resting on the central projecting pilaster, a blade sign was installed in 1949.²⁶ A rooftop sign was initially added in 1940 with changes made to it in 1960.²⁷ Finally, lettering above the west storefront eyebrow moved locations by 1973, appearing along the east roofline (see Historic Photo 5). An illuminated wall sign was placed on the north façade above the eyebrow in 1976.²⁸ The first evidence of the iconic painted sign incorporating the company logo

²³ City of Los Angeles, Department of Building and Safety, "Application for the Erection of a Building," Permit #33973, October 14, 1938.

Interestingly, Louis L. Armet signed the building permit for Marshall Wilkinson. Louis L. Armet, who became known for his innovative designs in Googie style, graduated from University of Southern California in 1939 with a Bachelor of Architecture. Aside from his signature on this building permit, there is no documentation that he worked for Wilkinson while completing his studies. ("Louis L. Armet," Application for Corporate Membership, The American Institute of Architects, November 19, 1955.)

²⁴ University of California Santa Barbara, Architecture and Design Collection, Art, Design & Architecture Museum, "Finding Aid for the J.R. Davidson Papers, 1904-1977," http://pdf.oac.cdlib.org/pdf/ucsb/uam/127_Davidson_EAD.pdf; Lilian Pfaff, J.R. Davidson: *A European Contribution to California Modernism*, (Brikhauser, 2019), 254.

²⁵ City of Los Angeles, Department of Building and Safety, "Application to Alter, Repair or Demolish," Permit #24271, August 20, 1948.

²⁶ City of Los Angeles, Department of Building and Safety, "Application to Alter, Repair or Demolish," Permit #29054, December 7, 1949.

²⁷ City of Los Angeles, Department of Building and Safety, "Application to Alter, Repair or Demolish," Permit #36893, September 17, 1940; City of Los Angeles, Department of Building and Safety, "Application to Alter, Repair or Demolish," Permit #56085, March 21, 1960.

²⁸ City of Los Angeles, Department of Building and Safety, "Application for Inspection of Signs," Permit #28342, June 23, 1976.

on the façade above the storefront of 6262 Sunset Boulevard appears in a photo from 1973 (see Historic Photo 5).

History

Morgan Camera Shop was constructed in 1938 at a cost of \$16,000 for property owner and proprietor Gilbert Morgan (biography below) as his camera supply and photographic shop.²⁹ Several architects have been associated with design of the building. Rudolph Schindler prepared an early design that was never realized. His design shows the primary facade as a single storefront for Morgan Camera (it was ultimately designed as two separate storefronts). Correspondence from Morgan to Schindler, on file in Schindler's papers at the University of California Santa Barbara Architecture and Design Collection, indicates Morgan ultimately chose another architect, Marshall P. Wilkinson, to design the building.³⁰

Morgan Camera Shop occupied the west tenant space from 1938 until the early 2000s (see history of Morgan Camera Shop below). The east tenant space housed multiple tenants. The earliest known tenants in 1939-1940 were the Commerce Finance and Investment Company and Paul Pearlin, lawyer.³¹ Later tenants included Anatole Robbins makeup salon in 1942-1945;³² a liquor store in 1946;³³ the Max Jonas Tailor Shop in 1948;³⁴ Radio City Gift Shop in 1956;³⁵ a jewelry store (directory listings read, "Jewelry-Steven" and "McNultys") in 1965;³⁶ a retail clothing store, Aisle of Capris, from 1966-1970;³⁷ and Pete's Flowers (by 1973-circa 2009).³⁸

Morgan Camera Shop

Morgan Camera Shop was established by Gilbert Morgan in 1932 for sale of camera equipment and photographic services.³⁹ Prior to moving to 6262 Sunset Boulevard, the business was located nearly diagonally across Sunset Boulevard at the northwest corner with Vine Street at 6305 Sunset Boulevard. One 1933 advertisement announced: "Fine grain developing, printing and enlarging of movie and kodak film, Leica Cameras our specialty. Kodak supplies. Framing. Commercial and candid camera photos."⁴⁰ Their Hollywood store was a success and in 1936, Morgan opened a second location of the camera store in Palm Springs as a "winter season branch."⁴¹ One article stated Gilbert Morgan, and his wife Nina, were both "internationally known for their pioneering work in candid camera shots and for the success of their Leica pictures."⁴²

²⁹ City of Los Angeles, Department of Building and Safety, "Application for the Erection of a Building," Permit #33973, October 14, 1938.

³⁰ University of California Santa Barbara, Architecture and Design Collection, Art, Design & Architecture Museum, "Finding aid for the R.M. Schindler papers, 1904-1954;" University of California Santa Barbara, Architecture and Design Collection, Art, Design & Architecture Museum, "Finding Aid for the Marshall Wilkinson Papers," https://oac.cdlib.org/findaid/ark:/13030/c8b99c8g/entire_text/.

³¹ City of Los Angeles, Department of Building and Safety, "Application to Alter, Repair, Move or Demolish," Permit # 12114, March 30, 1939; 1940 *Los Angeles City Directory*: 1529 and 2369.

³² Display Ad, *Los Angeles Daily News*, August 18, 1942: 10.

"Anatole Robbins Buys Two Apartment Houses," *Los Angeles Evening Citizen News*, June 23, 1945, 7.

³³ City of Los Angeles, Department of Building and Safety, "Application to Alter, Repair or Demolish," Permit #15567, June 7, 1946.

³⁴ "Suiting Material Valued at \$1500 Taken From Shop," *Los Angeles Evening Citizen News*, April 6, 1948, 18.

³⁵ *Los Angeles Street Address Directory*, (Los Angeles: Los Angeles Directory Co., 1956).

³⁶ *Los Angeles City Directory*, (Los Angeles: Los Angeles Directory Co., 1965).

³⁷ "Classified Ad," *Los Angeles Times*, July 31, 1966, 283; City of Los Angeles, Department of Building and Safety, "Application to Add-Alter-Repair-Demolish," Permit #15039, September 1, 1970.

³⁸ *Los Angeles Street Address Directory*, July 1973, Pacific Bell.

³⁹ "Camera Work Catapults Two Brothers To Publishing and Filmland Prominence," *The Pomona Progress Bulletin*, February 20, 1958, 15.

⁴⁰ "Display Ad," *Los Angeles Evening Citizen News*, April 18, 1933, 11.

⁴¹ "Where Candid Shots Are Made," *Palm Springs Limelight-News*, December 19, 1936, 13.

⁴² "Where Candid Shots Are Made," *Palm Springs Limelight-News*, December 19, 1936, 13.

Morgan Camera Shop has been called “the first camera store ever to specialize in miniature cameras”⁴³ referring to “small, compact cameras.”⁴⁴ There are, however, very few references to the store’s sale of miniature cameras in historic newspapers. Only two newspaper articles refer to this specialty. The first mention appears in a 1934 article that noted, “Gilbert Morgan reports miniature photography is new Hollywood fad.”⁴⁵ The second didn’t appear until over a decade later in a 1947 article that reported the store would carry miniature cameras manufactured in Japan and air expressed from Hawaii: “Tiny enough to be enclosed by a single hand, the Steky Camera is made in Tokyo. It uses 16mm double frame film, has an f. 3.5 anastigmat lens, and an optical view finder. Shutter speeds range from bulb to 100th of a second, and a yellow filter is built on.”⁴⁶ There is no other available information about the store’s involvement in sale of miniature cameras.

For forty years, between 1934 and 1974, Morgan Camera Shop produced a monthly publication called *Morgan Camera News*, an “entertaining mix of practical information and slightly gossipy photography-related news – not entirely out of place given the Hollywood location and clientele.”⁴⁷ This publication highlighted associations with local Hollywood and arts elites. For example, one 1971 issue noted, “Artist Millard Sheets recently had his Nikon camera outfit stolen from his car, so it became our pleasure to replace his loss with a new Nikon outfit.”⁴⁸

In 1938, Gilbert Morgan moved his Hollywood store to a new building at the subject property. The store sold “cameras, film, lenses, and other photo-related gear and supplies, as well as books and magazines catering to professional photographers and hobbyists,” in addition to providing room “as a salon and photographic exhibition space.” Proximity to Hollywood studios was important to the business. An advertisement announcing the “new home of the Morgan Camera Shop” noted its proximity to a major studio, stating it was “opposite N.B.C.” with a “photographic salon open until 9 p.m.”⁴⁹

Once Morgan Camera Shop moved into its new building at the subject property, it had space for a gallery and regularly hosted exhibits. Previously, the store hosted special photography exhibits off-site. In December 1938, an exhibit opened with a large preview with over 400 people invited, and Hollywood celebrities expected to be present. The exhibit featured photographs “by motion picture of motion picture people.”⁵⁰ There were numerous other exhibits showcasing works by famous photographers. Gilbert Morgan’s brother, Willard Morgan, was a photographer and photo editor for *Life Magazine*, and his sister-in-law, Barbara Morgan, was also a well-known photographer in her own right; the family was clearly well-connected in the photography community.⁵¹ In 1939, 200 prints by Edward Weston were displayed in the store.⁵² As the *Los Angeles Times* noted, “Edward Weston

⁴³ “Camera Work Catapults Two Brothers To Publishing and Filmland Prominence,” *The Pomona Progress Bulletin*, February 20, 1958, 15.

⁴⁴ Kelly Kress, Processing Archivist, “The Morgan Camera Shop,” Flash Exhibit, UCLA Special Collections, on display April 17-22, 2017, <https://guides.library.ucla.edu/c.php?g=390460&p=4541812>.

⁴⁵ Eleanor Barnes, “Much activity on Rialto,” *Los Angeles Daily News*, September 19, 1934, 9.

⁴⁶ “Hollywood Store Gets Cameras Made in Japan,” *Los Angeles Evening Citizen News*, December 19, 1947, 5.

⁴⁷ Kelly Kress, Processing Archivist, “The Morgan Camera Shop,” Flash Exhibit, UCLA Special Collections, on display April 17-22, 2017, <https://guides.library.ucla.edu/c.php?g=390460&p=4541812>.

⁴⁸ *Morgan Camera News*, Vol. XXXIII, Summer, 1971, No. 2, 1.

⁴⁹ Classified Ad,” *Los Angeles Times*, December 18, 1938, 45.

⁵⁰ “Stars Will Exhibit Camera Masterpieces,” *Los Angeles Times*, December 11, 1938, 70.

⁵¹ Willard and Barbara Morgan’s papers are held at UCLA Special Collections; Neil Hodge, “The Morgan Camera Shop,” UCLA Special Collections Blog, April 18, 2017, <https://www.library.ucla.edu/blog/special/2017/04/18/the-morgan-camera-shop>.

⁵² “Winter Dress,” *Los Angeles Times*, December 17, 1939, 28.

needs no blurbs. No photogs and few painters come better.”⁵³ In 1940, aircraft photography by Larry Kronquist, chief photographer of Douglas Aircraft, was featured in the store’s gallery.⁵⁴ Kronquist was well known for his photography with “quite a number of color photographs used as front covers for national magazines.”⁵⁵ In 1942, work by Gjon Mili was displayed. Mili was an immigrant from South Albania, a *Life Magazine* photographer, and was well-known as an engineer for his “research in light projection and optics.”⁵⁶ Other exhibits included photography by Truman Vencill (1939),⁵⁷ Carl Thurston (1940),⁵⁸ and Jon Mill (1942).⁵⁹

Morgan Camera Shop remained a centerpiece of Hollywood photo processing and camera services for decades. A 1958 advertisement noted that the store sold “all leading brands of cameras and photographic equipment,” and also did camera repair and rentals, movie and still color film processing, 8-hour black-and-white developing and printing, and mail order service.⁶⁰ In 1963, the store began selling color Polaroid film, the first year it was produced.⁶¹ Polaroid photos became invaluable to movie shoots that depended on them to ensure continuity between takes.

After Gilbert Morgan passed away in 1985, his son, David Morgan, assumed control of the business. Morgan Camera Shop closed in 2000 and the retail space has not been used for any other business since.⁶²

Gilbert Thomas Morgan

Gilbert T. Morgan was born around 1904 in California. He was the son of a Welsh immigrant father with the distinctive name Morgan Morgan Morgan and German immigrant mother Marie Morgan.⁶³ The Morgans purchased an orange grove in Pomona, establishing the family home and becoming a prominent local family. An article appearing in the *Pomona Progress Bulletin* praised Gilbert Morgan and his brothers: “All seven are over 6 feet tall; all seven worked their way thru college; and all seven have gained national, and some international recognition, each in his own field.”⁶⁴

Gilbert Morgan graduated from Pomona High School and attended three years of Pomona College, leaving before receiving a degree. After his formal education, he worked for sculptor Burt Johnson, who had studios in New York City and Claremont. Later, he took a job on a ranch in the Imperial Valley for five years while writing and doing photography. He also worked for his brother, Willard Morgan, who was a sales manager for Leica cameras, in New York City.⁶⁵ As noted above, in 1932,

⁵³ “Great Photographer,” *Los Angeles Times*, November 12, 1939, 54; Weston is widely considered an important American photographer who, along with the likes of Ansel Adams, Imogen Cunningham, and Willard van Dyke, “greatly influenced the aesthetics of American photography.” (“Edward Weston,” Weston Gallery, <https://www.westongallery.com/original-works-by/edward-weston>.)

⁵⁴ “New Exhibits This Week,” *Los Angeles Times*, July 27, 1941, 55.

⁵⁵ “Paul Marron Wins Camera Club’s Contest,” *San Fernando Valley Times*, July 22, 1941, 9.

⁵⁶ “Gjon Mili on Display,” *Los Angeles Times*, October 4, 1942, 57.

⁵⁷ “Candid-Camera Fans Show Their Wares,” *Los Angeles Times*, January 22, 1939, 93.

⁵⁸ “Exhibits,” *Los Angeles Times*, March 10, 1940, 54.

⁵⁹ “New Exhibits this Week,” *Los Angeles Times*, September 20, 1942, 53.

⁶⁰ Display Ad, *Hollywood Citizen News*, February 12, 1958, 9.

⁶¹ Display Ad, *Los Angeles Evening Citizen News*, October 30, 1962, 9.

⁶² “Dr. David Morgan,” Obituary, *Los Angeles Times*, February 13, 2005, 315.

⁶³ “Marie Morgan Dies, Rites Slated Tuesday,” *The Pomona Progress Bulletin*, March 22, 1959, 2.

⁶⁴ “Morgan Morgan Morgan Clan Makes History in Wide Field,” *The Pomona Progress Bulletin*, February 18, 1958, 14.

⁶⁵ “Camera Work Catapults Two Brothers To Publishing and Filmland Prominence,” *The Pomona Progress Bulletin*, February 20, 1958, 15. Gilbert Morgan was very close with his brother Willard Morgan. “Correspondence from the 1930s-1940s indicates Gilbert relied heavily on his brother Willard for advice, both business and technical.” (Kelly Kress, Processing Archivist, “The Morgan Camera Shop,” Flash Exhibit, UCLA Special Collections, on display April 17-22, 2017, <https://guides.library.ucla.edu/c.php?g=390460&p=4541812>.) Willard Morgan was “instrumental in bringing the 35mm camera to the United States,” and Willard would go on to become the photographic editor of *Life Magazine* and a New York publisher. (“Morgan Morgan Morgan Clan Makes History in Wide Field,” *The Pomona Progress Bulletin*, February 18, 1958, 14.)

Gilbert Morgan opened his own store, Morgan Camera Shop at 6305 Sunset Boulevard.⁶⁶ In 1934, he married Nina Brownrigg (1911-1985).⁶⁷ The couple had two children, David and James Morgan.⁶⁸ In addition to his work in camera sales and photography, Morgan was involved in his community, serving as Hollywood Rotary Club President in 1947,⁶⁹ and was on the board of the Boys' Club of Hollywood in 1948.⁷⁰ Gilbert and Nina divorced by 1960 and Gilbert remarried Nancy R. Morgan. He passed away in 1985.⁷¹

Gilbert Morgan was active in the photography community. One 1938 article called Gilbert Morgan a "prominent Hollywood photographer," and he served as judge for an alumni photographic contest of Pomona College in Claremont.⁷² A 1944 article described Gilbert Morgan's involvement in development of VistaVision cameras, which created panoramic shots, and used by Paramount in that studio's film, *White Christmas*,⁷³ though this information could not be substantiated elsewhere. In 1949, he was selected as president of the Southern California section of the Master Photo Dealers and Finishers Association.⁷⁴ In 1949, Gilbert Morgan was quoted in the *Los Angeles Evening Citizen News* as stating, "too much emphasis in college is on producing employees of big corporations and not enough on producing people suited to operate small businesses."⁷⁵

Marshall P. Wilkinson

Marshall P. Wilkinson (1892-1969) designed Morgan Camera Shop, along with alterations to the façade in 1948. Wilkinson was born in 1892 in California.⁷⁶ His father, Francis N. Wilkinson, worked as a builder in the real estate industry.⁷⁷ Following his father's death in 1911, Marshall P. Wilkinson entered the workforce as a carpenter in 1913.⁷⁸ In 1915, he worked as a draftsman for a building contractor, Emil Fossler, who had an office at 6434 Hollywood Boulevard.⁷⁹ Fossler designed and constructed a state-of-the-art film laboratory for the Lasky Company the following year.⁸⁰ This may have given Wilkinson important early experience on film laboratories that he later applied to his work on the Morgan Camera Shop. Wilkinson went on to work as a building contractor/superintendent for architectural designer Frank P. Meline⁸¹ before starting his own architectural and contracting practice at 6718 Hollywood Boulevard around 1920.⁸²

⁶⁶ "Camera Work Catapults Two Brothers To Publishing and Filmland Prominence," *The Pomona Progress Bulletin*, February 20, 1958, 15.

⁶⁷ Nina was born in San Diego. Her birth name was Nevada V. Brownrigg. She went by Nina. After divorcing Gilbert Morgan, she remarried George L. Schaub ("Mrs. Maud B. Brownrigg," Obituary, *The Pomona Progress Bulletin*, November 6, 1961, 12.). She died in Pomona in 1985 ("Nevada Morgan "Nina" Brownrigg Schaub, *Findagrave.com*.); "Miss Nina Brownrigg Married in Nev.," *The Pomona Progress Bulletin*, November 8, 1934, 6.

⁶⁸ "Nina Morgan," 1950 *United States Federal Census*, Los Angeles, Los Angeles, California; Roll: 1562; Sheet Number: 3; Enumeration District: 66-380.

⁶⁹ "Hollywood rotary Club Presents Youth Counsellor," *Los Angeles Evening Citizen News*, January 8, 1947, 5.

⁷⁰ "New Directors," *Los Angeles Evening Citizen News*, April 28, 1948, 8.

⁷¹ "Gilbert Morgan," *Los Angeles Times*, May 27, 1985, 47.

⁷² "Isolated Grad Sends Exhibit," *The Pomona Progress Bulletin*, June 16, 1938, 5.

⁷³ "Camera Work Catapults Two Brothers To Publishing and Filmland Prominence," *The Pomona Progress Bulletin*, February 20, 1958, 15.

⁷⁴ Dick Farrel, "Camera Corner," *Los Angeles Daily News*, November 12, 1949, 14.

⁷⁵ Austin Conover, "Roaming Around," *Los Angeles Evening Citizen News*, May 26, 1949, 5.

⁷⁶ Marshall P. Wilkinson, 1930 *United States Federal Census*, Census Place: Beverly Hills, Los Angeles, California; Page: 5A; Enumeration District: 0819; FHL microfilm: 2339859.

⁷⁷ 1910 *United States Federal Census*, Census Place: Los Angeles Assembly District 70, Los Angeles, California; Roll: T624_84; Page: 9B; Enumeration District: 0276; FHL microfilm: 1374097.

⁷⁸ *Francis Wilkinson died in 1911 at age 51* ("Wilkinson," *Los Angeles Times*, February 26, 1911: 12).

⁷⁹ *Los Angeles City Directory*, (Los Angeles Directory Co., 1913).

⁸⁰ 1915 *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1915).

⁸¹ "\$30,000 Laboratory Finished for Lasky," *Los Angeles Evening Citizen News*, April 21, 1916, 1.

⁸² "Marshall Phillips Wilkinson," U.S. World War I Draft Registration Card, Registration State: California; Registration County: Los Angeles.

⁸³ Numerous historic newspaper articles describe his work in 1920 and he is first listed with his own business in the 1921 *Los Angeles City Directory* (1921 *Los Angeles City Directory*, (Los Angeles: Los Angeles Directory Co., 1921).)

Wilkinson's business flourished. He became a prolific Southland builder and architect with a range of building types. The biographical note associated with his papers, held at the University of California, Santa Barbara Architecture and Design Collection, states, "He designed many residences and commercial buildings in the Los Angeles area, some of the residences were designed for Hollywood entertainment industry stars."⁸³ Wilkinson is not listed in the AIA Historical Directory of American Architects and does not appear to have been a licensed architect.⁸⁴ Many of Wilkinson's projects were in Hollywood. In addition to his residential projects, he designed and/or built at least fifteen other commercial buildings in Hollywood, including but not limited to the following:

- Store building for Mrs. La Baig, Gower St and Sunset Blvd, 1921⁸⁵
- Roth Bros Furniture Company building, 6549 Hollywood Blvd, 1922⁸⁶
- Hollywood Linen Service Laundry Building, 960 N. La Brea Ave, 1928
- Louis Blondeau store and office building, Hollywood Blvd and Cahuenga Blvd, n.d.
- Bell and Howell Company, plant for production of motion picture instruments, La Brea and Melrose Ave, 1931⁸⁷
- General Service Studios, Inc., recording studio, Eleanor and Seward Streets, 1937⁸⁸
- C.C. Langevin/General Radio Company building, 1001 N. Seward St and 6565 Romaine Ave, 1937
- Electrical Research Products Inc., motion picture sound recording and production, Seward and Romaine Streets, 1937⁸⁹
- Motion Picture Relief Fund building, Santa Monica Blvd and Mansfield Ave, 1938⁹⁰
- American Society of Cinematographers Building, Hollywood, 1938
- Fred Dean Store, Santa Monica Blvd and Mansfield, 1938
- Decca Records, Inc., 960 La Brea Ave, 1946

Regarding his personal life, Wilkinson married Eugenia A. Hutton and had three children. The family lived in Beverly Hills in the 1930s.⁹¹ Wilkinson died in 1969 and is buried at Hollywood Forever Cemetery in Los Angeles.⁹² His son, Marshall Wilkinson Jr. took over the family business after his death.

Julius R. Davidson

Julius Ralph Davidson (1889-1977) designed the Morgan Camera Shop interior sales room layout, including fixture details, in 1938 when the building was first constructed.⁹³ He also designed a storefront remodel in 1945 though that remodel does not appear to have been realized, based on comparison between historic photographs and plans. Partial sets of hand-drawn plans are available for his 1938 and 1945 designs in his papers on file at the University of California, Santa Barbara

⁸³ Marshall Wilkinson Papers, Online Archive of California, https://oac.cdlib.org/findaid/ark:/13030/c8h99chz/entire_text/.

⁸⁴ *AIA Historical Directory of American Architects*, <https://aiabistoricaldirectory.atlassian.net/wiki/spaces/AHDA/~/pages/20316510/Browse+Wi>.

⁸⁵ "New Store Building," *Los Angeles Times*, May 22, 1921, 90.

⁸⁶ "Three-Story Building," *Los Angeles Evening Express*, September 2, 1922, 22.

⁸⁷ "Motion Picture Instrument Makers Locate Here," *Los Angeles Times*, March 15, 1931, 74.

⁸⁸ "Ground Broken for New Hollywood Recording Studio," *Los Angeles Times*, April 18, 1937, 82.

⁸⁹ "Sound-Picture Plant Started," *Los Angeles Times*, May 23, 1937, 81.

⁹⁰ "Motion Relief Fund's New Building Started," *Hollywood Citizen-News*, December 19, 1938, 13.

⁹¹ *Los Angeles City Directory*, (Los Angeles: Los Angeles Directory Co., 1938).

He remained at the same location in 1942 (*Los Angeles City Directory*, (Los Angeles: Los Angeles Directory Co., 1942).

⁹² "Marshall Phillip Wilkinson," *U.S. Find a Grave Index*.

⁹³ This information is based on historic drawings in the Julius Ralph Davidson Papers, provided by the UC Santa Barbara Architecture and Design Collection.

The University of California, Santa Barbara Art, Design & Architecture Museum held an exhibit of Davidson's work in Fall 2019 and a digital version of that exhibit is available online.⁹⁵ The exhibit emphasizes that Davidson was a prolific and important architect, innovative in his design approach, though he is not as widely known as some of his colleagues. The following biography summarizes his work:

Julius Ralph Davidson was born in 1889 in Berlin. Beginning at the age of 18, J.R. Davidson worked in architectural offices in Berlin, London at the office of Frank Stuart Murray, and Paris. During the years 1919 to 1923, Davidson had his own practice in Berlin before relocating to Los Angeles in 1923, at the age of 34. In Los Angeles, Davidson went to work for the office of David Farquhar, then worked as a set designer under contract with Cecil B. De Mille, and then begun remodeling houses for a firm of builders. In 1927, Davidson opened up his own office in Los Angeles, though he never became a licensed architect. His commercial buildings of the 1920s, for which he often designed the interiors, fixtures and furniture, were widely published, including those for the popular Coconut Grove restaurant/nightclub and the High Hat restaurants. Davidson's house designs date primarily from the late 1930s through the 1940s. Invited by John Entenza, editor of *Arts and Architecture* magazine, Davidson designed Case Study House 1, which was finally realized in 1948. He also designed Case Study House 11, the first of the Case Study houses to be built, and Case Study House 15. Although many of Davidson's designs were published during his lifetime, Esther McCoy helped bring international attention to his work when she included him in her book, *The Second Generation*. Davidson died at his home in Ojai, California on May 2, 1977.

The finding aid for Davidson's papers documents that at least eight of his projects were photographed by Morgan Willard, the photographer-brother of Gilbert Morgan, suggesting an ongoing professional relationship with the Morgan family.

Streamline Moderne Architectural Style

6260-6262 Sunset Boulevard is designed in a commercial vernacular style with elements of Streamline Moderne style. The SurveyLA Citywide Historic Context Statement includes the following sub-theme for the Streamline Moderne architectural style for buildings constructed from 1935-1945:⁹⁶

The Streamline Moderne style, like the Art Deco style, aspired to appear “new” and to serve as a visual expression of modernity, technology, progress, and the future. And also like the Art Deco style, it did so in a way that utilized enough familiar visual references to resonate with the average American: specifically, the image it projected was, on the whole, “smoother, softer, and more accessible than the stringent machine aesthetic of Le Corbusier of the late-phase Bauhaus.” For these reasons, Streamline Moderne is generally considered to represent

⁹⁴ Finding Aid for the Julius Ralph Davidson Papers, Online Archive of California, https://oac.cdlib.org/findaid/ark:/13030/kt5q2nf3tg/entire_text/.

⁹⁵ J.R. Davidson: *A European Contribution to California Modernism*, Architecture, Art, Design & Architecture Museum, University of California, Santa Barbara, <http://www.adc-exhibits.museum.ucsb.edu/exhibits/show/davidson/intro>.

⁹⁶ “Subtheme: Streamline Moderne, 1935-1945,” *SurveyLA Citywide Historic Context Statement, Architecture and Engineering/L.A. Modernism, 1919-1980*, prepared for City of Los Angeles, Department of City Planning, Office of Historic Resources, August 2021: 65-78.

the next chapter of the Art Deco movement, modified and adapted to account for the sobering economic constraints of the Depression era.

By the early 1930s, as the nation was transitioning away from the optimism of the “Roaring Twenties” and into the grips of austerity that characterized life during the Great Depression, the Art Deco style had largely fallen out of favor. Art Deco’s strong visual connotation with wealth and opulence and its glitzy, highly stylized aesthetic was increasingly seen as inappropriate for a society mired in economic duress. Sheathing buildings in a mélange of costly, extravagant materials promoted an image of excess that was grossly out of touch with the way that most Americans were now resigned to living their lives.

However, there was still a strong desire among architects and designers to explore new modes of expression that looked toward and celebrated the future. They were motivated by a flurry of exciting and significant advances in technology that were conceived at the apex of America’s Machine Age (generally defined as the period between the two World Wars) “like the metal-fuselage bodied airplane, the sleek Zeppelin, the high performance automobile and the luxurious ocean liner.” Amid this period of extraordinary innovation, locomotives and ships became faster, more efficient, and more dynamic; advances in industrial technology and mass production meant that cars became available to the masses; and airplanes evolved from slow, rudimentary wood-and-fabric machines into much faster, streamlined metal biplanes that forever revolutionized military and commercial aviation. Parallel advances in science, engineering, and communication made appliances and other household devices available to the average consumer, invoking a sense of enthusiasm about the possibilities afforded by modern machines.

Industrial designers – or those who defined and shaped a consumer product’s form in advance of its mass production – were among the first to take this infatuation with the modern machine and transpose it into an identifiable visual vocabulary. These designers began dabbling in and promoting a sleek, efficient, and aerodynamic aesthetic that alluded to speed and motion and visually referenced the innovations in technology and industry that had come to enrapture American society. This new, dynamic approach to design was seen as a way to reinvigorate the economy by making consumer goods more exciting, more appealing, and more saleable. Norman Bel Geddes, an early industrial designer, played an especially important role in promoting this new, functional approach to design. In 1932, he published a seminal book, *Horizons*, which emphasized that objects should take the shape of a teardrop to reduce the amount of resistance encountered while traveling through water or air. The kinetic, aerodynamic principles undergirding Bel Geddes’s aesthetic became known as “streamlining.” Bel Geddes is most often credited as the “father of streamlining,” but other notable industrial designers include Raymond Loewy, Henry Dreyfuss, and Russel Wright were also experimenting with similar forms at this time. Streamlining took the bold colors, sharp geometries, exotic motifs, and abundant ornament associated with Art Deco and replaced them with smooth surfaces, curved corners, and a strong emphasis on horizontal lines. It made objects appear as if airstreams could move smoothly over and under them and evinced “a fully automated world in which machines, controlled by man, were everywhere.”

As much as Bel Geddes and his contemporaries were inspired by technology, they also took some visual cues from the pioneering work of architect Erich Mendelsohn (1887-1953), one of the first architects to incorporate smooth, graceful curves into the design of his buildings. “Mendelsohn was a Modernist, as surely and absolutely as Mies [van der Rohe] or [Walter]

Gropius, but he had little interest in the harsh, puritanical rigidity of the International Style” and instead embraced an aesthetic that was more lyrical, more rhythmic, and more expressive in its composition. In 1921, Mendelsohn renovated and modernized the *Mossehaus* in Berlin, an office building that also housed the printing presses of several German newspapers. Mendelsohn’s redesigned *Mossehaus* made use of contemporary materials including aluminum and reinforced concrete, featured modern typography in its signage, and, most notably, had a prominent, curved corner façade that gave the building a dynamic and futuristic form. It is considered to be the world’s first example of streamlined architecture—even though Mendelsohn completed the building more than a full decade before the streamlining movement truly came of age.

Not unlike the Art Deco movement that had enraptured the United States just a few years prior, streamlining proved to be a remarkably versatile concept that could be applied to virtually every type of consumer and commercial product on the market. Furniture, toasters, stoves, vacuum cleaners, salt and pepper shakers, lamps, and a barrage of other popular items “all borrowed forms and profiles from the designs of railway trains, ship hulls and ocean liners, airplane fuselages and [modern] coupes and sedans. The streamlined aesthetic swiftly emerged as the prevailing aesthetic of the Depression era.

The aerodynamic forms of streamlining were popularized by expositions and fairs that were held in the 1930s. They were put on full display at the “Century of Progress” World’s Fair in Chicago, which was held between 1933 and 1934 and was organized around the prevailing theme of technological innovation. Many of streamlining’s characteristic features—rounded corners, smooth exterior surfaces, horizontal planes, and speedlines—were manifest in the litany of consumer goods and transportation innovations on display. These features were also incorporated into the exposition’s grounds and large pavilions.

By forging a strong visual connection between streamlined design and progress, the designers of the exposition played a critical role in promoting this aesthetic among the American public. By the mid-1930s, the streamlined aesthetic was being embraced by industrial designers, architects, and others associated with the design and dissemination of commercial goods. It came to represent American tastes and values at this period of the nation’s history, and became an ever-more-present facet of society.

Without a doubt, architecture was among the realms within which the concept of streamlining was expressed most profoundly. Inspired by the work of Mendelsohn and other industrial designers, architects embraced the streamlined aesthetic and incorporated its horizontal lines, rounded corners, and slick surfaces into the built environment. What emerged was a new, distinctive dialect of architecture that initially lacked a formal name but eventually became known as “Streamline Moderne.” Buildings in this sleek new style were intended to be simple pragmatic, and functional, and were conceptually rooted in three basic forms: the curve, the teardrop, and the uninterrupted horizontal line...

Though the Streamline Moderne style grew out of the Art Deco movement, there were also some notable differences between these two idioms. Unlike Art Deco style buildings, which derived their appearance largely from the generous application of sumptuous and expensive materials, Streamline Moderne style buildings were typified by a much simpler, more utilitarian, and more economic material palette. Exterior walls were almost always devoid of unnecessary surface treatments and profligate ornament. Instead, basic metals such as aluminum, chrome, and stainless steel were used as trim around doors and windows, and

architects made use of inexpensive materials that had recently been introduced such as glass blocks and Vitrolite, a shiny, structural pigmented glass. The application of these economic materials meant that more so than Art Deco, Streamline Moderne was promoted as a style and a movement that was much more democratic and accessible to those from all walks of life....

More often, Streamline Moderne's economical palette was expressed in the context of more plainspoken commercial buildings, many of which were strung along Los Angeles's expanding network of vehicular boulevards, and either catered to the needs of passing motorists or included prominent signage or other elements that were intended to attract their attention. The streamlined aesthetic was applied to everyday commercial properties such as drive-in restaurants, motor inns, neighborhood theaters, gasoline and service stations, and small shops and retail buildings...

The crowning moment of the Streamline Moderne movement came in 1939-1940, when the style was selected as the prevailing architectural theme of the New York World's Fair. Tens of thousands of eager visitors attended the "World of Tomorrow" and were awed by cars, robots, and cutting-edge electronic appliances, all of which were housed in a collection of streamlined pavilions. Many of these buildings were designed by the notable industrial designers Norman Bel Geddes, Raymond Loewy, and Walter Dorwin Teague, whose names had all but become synonymous with streamlined design.

The World's Fair was also Streamline Moderne's swan song. The style rapidly waned in popularity at the onset of World War II, both nationally and in Los Angeles. Building moratoria that were imposed during the war prevented the style's proliferation; the end of the war ushered in a considerable amount of prosperity and optimism, and the once-modern iterations of Moderne architecture that bore association with the austerity of the Depression era lost appeal and became increasingly seen as outmoded. Americans expressed interest in more forward-reaching approaches to Modernism that were predicated on the tenets of the International Style and were more befitting of postwar life. American society no longer needed the whimsical escape from the grips of austerity that the Streamline Moderne provided.

Comparison with Like Properties

Morgan Camera Shop is one of only two camera shops identified in SurveyLA. Valley Photo Service, located at 12466 West Magnolia Boulevard and established in 1952, was identified as the "oldest full service camera shop in the San Fernando Valley."⁹⁷

The Darkroom, a historic camera shop located at 5370 Wilshire Boulevard, was designated as HCM No. 451 in 1980.⁹⁸ The Darkroom is significant for its Programmatic style commercial architecture with a three-dimensional camera incorporated into the façade, designed by architect Marcus Miller.

⁹⁷. "Valley Photo Service," SurveyLA, Historic Resources Survey, North Hollywood-Valley Village, https://planning.lacity.org/odocument/aa1888c6-f23d-414a-895c-b0fa56e0439b/NHL_Individual_Resources.pdf; "Los Angeles Citywide Historic Context Statement, Context: Commercial Development 1850-1980, Theme: Commercial Identity, 1920-1980," *SurveyLA, Los Angeles Historic Resources Survey*, prepared by City of Los Angeles, Department of City Planning, Office of Historic Resources, August 2016, 2.

⁹⁸ The Darkroom (Façade only), Historic Places LA, Los Angeles Historic Resources Inventory, <http://historicplacesla.org/reports/5551f51a-3058-48e8-82cc-704175f93509>.

HABS documentation of The Darkroom is online: <https://tile.loc.gov/storage-services/master/pnp/habsbaer/ca/ca0200/ca0220/supp/ca0220supp.pdf>.

As the original store interior is no longer extant, only the façade with the camera is designated, as opposed to the entire building.⁹⁹

Assessment

Individual Eligibility

Morgan Camera Shop was found eligible as a potential HCM in the 2020 CRA survey as an important commercial property type under the historic context statement, Commercial Development, 1850-1980, and theme, Commercial Identity, 1850-1980. The following statement of significance was included with the survey record:

Significant as a long-term location of a business important to the commercial identity of Hollywood. Morgan's Camera Shop remained in continuous operation at this location between 1938 and ca. 2000; its founder and namesake, Gilbert Morgan, was a pioneer in the miniature camera field. Building is accompanied by a blade sign, and features distinctive painted signage that appears to have been influenced by the Bauhaus school. The property appears to meet local criteria only and may not meet significance thresholds for National Register or California Register eligibility.¹⁰⁰

There is a common misconception that the California Register is a lower level of significance than the National Register and local eligibility has a lower level of significance than the California Register. However, there is no hierarchy of significance between federal, state and local eligibility. As noted above, the two major differences between the three registration programs lie in aspects of integrity and age requirements.

The below analysis confirms and expands on these survey findings.

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

As documented in the 2020 CRA survey, Morgan Camera Shop appears eligible under Criterion A/1/1 as the long-term location of a business important to the commercial identity of Hollywood. Morgan Camera Shop remained in continuous operation at this location between 1938 through circa 2000. When it opened, it was one of relatively few stores providing photo developing services in Hollywood. In addition, the store was a centerpiece of the photography community. Connections of the store to the entertainment industry are evidenced by the participation of Hollywood elite in photo contests and exhibits, including exhibits of work by famous photographers. The period of significance for Morgan Camera Shop extends from 1938, the year it was constructed, through 1985, the year Gilbert Morgan died. While the store continued for several years under the leadership of Gilbert Morgan's son, David Morgan, he simply continued his father's business, although without photography exhibits. As described more fully below, due to severe deterioration due to deferred maintenance and vandalism, it may only be eligible as a local HCM in its current condition. Once exterior features are restored and the interior is rehabilitated, the building may also be eligible for listing in the National and California Registers.

⁹⁹ "The Darkroom," *Explore LA*, Los Angeles Conservancy, <https://www.laconservancy.org/locations/darkroom>.

¹⁰⁰ Architectural Resources Group, GPA Consulting, and Historic Resources Group, "6260 W Sunset Blvd," Property Survey Record, *Historic Resources Survey, Hollywood Redevelopment Project Area, Individual Resources*, January 28, 2020, 102, https://planning.lacity.org/odocument/ac6c03d6-42c1-4207-baa7-aa537fb9229f/Appx_A_Individual_Resources.pdf.

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

Morgan Camera Shop is also eligible under criterion B/2/2. Morgan Camera Shop is significant for its association with businesses founder and namesake, Gilbert Morgan, a pioneer in the miniature camera field and a leader in the photography community. His leadership in running Morgan Camera Shop launched it as an important centerpiece of the photography community and essential service provider to the entertainment industry for many decades. Therefore, Gilbert Morgan appears to be a person important in our past. As noted above, in its current condition, the building may only be eligible as a local HCM.

- *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.*

Morgan Camera Shop was evaluated under criterion C/3/3 for its design by architect Marshall P. Wilkinson with interior features by J.R. Davidson. While early plans were drawn by Rudolph Schindler, those plans were not realized and Schindler is not associated with the existing building. While Wilkinson was an important architect and his papers are on file at the University of California Santa Barbara Architecture and Design Collection and include drawings of this building, the design of this building is not exemplary among his work. Wilkinson was prolific with many buildings credited to him in Hollywood as well as throughout southern California. The building at Morgan Camera Shop does not stand out as representative. Furthermore, there are minimal design elements expressed on the building. As seen in historic photographs, side and rear elevations are utilitarian while the façade is austere in its simplicity. Separated by a slightly projecting pilaster, east and west storefronts were never symmetrical with a design emphasis on the west storefront. The building is a competent example of commercial vernacular design with elements of Streamline Moderne style architecture evident only in its west storefront. With such limited expression of any architectural style, it cannot be said to embody the distinctive characteristics. Therefore, the building at Morgan Camera Shop does not appear eligible under criterion C/3/3 for its architecture or for an association with the work of an important creative individual.

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

Morgan Camera Shop cannot be reasonably expected to yield information important in prehistory or history; therefore, it is not eligible under Criterion D/4.

▪ *Integrity*

For a property to be eligible for designation at the local, state or national level, it must meet at least one eligibility criterion listed above and retain sufficient integrity to convey that historic significance. Integrity is defined as physical and visual characteristics necessary to convey significance. Evaluation of integrity is founded on “an understanding of a property’s physical features and how they relate to its significance.”¹⁰¹ The seven aspects of integrity are Location, Design, Setting, Materials, Workmanship, Feeling, and Association. To satisfy the integrity requirement, a property must retain at least a majority of these seven aspects. As noted above, 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.

The following describes how Morgan Camera Shop does or does not meet each of the seven aspects of integrity. As described below, although the property has been damaged in recent years through vandalism the property retains sufficient integrity to convey its significance for association with the early commercial identity of Hollywood and with proprietor and namesake Gilbert Morgan but does

¹⁰¹ Rebecca H. Shrimpton, editor, *How to Apply the National Register Criteria for Evaluation* (Washington, DC: National Park Service, Department of the Interior, 1998) 44, <<http://www.nps.gov/history/nr/publications/bulletins/nrb15/>>.

not retain sufficient integrity to convey significance for its architecture or association with historic architects.

Location: Morgan Camera Shop retains integrity of location as it has not moved or been moved to the site.

Design: Morgan Camera Shop exhibits all elements of its style on its façade, specifically in design of the west storefront and earlier signage. The remainder of the building is utilitarian. As the building has suffered from deferred maintenance and vandalism, elements of its design are not fully evident, and the building therefore lacks some integrity of design.

Setting: The setting of Morgan Camera Shop has changed substantially since the building was constructed in 1938 and has changed since the end of the period of significance in 1985. In 1938, the intersection of Sunset Boulevard and Vine Street remained low scale as compared with the tall buildings a few blocks to the north at Hollywood Boulevard and Vine Street. During the 1960s and later, the area became defined by many tall office buildings and integration of a mix of land uses centered on tall office and mixed-use buildings. However, more recently in 2021, a seven-story, mixed use building was constructed adjacent to the east, obscuring the east elevation. Therefore, Morgan Camera Shop does not retain integrity of setting.

Materials: As there have been few alterations since Morgan Camera Shop was constructed and none since the end of the period of significance, 1985, the building retains integrity of materials. In recent years there has been a substantial amount of vandalism and deferred maintenance. Nevertheless, the building retains sufficient integrity of materials as the most notable features of the building, the west storefront and the blade sign, are still intact.

Workmanship: Morgan Camera Shop retains sufficient integrity of materials and therefore also retains integrity of workmanship, or evidence of artisans' labor and skill in constructing or altering a building.

Feeling: Morgan Camera Shop retains integrity of feeling, which is defined as a property's expression of the aesthetic or historic sense of a particular period of time resulting from the presence of physical features that, taken together, convey the property's historic character. It continues to read as an early commercial building, despite its deteriorated state.

Association: Integrity of association requires the presence of physical features that would convey the historic character of a property. Given substantial retention of design, materials, and workmanship, Morgan Camera Shop conveys its historical association as a commercial building.

Morgan Camera Shop retains a high degree of integrity from its period of significance, 1938-1985, to convey its significance under Criteria A/1/1 and B/2/2. Specifically, it retains integrity of location, design, materials, workmanship, feeling and association.

Character-Defining Features

Character-defining features are those visual and tangible aspects of a historic building that identify a particular architectural style, property type, and/or period of construction. The goals of the *Secretary's Standards* are twofold: preservation of historic materials and preservation of a property's "distinguishing character." The NPS publication *Preservation Brief 17, Architectural Character: Identifying*

the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character outlines a three-step process to identifying character-defining elements or features.¹⁰²

1. *Identify the Overall Visual Aspects:* Define general aspects of the building, including its setting, shape, roof, projections, recesses/voids, openings, and materials without focusing on details.
2. *Identify the Visual Character at Close Range:* Focus analysis on quality of materials, color and texture of surfaces, etc.
3. *Identify the Visual Character of the Interior Spaces, Features, and Finishes:* Note how the building configuration creates a pathway through the space and determine which room volumes and passageways feel important. Features and finishes contributing to interior decoration—or an absence of decoration—should also be noted.

Significant under Criterion A/1/1 as the long-term location of a business important to the commercial identity of Hollywood and under Criterion B/2/2 for its association with Gilbert Morgan, primary character-defining features of the subject property are visible along the primary north elevation, as well as the sales floor within the west tenant space that was previously occupied by Morgan Camera Shop.

Overall Visual Aspects

Significant

- Location on Sunset Boulevard, close to the intersection of Vine Street
- Elements of Streamline Moderne style
- Masonry construction
- Rectangular plan
- Built to property line
- Two stories high
- Division into two, asymmetrical tenant spaces

Contributing

- Flat roof

Non-contributing

- Surface parking at rear

Visual Character at Close Range

Significant

- Signage, including boomerang shaped blade sign and roof top billboard
- Storefront at west tenant space, Morgan Camera Shop, including display windows, brick bulkhead below and eyebrow above, wrapping the northwest corner of the building
- Inset door to west tenant space

Contributing

- Transom windows at east storefront
- Painted stucco at north façade
- Exposed brick along secondary elevations
- Window sash and openings at secondary elevations
- Secondary door locations at south elevation

Non-contributing

- Box sign above west tenant space
- Painted signage on second floor of north façade

¹⁰² Lee H. Nelson, "Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character," National Park Service, United States Department of the Interior, 1-2.

East tenant space storefront, including display windows and entry door
Awning above east tenant space transom windows
Metal exit stair at south elevation

Visual Character of the Interior Spaces, Features, and Finishes

Significant

Tall, double height sales floor of Morgan Camera shop at northwest of building

Contributing

Display cases on sales floor, both fixed to the walls and free-standing
Window from second floor office to sales floor

Non-contributing

Basement
Lighting on sales floor
Back-of-house (south portion) of west tenant space, Morgan Camera Shop
Stairs and second floor of west tenant space
East tenant space on both first and second floors

6266-6270 Sunset

Physical Description

Setting

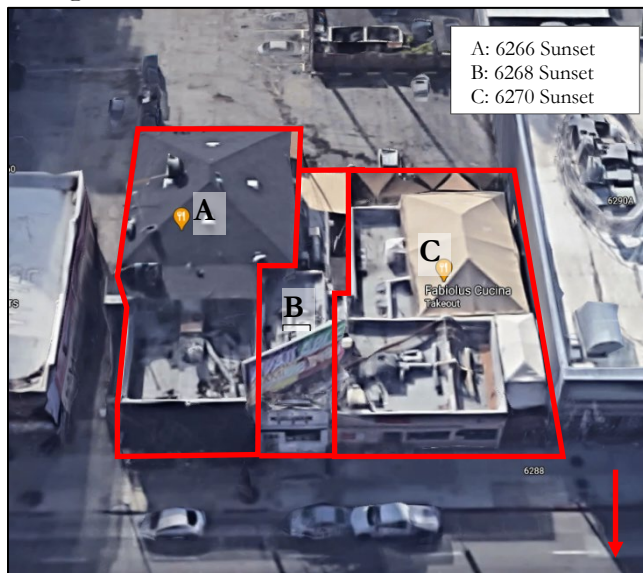


Figure 2: Diagram showing three storefronts that make up 6266-6270 Sunset Blvd (source: Google, 2021)

Building A: 6266 Sunset Boulevard (Figures 18-32)



Figure 3: Building A, 6266 Sunset Boulevard, view southwest (Snow, 2021)

6266-6270 Sunset Boulevard consists of three commercial buildings on one assessor parcel that share common walls along Sunset Boulevard.¹⁰³ All three face Sunset Boulevard and are constructed at the sidewalk line. The property is located in a dense urban environment, immediately east of Vine Street. Sunset Boulevard is a wide, commercial throughfare. The sidewalk fronting the property is wide with palm trees sporadically planted in sidewalk wells.

Building A, 6266 Sunset Boulevard is the eastern-most building and consists of two portions: a one-story commercial storefront at the primary north facade along the sidewalk with a two-story portion to the rear. The one-story commercial storefront does not have an architectural style. It has a flat roof with a high parapet and is finished in smooth stucco. The north facade is three bays wide and topped by a contemporary awning. Contemporary metal railings define a semi-private area in front of the building. The main entrance is located in the center bay. Fixed aluminum sash windows in both outer bays are boarded up from the exterior.

¹⁰³ 6270 Sunset Boulevard was historically on a separate parcel from 6266 and 6268 Sunset Boulevard. The parcels were tied relatively recently, in 2012.



Figure 4: Building A, 6266 Sunset Boulevard, rear (south) and east elevations, view northwest (Snow, 2021)

The two-story rear portion of the building has elements of American Foursquare style evident at the rear (south) and side elevations only where there is a low-pitched hipped roof with widely overhanging boxed eaves. The building is finished in smooth stucco and second floor fenestration consists of horizontal and vertical sliding vinyl sash, most with applied muntins.

The east elevation of the building includes an exterior stair accessing the second floor of the two-story portion. A chimney rises from the north side of the elevation. There are no windows on the first floor and windows on the second floor are unevenly spaced. The rear (south) elevation is three bays wide with a

semi-enclosed porch running along the west and center bays. The porch is covered, and wood steps provide access from the east side. Contemporary concrete steps are located in the east bay, leading to a contemporary door and topped by a semi-circular awning. On the second floor of the south elevation, the center bay has an angled bay window. Only the second floor of the west elevation is visible and contains irregularly spaced and sized windows. One bay, toward the north side of the elevation, steps out slightly. The windows in this bay have been enclosed, leaving window frames as evidence on the exterior.

On the interior, the first floor is currently vacant and was most recently used as a restaurant.¹⁰⁴ The north portion of the former restaurant contains the public dining areas, while the kitchen is located off of a double-loaded corridor that runs through the south portion of the space. All interior spaces contain contemporary finishes, including contemporary walls, doors, and ceilings. Light fixtures are absent in the dining areas and consist of florescent tube lights in the kitchen. Contemporary tile surrounds the primary entrance in the north elevation facing Sunset Boulevard. The second floor is used as a live/work unit for a psychic. This unit also features contemporary finishes, including contemporary carpet and contemporary can light fixtures. It also appears some partition walls are contemporary. An enclosed porch runs the length of the north side of the second floor.

¹⁰⁴ Much of the interior was difficult to see as there was no power and windows were boarded up.

Building B: 6268 Sunset Boulevard (Figures 33-38)

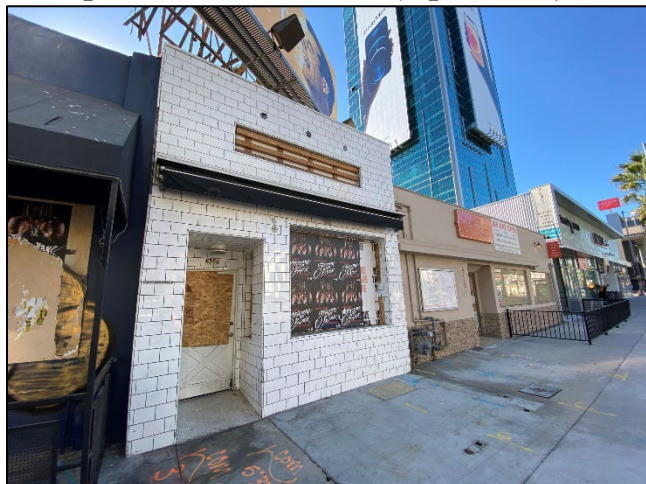


Figure 5: Building B, 6268 Sunset Boulevard, view southwest (Snow, 2021)

Building B, 6268 Sunset Boulevard is sandwiched between the two other buildings. Due to its positioning, only the front, north façade and part of the side, west elevation, are visible. The building does not exhibit any architectural style. It is a narrow, one-story commercial building with a flat roof and slightly raised parapet. A large billboard on metal supports rises from the north side of the roof. The north façade is two bays wide and is finished in glazed, white ceramic tile. An awning runs the width of the building. A two-panel door is inset within the east bay. A grid of three over three lights are placed within the upper panel. Two, metal accordion windows are located within the west bay.

Windows have wire glass and are boarded up from the exterior, as is the door's upper panel. The visible portion of the west elevation is finished in smooth stucco. A single, contemporary door is located toward the north side, with two, fixed sash windows adjacent. Restrooms are located at the south side of the elevation and are accessed by a single, contemporary metal door.

Currently vacant, Building B was most recently used as a restaurant. On the interior, the building is divided into two sections, an open dining room in the north and a kitchen at the south. Restrooms are located south of the kitchen. The dining room has concrete floors and can lights on the ceiling. The north and east walls have a decorative feature of applied wood painted a bright, contrasting color. The north side of the west wall is finished in contemporary tile. A wood bar runs along the majority of the west wall. The kitchen has contemporary tile floors and florescent tube light fixtures.

Alterations, Buildings A and B

Building A was constructed in 1913 as a residence, designed by contractor D.C. Messenger for a cost of \$4,800.¹⁰⁵ Constructed as a two-story, 36-foot by 42-foot building with a concrete foundation and two chimneys, the building originally had “nine rooms,” according to the *Los Angeles Times*.¹⁰⁶ The Sanborn Fire Insurance map from 1919 shows a rectangular-plan, two-story “dwelling” with a wide front porch spanning nearly the width of the north façade facing Sunset Boulevard. Historic aerial photos from 1918 and 1930 show two chimneys at the north side of the east elevation, in the same position as it is now, as well as one toward the southwest corner of the building, which is no longer extant. A central walkway from Sunset Boulevard was edged on either side by grass and leads to the front porch.

In 1939, a café use was incorporated into the building, which required “enclosing [the] porch on two sides and putting in a hard wood floor over a cement floor.”¹⁰⁷ In 1942, the existing one-story front portion was constructed along Sunset Boulevard.¹⁰⁸ A change of occupancy was issued in 1950

¹⁰⁵ Board of Public Works, Department of Buildings, “Application for the Erection of Frame Building,” Permit #15549, December 3, 1913.

¹⁰⁶ “Building Permits,” *Los Angeles Times*, December 7, 1913, 100.

¹⁰⁷ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #08263, March 6, 1939.

¹⁰⁸ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #6976, May 29, 1942.

converting the building to a cocktail bar. Minimal work was completed at that time, including new interior partitions.¹⁰⁹ An exterior stair was constructed to the second floor in 1951.¹¹⁰ In 1988, a rear exit was added, along with handicap accessible ramps. Other alterations at that time included recladding the two-story rear portion (former residence) with stucco, replacement of all windows, and removal of the interior stair. Ground floor finishes appear contemporary. The date of their installation could not be ascertained from available building permits.

In 1945, Building B was constructed as a 16-foot by 40-foot store building, one story high for a cost of \$2,000.¹¹¹ Additional work permitted that year include a new roof sign,¹¹² as well as a new kitchen and two toilets.¹¹³ Interior partitions were added in 1962, with a new, 88 square-foot illuminated roof sign constructed five years later.¹¹⁴ In 1976, alterations were made to convert the restaurant into a “fast food take out”¹¹⁵ Repair of fire damage in 1978 cost an estimated \$3,500.¹¹⁶ Substantial work in 2005 included replacement of doors and windows, as well as interior partitions, and cost an estimated \$35,000.¹¹⁷ Separate permits were issued at the same time for new plumbing fixtures and a new, relocated HVAC unit.¹¹⁸ It is assumed that exterior finishes facing Sunset Boulevard were installed at that time.

History

6266 Sunset Boulevard was constructed in 1913 for Bert W. Reed and his wife Jennie by his brother-in-law, Daniel C. Messinger (see below for biographical information on Bert Reed and Daniel Messinger).¹¹⁹ Around 1940, the property transferred ownership to T. C. McMillan, who owned it until around 1945.¹²⁰ Thomas McMillan constructed the one-story commercial storefront along Sunset Boulevard and created a café. He lived in the rear residence with his brother, Robert McMillan, who worked as manager of the café. Also living in the rear residence were three lodgers who all worked in the café: Sally Westergard, a waitress; Carl Weaver, the handyman; and Manuel Santiago, the cook, who was from the Philippine Islands.¹²¹

By 1945, the property transferred to Dr. Laertes T. White. Dr. Laertes White was an osteopath physician, who at the time of his death in 1952, was residing in Pasadena. His obituary in the

¹⁰⁹ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #02532, January 10, 1950.

¹¹⁰ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #1439, February 7, 1951.

¹¹¹ City of Los Angeles, Department of Building and Safety, “Application to Erect a New Building of Type V,” Permit #13837, September 14, 1945.

¹¹² City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #13585, November 7, 1945.

¹¹³ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #17643, November 8, 1945.

¹¹⁴ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #1065, January 17, 1962; City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #42167, March 10, 1967.

¹¹⁵ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #33669, October 1, 1976.

¹¹⁶ City of Los Angeles, Department of Building and Safety, “Application to Alter, Repair, Move or Demolish,” Permit #66810, July 14, 1978.

¹¹⁷ City of Los Angeles, Department of Building and Safety, “Application for Building Permit,” Permit #05016-30000-06238, June 9, 2005.

¹¹⁸ City of Los Angeles, Department of Building and Safety, “Application for Building Permit,” Permit #05042-90000-20992, August 18, 2005; City of Los Angeles, Department of Building and Safety, “Application for Building Permit,” Permit #05042-90000-11537, September 28, 2005.

¹¹⁹ Daniel Messinger was married to Jennie Reed’s sister, Ella May Messinger. “Local News in Brief,” *Chino Champion*, December 30, 1904, 7.

¹²⁰ Ownership is based on information listed on building permits.

¹²¹ 1940 *United States Federal Census*, Los Angeles, California; Page: 1A, Enumeration District: 60-150.

Pasadena Independent, noted that he was also a “realty developer.”¹²² As he never lived or worked at the property, it is likely 6626 Sunset Boulevard was one of his real estate investments. The property stayed in the family until the late 1970s, managed first by his son Norman White, and later his grandson Steven White.

■ Bert Reed

Bert Reed (1865-1936)¹²³ was born in upstate New York near the Canadian border.¹²⁴ He married Jennie L. Wright in 1886¹²⁵ and the couple had three children: Chauncey, Dorothy, and Freeman.¹²⁶ By 1888, the couple had moved to California, where Bert worked as a teacher in San Pedro and became principal of the school.¹²⁷ Jennie also worked as a teacher.¹²⁸ The family moved frequently, living in Whittier in 1892¹²⁹ and South Los Angeles in 1897.¹³⁰ Bert Reed served as principal of multiple southland elementary and “intermediate” schools, including in Vernon in 1892, at the San Pedro Street School south of Downtown Los Angeles in 1897, and also at Second Street School in Boyle Heights,¹³¹ the no-longer-extant Custer Avenue Intermediate School, Boyle Heights Intermediate School,¹³² and Hollenbeck Heights Junior High School.¹³³ Toward the end of his career, Bert served on the County Board of Education,¹³⁴ becoming superintendent of the intermediate schools in Los Angeles by 1915 and assistant superintendent of education by 1932.¹³⁵

The Reeds lived at the subject property throughout their lives, where they also hosted parties and the wedding of their youngest son. After the death of Bert Reed, Jennie Reed moved in with her daughter in Santa Barbara.¹³⁶

■ Daniel Messinger

Daniel C. Messinger (1875-1961)¹³⁷ was born in Nebraska and moved to Los Angeles by way of Arizona, where he worked as a farmer.¹³⁸ The 1910 U.S. Census shows Daniel Messinger working as a “house contractor.”¹³⁹ The first published notice of his work was for a house at 765 Irolo Street in 1911 (not extant).¹⁴⁰ Starting in 1912, Daniel Messinger advertised regularly in local newspapers, specifically for houses he designed. In 1912, an advertisement read, “Better Bungalows Built for

¹²² “Dr. L.T. White Rites Planned,” *Pasadena Independent*, August 13, 1952, 10.

¹²³ *Find a Grave*, <http://www.findagrave.com/cgi-bin/fg.cgi>.

¹²⁴ 1880 United States Federal Census, Adams, Jefferson, New York, Page: 80A, Enumeration District: 103.

¹²⁵ New York State Department of Health, Albany, NY, *New York State Marriage Index*.

¹²⁶ 1900 United States Federal Census, Los Angeles Ward 6, Los Angeles, California, Page: 22, Enumeration District: 0059.

Chauncey Reed passed away at the age of 42 in 1932. (“Deaths,” *Los Angeles Times*, May 11, 1932, 16).

¹²⁷ California State Library; Sacramento, California, *Great Registers, 1866-1898*, Collection Number: 4-2.4, CSL Roll Number: 20, FHL Roll Number: 977994.

¹²⁸ “County Teachers,” *Los Angeles Times*, January 17, 1894, 3.

¹²⁹ California State Library; Sacramento, California, *Great Registers, 1866-1898*, Collection Number: 4-2.4, CSL Roll Number: 21, FHL Roll Number: 976929.

¹³⁰ 1900 United States Federal Census, Los Angeles Ward 6, Los Angeles, California, Page: 22, Enumeration District: 0059.

¹³¹ “Foley Swears the Vendetta,” *Los Angeles Times*, July 11, 1901, 4.

¹³² “School Fight,” *Los Angeles Times*, June 23, 1914, 17.

¹³³ “Mark Keppel in Last Rest,” *Los Angeles Times*, June 19, 1928, 17.

¹³⁴ “The City Today,” *Los Angeles Times*, June 25, 1912, 10.

¹³⁵ “To Relieve Congestion,” *Long Beach Daily Telegram*, November 23, 1915, 12; “Tree-Planting Tribute Planned for Washington,” *Los Angeles Times*, February 18, 1923, 25.

¹³⁶ 1940 United States Federal Census, Santa Barbara, Santa Barbara, California, Roll: m-t0627-00333, Page: 5B, Enumeration District: 42-20.

¹³⁷ State of California, *California Death Index, 1940-1997*, (Sacramento, CA: State of California Department of Health Services, Center for Health Statistics).

¹³⁸ 1900 United States Federal Census, Township 3, Maricopa, Arizona Territory, Page: 3, Enumeration District: 0026.

¹³⁹ 1910 United States Federal Census, Los Angeles Assembly District 70, Los Angeles, California, Roll: T624_81, Page: 3A, Enumeration District: 0253.

¹⁴⁰ “Building Permits,” *Los Angeles Express*, August 25, 1911.

Less. Money furnished. Nifty up-to-date plans. See me TODAY.”¹⁴¹ As time went on, his advertisements became increasingly wordy, almost lyrical. A 1919 advertisement read, “When Noah built the ark labor was scarcer than at present, but he was successful because his plans and specifications were properly drawn. You can be equally as successful by using my plans...”¹⁴² Advertisements became newspaper columns, and in 1924, he had a semi-regular column in the *Hollywood Daily Citizen*.¹⁴³

Throughout his career, Daniel Messinger was referred to variously as a contractor, builder, architectural designer, and architect. He worked with other builders, supplying them with designs, as well as individualized designs, such as two “Spanish style bungalows” he prepared for G.W. Harrocks and D.H. Harrocks in Hollywood (1919, 1722 Courtney Ave and 1726 Courtney Ave, extant).¹⁴⁴ The profession of architecture was still in its adolescence throughout the U.S. and especially in Los Angeles in the beginning of the twentieth century. There were few architecture schools throughout the country and correspondingly few trained architects. Trained architects tended to design high style buildings for a wealthy clientele. More common were builders or contractors, such as Daniel Messinger, who often adapted house designs from popular pattern books.

Daniel Messinger maintained an office at 6526 Hollywood Boulevard, at the corner of Hudson Avenue. While U.S. Census records indicate he continued to work as a building contractor through 1940, he is mentioned in newspaper articles and his own advertisements only in the 1920s. In addition to the properties noted above, other known examples of his work, where he served as designer and/or contractor, include:

- 2018-2020 Highland Avenue (1920, not extant)¹⁴⁵
- Hollywood Blvd & Camino Palamero St (1920, not extant)¹⁴⁶
- 1301 N. Fairfax, West Hollywood (1920, extant)¹⁴⁷
- Northeast corner of Serrano Avenue and Sunset Boulevard (1921, not extant)
- 2309 Observatory Avenue (1921, extant)¹⁴⁸
- 710-712 S. Manhattan Place (1921, not extant)¹⁴⁹
- 1938 Argyle Avenue (1921, extant)¹⁵⁰
- 676 S. Hobart Avenue (1922, not extant)¹⁵¹
- 116 N. Rossmore Avenue (1923, extant)¹⁵²
- 804 Canyon Drive (not extant)¹⁵³
- 514 Camden Drive, Beverly Hills (not extant)¹⁵⁴

¹⁴¹ “Classified Ad,” *Los Angeles Times*, September 19, 1912, 11.

¹⁴² “Classified Ad,” *Los Angeles Times*, September 7, 1919, 65.

¹⁴³ See for example, D.C. Messinger, “1924 to be Big Era for Building,” *Hollywood Daily Citizen*, February 2, 1924, 10.

¹⁴⁴ “Spanish Bungalow,” *Los Angeles Times*, November 30, 1919, 11.

¹⁴⁵ “Building Permits,” *Los Angeles Times*, March 9, 1920, 29.

¹⁴⁶ “Building at Camino Palmero,” *Hollywood Citizen*, April 23, 1920, 14.

¹⁴⁷ “Plans by architect D.C. Messinger for northwest corner of Fountain and Fairfax,” *Southwest Builder & Contractor*, July 23, 1920, 13.

¹⁴⁸ “Contracts Prove Building Activity,” *Hollywood Citizen*, September 2, 1921, 2.

¹⁴⁹ “Standard Styles of Homes Endure, Declares Architect,” *Hollywood Daily Citizen*, April 5, 1924, Section II, 9.

¹⁵⁰ “Standard Styles of Homes Endure, Declares Architect,” *Hollywood Daily Citizen*, April 5, 1924, Section II, 9.

¹⁵¹ “Standard Styles of Homes Endure, Declares Architect,” *Hollywood Daily Citizen*, April 5, 1924, Section II, 9.

¹⁵² “Standard Styles of Homes Endure, Declares Architect,” *Hollywood Daily Citizen*, April 5, 1924, Section II, 9.

¹⁵³ “Standard Styles of Homes Endure, Declares Architect,” *Hollywood Daily Citizen*, April 5, 1924, Section II, 9.

¹⁵⁴ “Standard Styles of Homes Endure, Declares Architect,” *Hollywood Daily Citizen*, April 5, 1924, Section II, 9.

- 6219 West 6th Street (1926, extant)¹⁵⁵
- 6307 West 6th Street (1926, extant)¹⁵⁶
- 6216 West 6th Street (1926 extant)¹⁵⁷

Building C: 6270 Sunset Boulevard (Figures 39-46)



Figure 6: Building C, 6270 Sunset Blvd (center), view southwest (Snow, 2021)

Building C, 6270 Sunset Boulevard is the western-most. It is one story high, roughly L-shaped in plan, with a flat roof and a raised parapet. The building is finished in smooth stucco and does not exhibit any architectural style. The north façade, facing Sunset Boulevard has a stone base, with stones arranged in narrow horizontal strips, and is three bays wide with a single door slightly inset within the center bay. The contemporary metal door features a large glass panel intersected by a metal pull-bar. The east bay has no openings, only a framed sign centered in the bay. The west bay contains two, large, fixed sash windows. A low, metal fence defines a small area below

the windows for sidewalk dining. Regularly spaced can lights are positioned within an eyebrow that runs nearly the width of the elevation while a sign is centered along the parapet above. A tall, wood gate topped by razor wire and stepped back from the elevation, extends to the west. A semi-permanent tent, supported by metal poles, is located south of the wood gate and serves as an outdoor patio. The short portion of the L-plan steps out to the west at the north façade. The north side of the west elevation contains three, fixed sash windows roughly centered in the elevation. An eyebrow extends above the windows. The south portion of the L has one, fixed sash window with an adjacent door that provides access to the indoor dining room. Double swinging doors at the south side of the west elevation provide access to the kitchen. An inset toward the south side of the elevation contains the restrooms door. A tall metal fence runs along the south of the building and the south elevation is generally not visible.

6270 Sunset Boulevard functions as a restaurant. The interior is divided into a dining room at the west side of the building and a kitchen at the east. A bar separates the two spaces. The dining room is finished with contemporary materials, including tile floor and pendant light fixtures around the perimeter. The bar is sided in thin strips of stone veneer arranged horizontally. The kitchen is finished with contemporary tile floor and florescent tube light fixtures.

¹⁵⁵ City of Los Angeles, *Historic PlacesLA*, “6219 W 6th St,” House ID: 658493, <http://historicplacesla.org/reports/f8c70260-e70a-4bdc-bf52-287121818141>.

¹⁵⁶ City of Los Angeles, *Historic PlacesLA*, “6307 W 6th St,” House ID: 658474, <http://historicplacesla.org/reports/296f44ca-4f3d-4786-91ac-b40d6630ed0f>.

¹⁵⁷ City of Los Angeles, *Historic PlacesLA*, “6213 W 6th St,” House ID: 658497, <http://historicplacesla.org/reports/b99baf37-7ef2-4e3f-907f-49a9602abb30>.

Alterations

Building C was historically on a separate parcel and was tied to the adjacent lot containing Buildings A and B in 2012. Historic aerial photographs show a two-story house on the property. Constructed in 1913, the house was demolished in 1977.¹⁵⁸

A permit for Building C, a one-story café fronting the former residence to the north facing Sunset Boulevard, was issued in 1944, with a certificate of occupancy issued in April 1945.¹⁵⁹ A canvas awning was constructed west of the building in 1959.¹⁶⁰ This awning is visible in a historic photo from 1964 (see Historic Photos 5-6). The area below the awning was enclosed around 1964.¹⁶¹ Significant changes were made in 2012 for an estimated cost of \$130,000, including creating a new bathroom addition and converting the driveway into an outdoor dining area.¹⁶² All exterior and interior finishes appear to date from 2012. Also in 2012, the lot was tied with the adjacent parcel.¹⁶³

History

6270 Sunset Boulevard was constructed as a one-story café in 1944 in front of an existing house. The earlier house, which had the address 6272 Sunset Boulevard, was constructed in 1913 for retired sheep rancher Samuel J. McNeese.¹⁶⁴ After Samuel McNeese died in 1933,¹⁶⁵ the property transferred to Dr. James Reynolds. Dr. Reynolds was a chiropractic doctor with several offices through Los Angeles who offered, in almost continuous newspaper advertisements, a two-dollar X-ray and physical examination. It appears Dr. Laertes T. White purchased the parcel, along with the Buildings A and B, around the same time, given ownership information listed on building permits. Although the two parcels had common ownership at least through the 1970s, the lots were not tied until 2012.

A variety of restaurants have occupied the space since it was constructed, starting with Paramount Italian Kitchen that advertised as “Hollywood’s Original Spaghetti House.”¹⁶⁶ Paramount Italian Kitchen occupied the café until around 1957. A table of all known tenants is included as Attachment G.

Comparison with Like Properties

While single-family residential properties associated with the early development of Hollywood, including in the 1910s, are increasingly rare, there remains several in the vicinity, notably Janes House, located at 6541 Hollywood Boulevard (1903, HCM #227), 1400 Tamarind Avenue (1905), 5448 Virginia Avenue (1908), 1746 Hudson Avenue (1911), 1359 La Brea Avenue (1911), and 1432 Gordon Street (1913), among several others identified in the 2020 Survey.

¹⁵⁸ City of Los Angeles, Board of Public Works, Department of Buildings, “Application for the Erection of Frame Building,” Permit #11507, September 3, 1913; City of Los Angeles, Department of Building and Safety, “Application to Add-Alter-Repair-Demolish,” Permit #46136, June 8, 1977.

¹⁵⁹ City of Los Angeles, Department of Building and Safety, “Application to Erect a New Building,” Permit #20897, November 28, 1944; City of Los Angeles, Department of Building and Safety, “Certificate of Occupancy,” Permit #20897, April 5, 1945.

¹⁶⁰ City of Los Angeles, Department of Building and Safety, “Application to Add-Alter-Repair-Demolish,” Permit #44618, October 14, 1959.

¹⁶¹ City of Los Angeles, Department of Building and Safety, “Application to Add-Alter-Repair-Demolish,” Permit #83679, December 10, 1964.

¹⁶² City of Los Angeles, Department of Building and Safety, “Application for Building Permit,” Permit #11014-10000-02197, October 26, 2012.

¹⁶³ City of Los Angeles, “Affidavit,” #AF121270551, August 24, 2012.

¹⁶⁴ City of Los Angeles, Department of Buildings, “Application for the Erection of Frame Building,” Permit #10737, May 13, 1921; “Obituary – McNeese,” *The Albany Ledger* (Albany, Missouri), June 19, 1958, section 2, page 1.

¹⁶⁵ “Samuel Julian McNeese,” *Find a Grave*, <http://www.findagrave.com/cgi-bin/fg.cgi>.

¹⁶⁶ “Display Ad,” *Los Angeles Evening Citizen News*, December 6, 1947, 2.

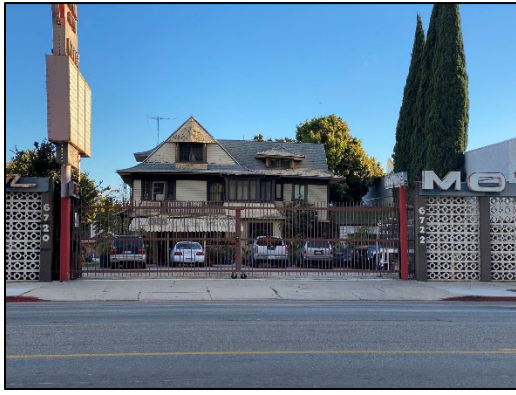


Figure 7: Hollywood Center Motel, 6720 Sunset Boulevard, view south (Snow, 2021)

Most similar to 6626-6670 Sunset Boulevard is an American Foursquare house located at 6720 Sunset Boulevard, near the intersection with Highland Avenue. 6720 Sunset Boulevard was constructed in 1901 as a single-family residence and is now possibly the oldest residence in Hollywood. As Sunset Boulevard became increasingly commercial, 6720 Sunset Boulevard, like 6626-6670 Sunset Boulevard, transitioned from residential to commercial. In the case of 6720 Sunset Boulevard, it became a motel called “Nelsey Court” by 1942 and later “Hollywood Center Motel.” The residence served as the manager’s quarters as well as the main office for the motel. Unlike the residence at the subject property, 6720 Sunset Boulevard is visible from Sunset

Boulevard and legible as a single-family residence. The 2020 Survey identified 6720 Sunset Boulevard as eligible for designation, noting it is a “rare example of residential development that pre-dates Hollywood’s consolidation with the City of Los Angeles in 1910” as well as an “excellent example of Shingle style residential architecture in Hollywood.”

Assessment

Individual Eligibility

Even though Buildings A and B were historically on a separate parcel from Building C, the buildings appear unified and share a common history.

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

6266-6270 Sunset Boulevard was considered under Criterion A/1/1 as a rare, remaining example of a 1910s residence in Hollywood. Specifically, the rear portion of the building was considered under this context. Constructed in 1913, 6266 Sunset Boulevard is an increasingly rare example of a single-family residence constructed during the 1910s, a significant period of growth in Hollywood. The building is highly representative of the development of Sunset Boulevard from a predominately residential area to a commercial zone in the heart of entertainment district, surrounded by movie studios, initially, and later television and radio. The relevant historic theme identified in the 2020 Survey under which to evaluate the property is “Early Single-Family Residential Development,” and the period of significance for this theme is 1880-1930. Due to substantial alterations since 1930, the residence at 6266 Sunset Boulevard lacks sufficient integrity to convey significance for association with early residential development. Indeed, the residence is completely hidden from Sunset Boulevard and the sense of the building as a residence is only evident from the rear elevation. In comparison with other examples, such as 6720 Sunset Boulevard, which appears very similar in terms of architectural style and evolution as a single-family residence to a commercial establishment, 6266 Sunset Boulevard does not express itself as a former single-family residence from the street. As discussed below, nearly all materials and features have been changed over time resulting in a loss of integrity.

6266-6270 Sunset Boulevard was also considered under Criterion A/1/1 as 1940s commercial storefronts. Constructed near the important intersection of Sunset Boulevard and Vine Streets, the three, one-story commercial storefronts contained a variety of tenants, predominately restaurants and café. The storefronts were part of a trend of reusing existing properties into commercial ventures to appeal to the influx of GIs during World War II. Although the commercial storefronts contributed to a trend, they do not appear to have made any contribution to that trend and therefore

do not appear significant under criterion A/1/1 for that association. Furthermore, they have been significantly altered since the 1940s and, even if they were important as commercial storefronts, they do not retain sufficient integrity from that time. Therefore, 6626-6670 Sunset Boulevard is not eligible under criterion A/1/1.

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

Although many individuals have been associated with 6266-6270 Sunset Boulevard since it was constructed, none rise to the level required to warrant consideration under Criterion B/2/2: association with the lives of persons important in our past. Tenants of the residence and commercial establishments have been quite varied, and none stand out for any specific or significant historic contribution they made. After the original owners, Bert W. and Jenny Reed, passed away and moved on in the 1930s, there was a high turnover of tenants of both the residence and commercial storefronts. Therefore, 6626-6670 Sunset Boulevard is not 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.*

6266 Sunset Boulevard was constructed with elements of American Foursquare style. As the building has been substantially altered over time, it retains very limited elements of the style and does not retain sufficient integrity to express that style. Similarly, all of the commercial storefronts have been altered substantially over time to accommodate needs of various tenants. None of the three storefronts express any architectural style. Therefore, 6266-6670 Sunset Boulevard is not eligible under criterion C/3/3.

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

6266-6670 Sunset Boulevard cannot be reasonably expected to yield information important in prehistory or history; therefore, it is not eligible under Criterion D/4.

■ *Integrity*

The following describes how 6266-6670 Sunset Boulevard does or does not meet each of the seven aspects of integrity.

Location: 6266-6670 Sunset Boulevard retains integrity of location as it has not moved or been moved to the site.

Design: 6266-6670 Sunset Boulevard has been substantially altered since it was constructed, as well as from the 1940s. Some of the most notable alterations include:

- Removal of the front elevation and construction of a commercial storefront
- Replacement of all windows
- Addition of new stucco siding
- Removal of a chimney on the west elevation
- Addition of a rear stair to the second floor
- Reconfiguration of interior
- All new interior finishes

Given all of these alterations, the subject property lacks integrity of design.

Setting: The current, dense urban fabric of Sunset Boulevard is entirely different from the early residential street shown in historic photographs, with groves planted close by to the east. Even in 1930, the intersection of Sunset Boulevard and Vine Street remained low scale

as compared with the tall buildings a few blocks to the north at Hollywood Boulevard and Vine Street. Sunset Boulevard has substantially changed, with addition of many tall office buildings and integration of a mix of land uses centered on tall office and mixed-use buildings. Therefore, 6266-6270 Sunset Boulevard does not retain integrity of setting from the period of significance 1913-1930.

Materials: 6266-6270 Sunset Boulevard does not retain integrity of materials, given the substantial alterations.

Workmanship: 6266-6270 Sunset Boulevard lacks early materials resulting in loss of integrity of workmanship, or evidence of artisans' labor and skill in constructing or altering a building.

Feeling: 6266-6270 Sunset Boulevard lacks integrity of feeling, which is defined as a property's expression of the aesthetic or historic sense of a particular period of time resulting from the presence of physical features that, taken together, convey the property's historic character. It no longer has the feeling of a single-family residence. It has lost integrity of design, materials, and workmanship, and only gives a hint of its earlier function as a residence at the rear elevation.

Association: Integrity of association requires the presence of physical features that would convey the historic character of a property. Due to an almost complete lack of design, materials, and workmanship 6266-6270 Sunset Boulevard does not convey any association as a single-family residence.

Given all the alterations to 6266-6270 Sunset Boulevard, it no longer can convey significance as an early single-family residence in Hollywood. As noted, the property retains only its integrity of location.

6253-6255 Leland Way (Figures 47-58)



Figure 8: 6253-6255 Leland Way, view northeast (Snow, 2021)

Physical Description

The 6200 block of Leland Way contains a mix of residential, commercial, and institutional buildings. Toward the east side of the block, the rear elevation of commercial buildings fronting Vine Street and Sunset Boulevard are visible. There are several, large, surface parking lots fronted by fences. A six-story, mixed-use contemporary building is nearing completion immediately east of the subject properties. At the southwest side of this block of Leland Way, five, multi-family residences are contributing properties to the California Register-listed Afton Square historic district. The majority of the historic district is located to the south of Leland Way.

6253-6255 Leland Way is located on the same assessor parcel as 6266-6270 Sunset Boulevard. The building is positioned close to the sidewalk; a narrow planting strip with overgrown shrubs partially obscures the south façade. A driveway along the west elevation provides access to a large, paved, surface parking lot that surrounds the building on two sides. A new, mixed-use, six-story building is nearing completion immediately adjacent to the east.

6253-6255 Leland Way is a Spanish Colonial Revival style one-story duplex with a rectangular plan. Finished in smooth stucco, it has a flat roof and a slightly raised parapet capped by red clay tiles. There is also a decorative skirt roof with red clay tiles and supported by visible rafter tails at the primary south facade. The skirt roof wraps the south side of the east and west elevations. There are no other decorative features at the exterior. Along the side (east and west) elevations, as well as the rear, north elevation, windows have contemporary security bars.

The primary, south facade is three bays wide with an asymmetrical composition. The outer bays include the entrance doors, each reached via concrete steps sided by low concrete stoops and having a single panel with a contemporary metal security door. An inset semi-circle crowns the west entrance. The center bay is off center, stepping out from the plane of the elevation, and including a fixed, wood sash window. A pair of double-hung, wood sash windows is located in the east bay, immediately adjacent to the entrance door.

The east elevation is three bays wide. The south bay includes two, small, wood sash windows. The center bay is inset, with a contemporary metal security fence and entrances to the two units. Two concrete steps on either side of the inset lead to the doors. The door to the south is off-center with two small, wood sash, single-hung windows to the south and a single, wood sash casement window to the north. The door to the north is between two, small, aluminum, vertically sliding sash windows. A secondary door faces south within the inset.

The rear, north, elevation is also three bays wide. The east bay has a small extension projecting out and includes a secondary door next to a single, wood sash, double-hung window. A single, wood sash double hung window is located in the center bay while a pair of wood sash, double-hung windows is located in the west bay.

The east elevation is constructed close to the property line and is not readily accessible, nor is it generally visible due to the proximity of the adjacent building.

On the interior, the duplex has one unit at the south side of the building and the second at the north side of the building. While the units generally retain their historic configuration, there are few historic finishes extant. Some of the spaces have wood floors and a simple wood base. The front unit has an in-filled fireplace with a simple wood mantel in the front room. Kitchens in both units, as well as bathrooms have contemporary finishes and fixtures.

Alterations

6253-6255 Leland Way has had few alterations on the exterior and mostly appears as it did when constructed in 1921, as a 38-foot by 55-foot nine-room duplex.¹⁶⁷ The original building permit identifies one other dwelling on the property at the time, which was located at the rear of the lot and had the address 6255 Leland Way, but is no longer extant.¹⁶⁸ A garage was constructed along with the duplex in 1921.¹⁶⁹ Known alterations include replacement of the front window, which was historically separated into four, horizontal lights (date unknown) and changes to bathrooms and kitchens (date unknown). A table of all available permits is included in Attachment F.

Property History

6253-6255 Leland Way was designed and constructed by Daniel C. Messinger (see above biography of Daniel Messinger for 6266 Sunset Boulevard). Although there is an owner listed on the original building permit, the owner's name is illegible.

A table of all known tenants is included in Attachment G. Based on Sanborn Fire Insurance maps, the duplex had the address 6253 Leland Way, while the rear residence that was constructed earlier had the address 6255 Leland Way. In 1950, the two units in the duplex had the addresses 6253½ and 6253¼ Leland Way.¹⁷⁰ No tenants stayed for any length of time. Units and individual rooms were advertised at various times in the *Los Angeles Times* and *Hollywood Citizen News*.

Assessment

Individual Eligibility

- *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 2020 Survey identified many multi-family residential buildings constructed between 1880 and 1930 as eligible for local designation as individual HCMs as “an important component of Hollywood’s significant growth in the 1910s and ‘20s.” The Survey noted that, “Various types of multi-family properties...were often constructed on residential blocks alongside single-family dwellings, which helped meet the demand for housing and provided housing options for those with a range of economic means.”¹⁷¹ Aside from replacement of the front windows, 6253-6255 Leland Way is mostly an intact example from the 1920s. However, the 2020 Survey did not identify it as appearing eligible for designation under any criteria. 6253-6255 Leland Way does not appear to have

¹⁶⁷ City of Los Angeles, Department of Buildings, “Application for the Erection of Frame Buildings,” Permit #10737, May 13, 1921.

¹⁶⁸ The earlier residence at the rear of the lot was constructed in 1912. (City of Los Angeles, Department of Buildings, “Application for the Erection of Frame Buildings,” Permit #14954, November 26, 1912.)

¹⁶⁹ City of Los Angeles, Department of Buildings, “Application for the Erection of Frame Buildings,” Permit #10738, May 13, 1921.

¹⁷⁰ The 1919 Sanborn Fire Insurance map shows the rear building had the address 6253 Leland Way. It is likely the addresses changed in 1921 when the duplex was constructed.

¹⁷¹ Architectural Resources Group, GPA Consulting, Historic Resources Group, “Historic Resources Survey Report: Hollywood Redevelopment Plan Area,” prepared for CRA/LA, a Designated Local Authority, 63.

made any contributions to the broad patterns of our history and given its limited alterations, does not appear to be one of the best examples of an early duplex in Hollywood. Therefore, 6253-6255 Leland Way is not eligible for designation under criterion A/1/1.

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

Although many individuals have been associated with 6253-6255 Leland Way since it was constructed, none rise to the level required to warrant consideration under Criterion B/2/2: association with the lives of persons important in our past. Tenants of the residence have been quite varied, and none stand out for any specific or significant historic contribution they made. Aside from Margaret Brown, who resided at 6255 Leland way from approximately 1930 through at least 1956 and worked as a dressmaker, there was a high turnover of tenants. There is no evidence Margaret Brown is important in our collective past. Therefore, 6626-6670 Sunset Boulevard is not 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.*

Constructed with few elements of Spanish Colonial Revival style, 6253-6255 Leland Way does not embody distinctive characteristics of the style. Representative features of the style include the decorative skirt roof topped by red clay tiles and supported by visible rafter tails at the south elevation. 6253-6255 Leland Way was designed and constructed by Daniel C. Messinger. Daniel Messinger, although active in the beginning of the twentieth century in Hollywood, does not appear to be an important architect. Self-trained, his work appears to be based on available pattern books and is not innovative or pioneering. Therefore, 6253-6255 Leland Way is not eligible under criterion C/3/3.

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

6263 Leland Way cannot be reasonably expected to yield information important in prehistory or history; therefore, it is not eligible under Criterion D/4.

Integrity

Based on available historic aerial photographs and available building and alteration permits, 6253-6255 Leland Way generally appears like it did when it was constructed and retains integrity of. As discussed above, Leland Way has changed considerably since the 1930s. Therefore, 6253-6255 Leland Way does not retain integrity of setting. Nevertheless, the property still retains integrity of location, design, materials, workmanship, feeling, and association. Therefore, it would have retained sufficient integrity should it have been found to be significant.

6263 Leland Way (Figures 59-73)



Figure 9: 6263 Leland Way, view northwest (Snow, 2021)

The gate provides access to a short flight of stairs that leads to a wood patio encompassing the entire front yard. A narrow concrete walkway runs along the east elevation. A paved surface parking lot is located at the north, rear elevation. A tall fence runs along the east and north property lines, while a low concrete block wall runs along the west property line.

The building has two portions: a small portion at the south, designed in the Craftsman style, and a larger, contemporary portion to the north, which does not have a definable style. The building is generally rectangular in plan. It is one-story high with a small, two-story portion at its center.

The front, south façade exhibits the Craftsman style with its front gable roof with wide overhanging eaves, simple fascia, and decorative knee braces. Exterior walls are finished in wood, clapboard siding. The south façade is three bays wide and generally symmetrical in composition, with a wide porch spanning its length. The primary entrance is in the center bay, where wide wood stairs with a wood railing provide access to the porch and a wide paneled door. The upper panel has small, two-over-two lights. The east bay contains a single, fixed wood sash window while the west bay contains a three-part window with a fixed center panel sided by wood casement windows with a diamond pattern of lights. The wood, coffered ceiling of the porch is obscured by vines growing up the side of the building and along the underside of the ceiling.

The majority of the building, north of the porch, is finished in a pebbly-textured stucco siding. It rises to two stories high in the center of the building. The south side of the roof is sloped, as if it were half of a side gable roof. It has slightly overhanging eaves, a simple fascia, and a decorative knee brace. The majority of the roof is flat; some portions have slightly overhanging eaves with a simple fascia. A chimney is located along the east elevation. First floor windows on east and west elevations are positioned toward the south side of the building and consist of wood casement windows with a diamond pane pattern. On the second floor, four windows face north while one faces west. Second floor windows consist of fixed, wood windows with two small lights above a central panel. Secondary entrances are located at the east and north elevations and are simple, contemporary metal doors. A handicap ramp runs the length of the north elevation and is protected from the surface parking lot by a low, concrete wall.

6263 Leland Way is currently used as the “Off Vine” restaurant. The interior is separated into a public dining area in the south portion of the building at both the first and second floor, with the north portion consisting of the kitchen and other private areas. The primary entrance opens into a

Physical Description

The one building at 6263 Leland Way is a commercial building historically constructed as a single-family residence. The one building on the parcel is set back slightly from the street and is only visible from the sidewalk along the front, south elevation through a narrow gate. A low wall runs along the sidewalk line with wood fencing atop. Thick plants, including bougainvillea and morning glory vines, grow along the wood fencing. A concrete driveway with a contemporary metal gate runs along the west elevation. A similar contemporary gate with vertical metal posts is centered along a fence that is positioned at the sidewalk line.

dining room at the south portion of the building. The first-floor dining area is separated into three distinct “rooms” demarcated by ceiling headers and low walls. Floors are finished in wood while the ceilings have wood coffers. “Schoolhouse” light fixtures appear contemporary, reminiscent of historic prototypes. A brick fireplace topped by a simple wood mantel is located along the east wall. A tall wainscoting extends along the south wall while a picture rail runs along the south and east walls. A defining feature of the dining room is a built-in wood hutch flush with the north wall. Toward the north side of the first floor, contemporary restrooms are located in a corridor separating the dining rooms from the kitchen. All finishes in the kitchen are contemporary, including tile floors and light fixtures. The dining room on the second floor has wood floors and a wood coffered ceiling. A tall chair rail runs around the perimeter of the room.

Alterations (Historic Photos 22-33)

6263 Leland Way has been substantially altered since it was constructed as a single-family residence. Because the original building permit is not available, the exact date of construction is not known. While the Los Angeles County Assessor notes that the house was constructed around 1911, comparison of U.S. Census data with ownership information suggests it was likely occupied by 1910.¹⁷² Based on physical evidence as well as historic maps, photographs and other documentation, only the south façade of the original building is extant. Historic maps and aerial photographs show the building appeared similar to how it was constructed until a fire damaged most of the building in 2008. When constructed in 1911, the building was 1½ stories high with a partial front porch centered along the façade and a partial rear porch at the northeast part of the elevation. A bay window was located at the east elevation (see Historic Maps 1-2). Historic aerial photographs show a rectangular, Craftsman style building with a side gable roof. A chimney appears to rise from the east elevation (see Historic Aerials 1-4). A historic aerial from 1930 shows a similar configuration but illustrates the south façade in greater detail, displaying a front facing gable over the front porch (see Historic Aerial 7). The 1930 historic aerial also shows the building set a short distance from Leland Way with a lawn in front. Historic aerial photographs show the building retained the same, general configuration through 1968.

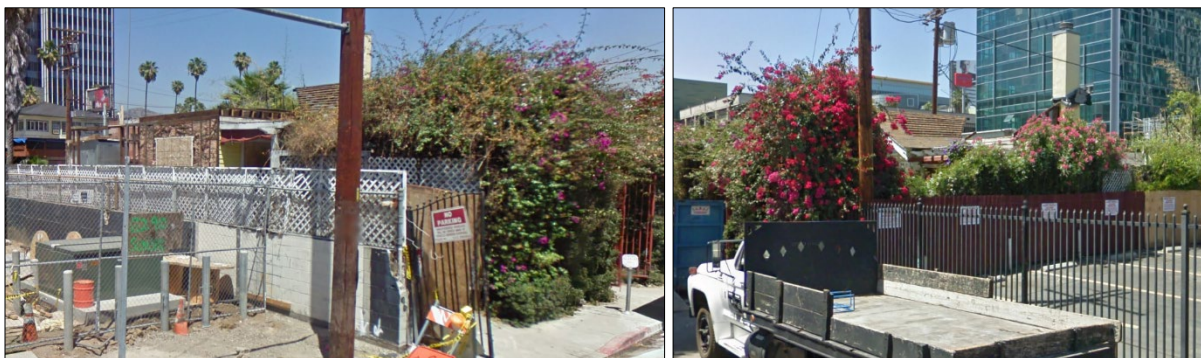
A table of all available permits is included in Attachment F. The earliest alteration permit available was issued in 1976 to construct an addition 10-feet by 16-feet for a cost of \$2,500.¹⁷³ By 1976, the building had converted from a single-family residence to a commercial building. In 1985, a permit was issued to convert the building to a restaurant on the interior for a cost of \$10,000.¹⁷⁴ A fire

¹⁷² 1910 *United States Federal Census*, Los Angeles Assembly District 70, Los Angeles, California; Roll: T624_84; Page: 6A; Enumeration District: 0276; Grant Deed, December 26, 1906, Book 2904 page 136; Grant Deed, March 16, 1908, Book 3352 page 9.

¹⁷³ City of Los Angeles, Department of Building and Safety, “Application for Addition – Alter – Repair – Demolish,” Permit #20182, January 23, 1976.

¹⁷⁴ City of Los Angeles, Department of Building and Safety, “Application for Addition – Alter – Repair – Demolish,” Permit #13866, June 11, 1985.

started by electrical conduit caused over \$300,000 worth of damage.¹⁷⁵ Historic photos show substantial damage to the east elevation and loss of almost the entire roof (see Historic Photos 7-8).



Figures 10 (left): 6263 Leland Way, west elevation, view northeast; **Figure 11 (right):** 6263 Leland Way, east elevation, view northwest, note in both images loss of majority of the building north of the south façade. Salvaged features visible in the images include the front porch, and wood studs along the west elevation (source: Google street view, May 2009)

An article appearing the following day in the *Los Angeles Times* had the headline, “Fire tears through a popular eatery,” stating, “The popular restaurant Off Vine was badly damaged by a fire late Sunday afternoon.”¹⁷⁶ According to the Los Angeles Fire Department Blog, “The progressive fire attack, combined with strategic vertical ventilation, allowed Firefighters to confine the damage and extinguish the flames in just 34 minutes.”¹⁷⁷ In November 2008, a permit was issued for “rebuilding 2nd floor due to fire damage. New kitchen addition. Building remodel, new bathrooms, addition is on ground floor and 2nd floor.” Cost of work was estimated to be \$350,000.¹⁷⁸ Photos taken at the time show removal of almost the entire building except for the front façade and porch (see Historic Photos 9-14). A portion of the studs along the south portion of the west elevation appears to have also been retained. Based on drawings prepared for reconstruction of the building, most of the building dates to 2009. While the front façade was primarily retained, new wood siding was installed to match what had been there previously. All other elevations have been substantially reconstructed. Only a few windows on the south side of the east and west elevations were salvaged from the fire and reinstalled. The roof was reconstructed with only the south slope intended to match what had been there previously. On the interior, an effort was made to maintain as much historic material as possible in the dining room, which means the fireplace, built-in cabinet and wainscoting date from when the house was constructed.

Property History

Since the original building permit is not available, it is not known who designed the single-family residence. The earliest tenant noted in Los Angeles City Directories is G C K McClennan.¹⁷⁹ Little information could be found on McClennan other than that he worked as an accountant. Nevertheless, he did not reside at the property long. Many of the earliest tenants lived at the property for only a few years at most. In 1914, the house had entirely new residents: Ida J. Walker and her son Pierre J. Walker. They took in lodgers Lucy A Jaqua, widow of Allen Jaqua, William

¹⁷⁵ Los Angeles Fire Department, “Fire Investigation Report,” Report #2008-04-0274, April 28, 2008.

¹⁷⁶ “Fire Tears Through a Popular Eatery,” *Los Angeles Times*, April 28, 2008, 13.

¹⁷⁷

¹⁷⁸ City of Los Angeles, Department of Building and Safety, “Application for Building Permit,” Permit #08014-10000-04080, November 12, 2008.

¹⁷⁹ *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1913).

Meck.¹⁸⁰ By 1915, William Heath lived at the property¹⁸¹ and O Takahashi, a gardener, moved into the rear unit (not extant) the following year.¹⁸² By 1917, the house was rented by George and Sarah Entz, their daughter, also named Sarah, and Mrs. Entz's mother, Eldora Bard. George Entz was treasurer of the hardware store Entz and Rucker, located in downtown Los Angeles.¹⁸³ A son, Harold Entz, was born to George and Sarah Entz in July 1920,¹⁸⁴ and, by 1922, the family had moved to Poinsettia Place.¹⁸⁵ It appears there were a variety of tenants throughout the 1920s as a room was advertised in the *Los Angeles Evening Express*, as being complete with kitchen privileges.¹⁸⁶

By 1930, the property was rented by Yarito Yasumi and his wife Chika Yasumi, along with their two American-born daughters, Sachiko and Midori, as well as Yarito's brother Hidao Yasumi, and a roomer, Moto Matsui.¹⁸⁷ The family resided at the house until they were deported to the Heart Mountain internment camp during World War II.¹⁸⁸ Born in 1894 in Hiroshima, Yarito immigrated to the U.S. in 1913. He initially worked as a cook at the Hotel Hollywood,¹⁸⁹ later working as a cook for a private family.¹⁹⁰ In the 1920s, he joined with his father, Ichitaro Yasumi, in providing furnished rooms at 205 North San Pedro Street and later 116 South Main Street in the Little Tokyo neighborhood.¹⁹¹ In the 1930s, he opened a "Chop Suey Parlor" at 1507 Vine Street at the northwest corner of Sunset Boulevard and Vine Street.¹⁹² His wife Chika was the cook while his father, Ichitaro, was the "handy man."¹⁹³ The Cherry-Ho Chop Suey Parlor served "Genuine Chinese Food; Fried Shrimp."¹⁹⁴ The Yasumi family did not move back to Leland Way after World War II.

Hollywood was an important, early enclave for Japanese Americans. The following is excerpted from the *Los Angeles Citywide Historic Context Statement, Context: Japanese Americans in Los Angeles, 1869-1970*:¹⁹⁵

According to *The Japanese of Los Angeles*, Japanese Americans began moving to the Hollywood/ Madison/J. Flats area in 1905-06. The area was generally bordered by Melrose Avenue on the north, the Hollywood Freeway on the south, Virgil Avenue on the east, and Vermont Avenue to the west. In 1905, there were 37 Japanese in Hollywood, a number that grew into the hundreds. Most of the Japanese residents in Hollywood worked as maintenance gardeners or domestic servants. As such, they typically lived in the homes of their employers rather than on their own.

¹⁸⁰ *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1914).

¹⁸¹ *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1915).

¹⁸² *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1916).

¹⁸³ *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1918).

¹⁸⁴ "Baby Brother Arrives," *Hollywood Citizen*, July 9, 1920, 5.

¹⁸⁵ *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1918).

¹⁸⁶ "For Rent," *Los Angeles Evening Express*, August 31, 1923, 38.

¹⁸⁷ 1930 United States Federal Census, *Los Angeles, Los Angeles, California*, Page: 14A, Enumeration District: 0046.

¹⁸⁸ *Japanese Americans Relocated During World War II*, Japanese-American Internee Data File, 1942-1946, Records of the War Relocation Authority, Record Group 210.

¹⁸⁹ United States, Selective Service System, *World War I Selective Service System Draft Registration Cards, 1917-1918*, (Washington, D.C.: National Archives and Records Administration).

¹⁹⁰ 1920 United States Federal Census, Los Angeles Assembly District 63, Los Angeles, California, Roll: T625_107, Page: 12A, Enumeration District: 184.

¹⁹¹ *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1923-1930).

¹⁹² *Los Angeles City Directory* (Los Angeles: Los Angeles Directory Co., 1933).

¹⁹³ 1940 United States Federal Census, Los Angeles, Los Angeles, California, Roll: m-t0627-00399, Page: 1B, Enumeration District: 60-150.

¹⁹⁴ "Display Ad," *Los Angeles Evening Citizen News*, December 30, 1937, 9.

¹⁹⁵ Sian Winship and Christine Lazzaretto, Historic Resources Group, *Los Angeles Citywide Historic Context Statement, Context: Japanese Americans in Los Angeles, 1869-1970*, prepared for the City of Los Angeles, Department of City Planning, Office of Historic Resources, August 2018, 31-34.

Japanese Americans did create two distinct communities in the greater Hollywood area. One was more centrally located near Sunset Boulevard and Cahuenga Avenue. The other, referred to here as the Madison/J Flats enclave was concentrated along Madison, Westmoreland, and Virgil Avenues at Clinton Street. Although the Hollywood and Madison/J. Flats communities were not contiguous, they shared similar patterns of residential development...

In the Hollywood enclave, Japanese residences tended to cluster along Cahuenga Avenue between Lexington and Selma Streets, while other small groups lived on Tamarind and Gordon Streets. The Tamarind Street grouping dates back to 1910 when the Japanese purchased about ten lots in a new tract located near the 1400 block. The residences in the tract were modest wood-frame buildings constructed between 1911 and 1914. In 1916, all four of the Japanese residents on Tamarind listed in the City Directory were gardeners (Frank T. Aiso, M. Iiyama, H. Suzuki, and S. Yamamoto, who also ran a nursery at 1343 Bronson Avenue). Frank T. Aiso's residence at 1406 Tamarind Avenue remains standing.

Japanese businesses in Hollywood were scattered around the community. The earliest report of Japanese retail ventures in the area included "a small Japanese business district in the 1500 block of N. Cahuenga Boulevard around 1910 when Hollywood was consolidated with the city of Los Angeles." By 1927, at least one of these stores remained, as Uono documents a Japanese grocery store in Cahuenga Boulevard between Sunset Boulevard and Selma Avenue (not extant). There was also a Japanese restaurant between Selma Avenue and Hollywood Boulevard (not extant).

In spring of 1923, white residents known as the Hollywood Protective Association rallied to oust the "yellow menace" from Hollywood. Large banners reading "Japs Keep Moving—This is a White Man's Neighborhood" were hung across the porch of the home of Mrs. B.G. Miller at 1452 Tamarind Avenue (not extant). The protesters focused on the five lots (including the church) owned by the Japanese and a large nursery facility on Tamarind a block south of Sunset Boulevard where "five to ten Japanese families" were living. Although the agitators convinced the City Council to condemn the Japanese properties, reparations for the value were to be made by the neighbors who would not pay. The church moved away from the area in 1927.

In the 1940s, the residence was occupied by Beryl Wallace and her mother, Fannie Heischuber.¹⁹⁶ Beryl Wallace was literally the face in neon on the side of the Earl Carroll Theater, located on the same block on Sunset Boulevard. Born Beryl Heischuber in Brooklyn in 1911, Beryl Wallace starred in Earl Carroll's 1928 *Vanities* in New York City and thereafter, the two maintained a personal relationship, although Earl Carroll remained married to another woman. When Earl Carroll sold the screen rights to *Murder at the Vanities* to Paramount, Beryl Wallace came with him to Los Angeles to star in the movie, which premiered in 1934. She was the headliner at the Earl Carroll Theater when it opened in 1938.¹⁹⁷ In addition to her work with Earl Carroll, between 1937 and 1944, she appeared

¹⁹⁶ "Three Theater Careers Ended by Tragic Death," *Los Angeles Times*, June 18, 1948, 2; "Lawyers Hint Carroll-Wallace Estates Fight," *Los Angeles Times*, July 22, 1948, 25.

¹⁹⁷ Cheryl Messina, "Beryl Wallace," *Glamour Girls of the Silver Screen*, <http://www.glamourgirlsofthesilverscreen.com/show/282/Beryl+Wallace/index.html>.

in nearly two dozen “B” Westerns.¹⁹⁸ In 1948, Beryl Wallace was killed in an airplane crash, along with Earl Carroll.¹⁹⁹ In executing the estates of both Earl Carroll and Beryl Wallace, it was unclear who had owned the house at 6263 Leland as both executors claimed it as part of their estates.²⁰⁰ Fannie Heischuber continued residing at the property until her untimely death in March 1949, less than a year after her daughter.²⁰¹ After the death of Fannie Heischuber, Beryl Wallace’s sister, Marylin Wallace moved into the residence.²⁰² Throughout the late 1950s and early 1960s, the residence was occupied by a variety of tenants.

By 1965, the residence had been converted to a commercial building, occupied by Robert H. (“Bob”) Ross and his music company, Harmony Recorders.²⁰³ Based on phone directories and building permits, it appears Bob Ross stayed in the building through the late 1970s. No information could be found on Robert H. Ross or Harmony Recorders.²⁰⁴ Around 1985, the building became an Ethiopian restaurant, “Addis Ababa.” A review called the lamb combination “rich, deeply flavored and a joy to eat.”²⁰⁵ Ethiopian refugees fled their home country after the 1974 overthrow of Ethiopia’s last monarch. Los Angeles and Washington, D.C. were the two primary cities where refugees settled. In the 1990s, a block of South Fairfax Avenue became known as “Little Ethiopia.” The Ethiopian restaurant stayed until around 1989, when Off Vine restaurant moved into the building. Off Vine Restaurant continues to be the building’s tenant. In the past 30 years, the restaurant has become much-loved for its tranquil setting.

Assessment

Individual Eligibility

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

Like 6266-6270 Sunset Boulevard, 6263 Leland Way was considered under Criterion A/1/1 as a rare, remaining example of a 1910s residence in Hollywood. Constructed in 1911, 6263 Leland Way functioned as a single-family residence until 1965, when it was converted to use by a music company for 20 years before becoming a restaurant. The period of significance for the theme “Early Single-Family Residential Development” identified in the 2020 Survey is 1880-1930. However, due to substantial alterations since 1930, most notably due to a near complete reconstruction after a fire in 2008, 6263 Leland Way lacks sufficient integrity to convey that significance. Indeed, based on photos from before, during, and after the reconstruction, it appears that only a small portion of the earlier building remained, specifically, the front, south façade and porch and a small portion of the west elevation. While it is possible other features were salvaged after the fire, including windows, fireplace, and wood hutch, it appears the majority of the building dates from after the fire. Because 6263 Leland Way lacks sufficient integrity to convey its significance, it is not eligible under criterion A/1/1.

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

Many individuals have been associated with 6263 Leland Way since it was constructed, including Yarito Yasumi and Beryl Wallace. Research did not reveal any particular significance of Yarito

¹⁹⁸ “Beryl Wallace,” *IMDb*, <https://www.imdb.com/name/nm0908537/>.

¹⁹⁹ “Three Theater Careers Ended by Tragic Death,” *Los Angeles Times*, June 18, 1948, 2.

²⁰⁰ “Earl Carroll’s Estate Sued by Actress’ Heirs,” *Los Angeles Times*, January 14, 1949, 23.

²⁰¹ “Sleep Drug Overdose Kills Mother of Beryl Wallace,” *Los Angeles Times*, March 15, 1949, 2.

²⁰² *Los Angeles Street Address Directory*, (The Pacific Telephone and Telegraph Company, May 1956).

Evidently, Beryl Wallace’s sister Marylin also changed her surname.

²⁰³ *Los Angeles Street Address Directory*, (The Pacific Telephone and Telegraph Company, July 1965); “Certificate of Business, Fictitious Name,” *Hollywood Citizen News*, October 25, 1969, 29.

²⁰⁴ Robert H. Ross does not appear to be any relation to the visual artist Bob Ross.

²⁰⁵ “Pot Pourri,” *Los Angeles Times*, June 21, 1987, 365.

Yasumi or any member of his family, nor his restaurant at the corner of Sunset Boulevard and Vine Street. While it can be inferred that the Yasumis were associated with the pre-World War II Japanese American community in Hollywood, it does not appear that any member of the family stands out for any specific historic contribution. In addition, due to a nearly complete reconstruction of the residence as a restaurant after the fire in 2008, it can hardly be said the residence is the same building and does not retain any integrity from the period when Yarito Yasumi and his family lived at the property. Therefore, 6263 Leland Way is not eligible under criterion B/2/2 for its association with Yarito Yasumi or any member of his family.

Beryl Wallace's significance to Hollywood has been well documented; she was literally the face of the Earl Carroll Theater. Her residence at 6263 Leland Way was conveniently located nearly adjacent to her place of work. However, her residence at 6263 Leland Way was not the location of her important work, which was the Earl Carroll Theater. Therefore, 6263 Leland Way is not eligible under criterion B/2/2 for its association with Beryl Wallace.

- *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.*

With only elements of Craftsman style evident at the south façade, 6263 Leland Way cannot be said to embody the distinctive characteristics of the style. While it may have exhibited more elements of the Craftsman style prior to the 2008 fire, reconstruction of the building after the fire removed any earlier features of the style on the majority of the building. Therefore, 6263 Leland Way is not eligible under criterion C/3/3.

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

6263 Leland Way cannot be reasonably expected to yield information important in prehistory or history; therefore, it is not eligible under Criterion D/4.

- *Integrity*

Location: 6263 Leland Way retains integrity of location as it has not moved or been moved to the site.

Design: 6263 Leland Way suffered a major fire in 2008. Reconstruction after the fire retained only the south façade. The remainder of the building dates from after the fire. Along the side and rear elevations, all features and finishes are contemporary, including walls, windows, and roofs. It is possible some window openings on the east and west elevations may have followed a historic pattern. Given all of these alterations, the subject property lacks integrity of design.

Setting: Based on historic photographs, Leland Way historically had low-scale residential buildings at the east side of the block toward Vine Street with slightly larger, multi-family residential buildings on the south side of the street toward the middle of the block by the 1930s. By the 1960s, many of the residential buildings on the south side of the street had been demolished, leaving only 6263 Leland Way and its neighbor, 6253-6255 Leland Way. As Leland Way has changed substantially since the 1930s, 6263 Leland Way does not retain integrity of setting from the period of significance 1913-1930.

Materials: 6263 Leland Way does not retain integrity of materials, given that the majority of the building is contemporary and dates from after the 2008 fire.

Workmanship: Loss of materials at 6263 Leland Way has resulted in loss of integrity of workmanship, or evidence of artisans' labor and skill in constructing or altering a building.

Feeling: 6263 Leland Way lacks integrity of feeling, which is defined as a property's expression of the aesthetic or historic sense of a particular period of time resulting from the presence of physical features that, taken together, convey the property's historic character. With only the front façade and construction of an almost entirely new building, it retains little of the feeling of a single-family residence.

Association: Integrity of association requires the presence of physical features that would convey the historic character of a property. Due to an almost complete reconstruction, 6263 Leland Way does not convey any association as a single-family residence.

6263 Leland Way was substantially changed in 2008 after a devastating fire and very little remains of the original the 1911 house. With demolition of most of the house after the fire, the building lacks integrity of design, materials, and workmanship. In addition, as the reconstruction was specifically for a restaurant, the building lacks integrity of feeling and association as an early twentieth century house, reflective of Hollywood's growth in this period.

Historic District Eligibility

The subject properties and their immediate surroundings were studied for any potential as a historic district. While there are several properties associated with the entertainment industry located nearby, the area surrounding the subject property is developed with a variety of property types, heights, and period of construction. There does not appear to be any unifying architectural style, property type, date of construction, or historic context. There is no significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically. In addition, there is not a strong sense of time of time and place. Therefore, there does not appear to be any potential historic district to which the subject properties could contribute. The east side of the 6200 block of Leland Way, along El Centro Avenue, is the northern part of the California Register-listed Afton Square Historic District. Separated by nearly a city-block, the subject properties appear too far removed with too many intervening buildings and surface parking lots to contribute to that historic district.

Adjacent and Nearby Properties

The subject properties are located in a dense urban environment with surrounding buildings constructed over 45 years ago, some of which have been previously identified as historical resources. To identify potential direct and indirect impacts to historical resources (see below), a study area was defined surrounding the subject properties. Given the dense urban environment and potential for indirect impacts, the boundaries of the study area have been defined as at least one assessor parcel out from the subject properties, and, in many places, several assessor parcels. A map of the study area can be found in Attachment D, Figure 57 as well as below. The following table lists the six buildings 45 years of age or older that are located within the study area as well as the one historic district. Numbers in the table align with those on the map. While there are additional nearby properties that have been identified as historical resources, they are located at a distance from the subject properties or with large, intervening contemporary buildings whereby there would not be high direct visibility to or from the subject properties.

Table 1: Adjacent and nearby historical resources



	Common name/historic name	Address	Construction date	Historical Resource?
1	Sunset Vine Tower	1480 Vine St	1963	No
2	Bank of America	6300 W Sunset Blvd	1966	Yes
3	Home Savings and Loan	1500 Vine St	1967	Yes
4	Sunset Media Center	6265 W Sunset Blvd	1971	No
5	Hollywood Palladium	6215 W Sunset Blvd	1940	Yes
6	Earl Carroll Theater	6230 W Sunset Blvd	1938	Yes
7	Afton Square Historic District	Various	1911-1927	Yes

Buildings located adjacent to and nearby the proposed project site are further described below.

1. Sunset Vine Tower, 1480 Vine Street

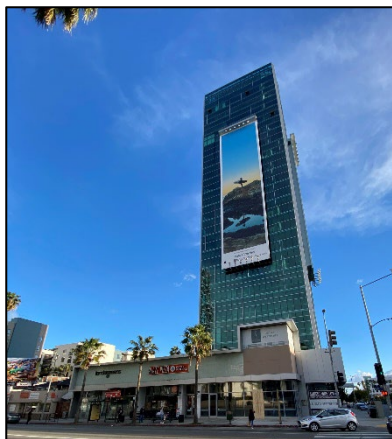


Figure 12: Sunset Vine Tower, 1480 Vine Street, view south (Snow, 2021)

Sunset-Vine Tower is located at the southeast corner of Sunset Boulevard and Vine Street, adjacent to the subject properties to the west. Rising to 19-stories, the building is constructed of steel and clad in a contemporary glazed curtain wall system. At the ground floor, the north façade includes three separate tenant spaces, while the west façade has an entrance into the residential lobby. Each elevation on the tower above is partially covered by multi-story advertising panel.

After a substantial fire in 2001, the building underwent an adaptive reuse as a residential tower in 2007. The most dramatic change to the building consisted of replacement of all exterior glazing with a new glass skin and curtain wall system. Indeed, the building was stripped down to the structural steel.²⁰⁶ Further changing the exterior appearance, in 2010, a quartet of nine-story vertical

billboards was added to each exterior wall.

Eligibility

While the Sunset Vine Tower was the tallest building constructed in Hollywood when it was constructed and received several design awards for its architecture, it has been dramatically altered since 1963 and therefore does not appear eligible for listing in the National or California Registers or for local designation as an HCM. The adaptive reuse project completed in 2010 removed all original exterior wall cladding and replaced it with new glazing configured in a completely different, contemporary design; no attempt was made to mimic the appearance of the original architecture. As a result, the building no longer retains integrity of design, materials, workmanship, feeling or association and cannot convey significance as an example of its original architectural style.

2. Bank of America, 6300 Sunset Boulevard

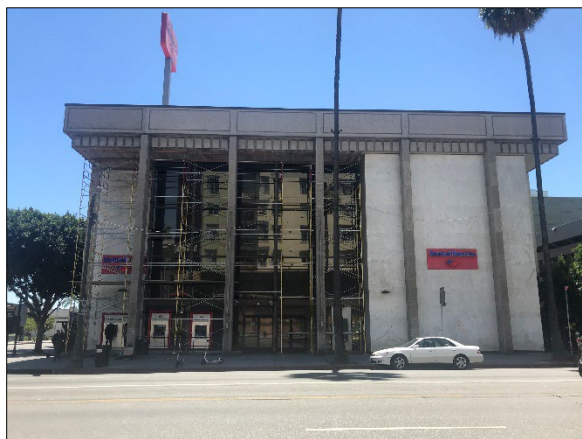


Figure 13: Bank of America, 6300 Sunset Blvd., view south (Snow, 2021)

Bank of America is located on the southwest corner of Sunset Boulevard and Vine street. The tall, two-story building is designed in a New Formalist style with its slender columns and pilasters, marble siding and heavy entablature with exaggerated dentils echoing Classical styling. The rubble sided columns and entablature suggest elements of Brutalist style. The building was designed Welton Becket & Associates.

Eligibility

The Bank of America building was identified in the 2020 CRA survey as appearing eligible for listing in the National and California Registers as well as locally. The following evaluation was included in the

2020 CRA survey:

²⁰⁶ Dakota Smith, “CIM’s Sunset Vine Tower Finally Opening Its Doors,” *CurbedLA*, December 18, 2009, <https://la.curbed.com/2009/12/18/10525278/developer-cims-nterior-of-the>.

Excellent example of New Formalist commercial architecture in Hollywood; work of noted Los Angeles architectural firm Welton Becket and Associates.

3. Home Savings and Loan, 1500 Vine Street



Figure 14: Home Savings and Loan, 1500 Vine St., view northeast (Snow, 2021)

Home Savings and Loan is located on the northeast corner of Sunset Boulevard and Vine Street, across Sunset Boulevard from the subject properties. Designed in a New Formalist style, the 2-story building expresses the style through rich materials such as smooth travertine wall cladding with bands of black marble, monumental massing, and limited decorative features that enhance an interplay between light and shadows across the façade. The building was designed by Millard Sheets, who designed over 40 Home Savings and Loan buildings, in partnership with architects Langdon and Wilson.

The Home Savings and Loan building was identified in the 2020 CRA survey as appearing eligible for listing in the National and California Registers and was designated a local HCM in 2022. The following description is excerpted from the HCM nomination:

Designed by the famed artist, Millard Sheets, the Hollywood Home Savings and Loans [sic] is an example of the New Formalism style, as well as a monument the postwar culture of Los Angeles. Howard Ahmanson purchased the property as a Hollywood branch for his home savings and loan company, Home Savings and Loans, and construction began in 1967. At the time, new residents did not know of the history of California and it was easy for them to dismiss it with the boom of new construction demolishing any remnants of the past. So, Ahmanson hired Sheets to find a distinctive style for Home Savings that would appear timeless yet modern. Therefore, Sheets sought to create a “usable past” that would include local history and community landmarks saying, “If we could show some historical connection in the era with the building. People would respond to that.” ... This gave rise to the ornate “jewel box” style of Home Savings that is recognizable as some of Sheets’ most impressive works. To highlight the site of the Hollywood branch as the location for the first film in Hollywood, Squaw Man, the branch is decorated with mosaics and stained glass that portray the history of film, and interior mural that portrays scenes from Squaw Man.

4. Sunset Media Center, 6255 Sunset Boulevard



Figure 15: Sunset Media Center, 6255 Sunset Blvd, view northwest (Snow, 2021)

Sunset Media Center is located at the northwest corner of Sunset Boulevard and Argyle Street. Rising to 21-stories, the office tower is constructed of steel and with a glass curtain wall system punctuated by vertical flanges. At the ground floor, the south façade includes commercial tenant spaces flanking the primary building entrance, which is centered in the elevation. A three-story parking garage to the north is accessed from Argyle Ave.

The building does not appear to have been substantially altered at the exterior since 1972. While a multi-million-dollar renovation project was completed in 2013, which reportedly involved changes to both the building interior and exterior,²⁰⁷ that project does not appear to have substantially changed the design of primary elevations of the building exterior.²⁰⁸

Eligibility

Sunset Media Tower does not appear eligible as an historical resource. It was not identified in the recent 2020 Survey.²⁰⁹ Given that it did not receive wide praise for its design at the time of its construction and because it has not been previously found to be significant, it does not currently appear eligible as an historical resource.

5. Hollywood Palladium, 6215 Sunset Boulevard



Figure 16: Hollywood Palladium, 6215 Sunset Blvd., view northwest (Snow, 2021)

The Hollywood Palladium is located on the north side of Sunset Boulevard, northeast of the subject properties. It is listed in the National and California Registers, as well as locally designed as an HCM. The following description is excerpted from the HCM nomination:²¹⁰

The Hollywood Palladium is significant for its association with Hollywood as the center for recreation and entertainment venues, particularly during the heyday of the Big Band era of the 1940s, and the resulting growth and development of the area.

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...

Throughout the 1940s, movie stars and their fans hit the dance floor to swing to the

²⁰⁷ “High-rise is on a roll,” *Los Angeles Times*, July 19, 2013, 23.

²⁰⁸ Based on review of historic imagery available from 2011 (Google Street View) and comparison with historic rendering (“Four Towers,” *Los Angeles Times*, April 25, 1971, 155).

²⁰⁹ City of Los Angeles Office of Historic Resources, “SurveyLA Results: Hollywood,” <https://planning.lacity.org/preservation-design/survey-la-results-hollywood>.

²¹⁰ Charles J. Fisher, Christine Lazzaretto, Laura Janssen, John LoCasio and Peyton Hall, Historic Resources Group, “Historic Cultural Monument, Nomination Form: Hollywood Palladium,” July 17, 2015, .

The National Register nomination is not available online.

music of Artie Shaw, Tommy Dorsey, Glenn Miller and Benny Goodman, among many others...By the early 1950s, when the popularity of Big Band music was waning, 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...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 Hollywood Palladium reflects the Streamline Moderne architectural style on the interior and the exterior. On the exterior, the Streamline Moderne features include the smooth wall surfaces with minimal decoration, curving entrance canopies, and horizontal emphasis...

Gordon B. Kaufmann (1888-1949) was one of the most significant and versatile architects practicing in Southern California in the first half of the 20th century.

6. Earl Carroll Theater, 6230 Sunset Boulevard



Figure 17: Earl Carroll Theater, 6230 Sunset Blvd., view southeast (Snow, 2021)

The Earl Carroll Theater is located on the south side of Sunset Boulevard, west of the subject properties and separated from it by two parcels. The Earl Carroll Theater was designated a local HCM in 2016. The following is excerpted from the HCM nomination:²¹¹

The 1938 Earl Carroll Theater is located at 6230 Sunset Boulevard, near North El Centro Avenue. It was designed by master architect Gordon B. Kaufmann (1888-1949) and constructed by the Ford J. Twaits Company for Earl Carroll (1892-1948), a theatrical producer, director and composer in Hollywood's entertainment industry

during the 1930s and 1940s. At the time of its completion, the *Los Angeles Times* declared the Earl Carroll Theater was the “first of its kind in the nation.” The building originally housed an opulent theater-restaurant complex that once featured a large, 24-foot zeon [sic] sign on the north (front) façade proclaiming, “Thru these portals pass the most beautiful girls in the world.” The theater opened featuring the lavishly produced opening revue “Broadway to Hollywood” that featured the “Sixty Most Beautiful Girls in the World” who ascended 100 treads of stairs and were 135 feet in the air. Many Hollywood celebrities were in attendance, including Marlene Dietrich, Dolores del Rio, the J.L. Warners, Richard Barthlemess, Sally Eilers, Edgar Bergen, Claudette Colbert, and Norman Krasna. The \$1,000 membership fee guaranteed a lifetime cover charge and a reserved seat...

The three-story, Streamline Moderne-style theater retains many of its original features including its single-story, three-bay porte-cochère and thin, steel marquee.

²¹¹ Margarita Jerabek, Amanda Y. Kainer, & Virginia E. Harness, PCR Services Corporation, “Historic Cultural Monument, Nomination Form: Earl Carroll Theater,” February 8, 2016.

The porte-cochère and marquee are supported by a series of five columns and extend across a portion of the theater's north elevation. The main entrance faces Sunset Boulevard. Piers are separated by two large glass windows which connect to the main building and create an asymmetrical effect. Semi-circular curb planters fronting the piers are in keeping with the streamlined, machine aesthetic typical of the Moderne style. Two parallel bands of steel ribbon windows near the northwest corner of the building on the west elevation add horizontal emphasis. The reinforced concrete structure has an arched truss roof surrounded by a parapet and a large rectangular massing and footprint. Two of the more notable features of the interior of the theater, still extant, are the Goddess of Light, a 15-foot-tall aluminum-covered plaster statue standing as the centerpiece of the foyer, and a revolving round stage inside a larger revolving stage, exemplifying some of the technologically advanced equipment for its time that the theater employed.

7. Afton Square Historic District



Figure 18: Afton Square Historic District, view south from Leland Way (Snow, 2021)

Afton Square Historic District is located east and south of the subject properties, at the southeast side of the same block of Leland Way, as well as along Delongpre Avenue and Afton Place. Afton Square Historic District was listed in the California Register in 1995 and is considered significant “as one of the few remaining intact residential neighborhoods of Hollywood. Built from 1916 to 1939, the district is comprised of a mixture of single and multifamily dwellings.” There are 66 properties within the boundaries of the historic district, 51 of which are contributing resources. The historic district contains a mix of single-family residences

and apartment buildings that date from the beginning of the twentieth century. At the time the district was surveyed in the 1990s, the survey form explained that because a large amount of demolition of early residences had already occurred in the Hollywood neighborhood, “the Afton Square District assumes greater significance as an intact grouping of early residential architecture representative of the Golden Era of Hollywood.”

VI. 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.²¹²

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

Generally, a project that follows the *Secretary of the Interior’s Standards for the Treatment of Historic Properties* (*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.²¹³

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* 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. 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 15064.5(b)(3)).

²¹² CEQA Guidelines §15064.5(4)(b)(2). Emphasis added.

²¹³ CEQA Guidelines §15064.5(b)(3).

In summary, the definition of substantial adverse change 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 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.

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

As noted above, projects in conformance with the *Secretary's Standards* generally have a less than significant environmental impact on historical resources. 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).

VII. ASSESSMENT OF PROJECT IMPACTS

Description of Proposed Project

The proposed project is described in a drawing set prepared by TGA Architects, dated August 30, 2022 (see Attachment H). The proposed project involves demolition of the buildings at 6266-6270 Sunset Boulevard, 6263 Leland Way, and 6253-6255 Leland Way, while rehabilitating Morgan Camera Shop and construction of a new irregularly-shaped building wrapping around the Sunset Vine Tower. The new building is proposed to have two levels of subterranean parking, ground floor retail, and seven stories of residential units above. The building will be designed in a contemporary style. At Sunset Boulevard, three retail spaces will be topped by residential units. Angled glazing in the residential units will flank balconies to individual units. Additional retail spaces will line the sidewalk edge along Vine Street and a pedestrian walkway will run between the proposed new building and the Sunset Vine Tower. A courtyard for residential tenants will be located south of the Sunset Vine Tower with a pool located at the fourth floor along Vine Street. Parking entrances will be placed along Leland Way. A regular pattern of fenestration and unit balconies will line the south and east elevations as well as elevations facing the courtyard.

As part of the project, the building at Morgan Camera Shop is proposed to be rehabilitated in conformance with the *Secretary's* Standards and reused as a restaurant. Based on physical evidence, as well as drawings and historic photographs, the façade is proposed to be restored to its period of significance, including restoring the west storefront windows as well as an earlier configuration of the east storefronts. A one-story addition is proposed to be constructed adjacent to the south (rear) elevation. On the interior, east and west tenant spaces will be integrated. Interior alterations will include conversion of the sales floors to dining rooms with service spaces and kitchen utilizing back-of-house rooms. Extant historic cabinetry will be retained to the greatest extent possible.

The following analyzes the proposed new construction for potential direct and indirect impacts on identified historical resources. It is important to note that this analysis is based solely upon the drawings identified above.

Direct Impacts

The potential for direct impacts to historical resources at the project site is limited to potential impacts on Morgan Camera Shop, which appears eligible for local designation. No other buildings appear eligible for local designation or for listing in the National or California Registers.

By rehabilitating Morgan Camera Shop in conformance with the *Secretary's* Standards and restoring the façade based on physical and documentary evidence, the proposed project will have a beneficial impact on the identified historical resource. All character-defining features of the building will be retained, including its mass, form, masonry walls, fenestration patterns, window sash and glazing, and especially the distinctive blade sign. The building is in a state of disrepair and the proposed project will rehabilitate and restore damaged and missing materials. The new building will wrap the Morgan Camera Shop to the west and south, with the existing driveway providing separation from the new building. The following describes how the proposed project conforms with the *Secretary's Standards*:

In conformance with Standard 1, the property will be given a new use that requires minimal changes to its distinctive features, spaces, and spatial relationships. The most distinctive features of the building are focused on the façade and, secondarily, on the public sales floor on the interior. All features on the façade and on the sales floor will be retained.

In conformance with Standard 2, the historic character of the building will be retained and preserved. No distinctive materials will be removed while missing features will be restored based on physical and documentary evidence.

In conformance with Standard 3, no conjectural features will be added to the façade. There is sufficient physical and documentary evidence to accurately restore lost features.

In conformance with Standard 4, while the blade sign was not original to the building, it was installed within the period of significance and has acquired historic significance. The blade sign will be retained and preserved.

In conformance with Standard 5, all distinctive materials, features, and finishes will be preserved.

In conformance with Standard 6, deteriorated historic features, such as the blade sign and elements of the west storefront, will be repaired rather than replaced. There is substantive documentary evidence, including historic photographs and architectural drawings that replacement of missing features, where necessary, will be substantiated by evidence.

In conformance with Standard 7, if appropriate, chemical or physical treatment to reveal the painted sign on the façade, will be undertaken using the gentlest means possible.

Standard 8 does not apply to this project as it does not involve archaeological resources.

Standards 9 and 10 will be addressed below. While no additions to this building are proposed, Standards 9 and 10 are considered in assessing the compatibility of the Project's new construction.

Indirect Impacts

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" (CEQA Guidelines §15064.5(b)(1)(emphasis added). Indirect impacts are assessed for conformance with Secretary's Standards 9 and 10, which deal specifically with new additions.

The proposed project is in conformance with Standard 9. It will not destroy any spatial relationships that characterize adjacent and nearby historical resources. The setting of Morgan Camera Shop has changed since its period of significance and most recently with construction of a new, seven-story building almost immediately adjacent. The proposed new building does not compound impacts to the setting such that Morgan Camera Shop would no longer be eligible for designation. In addition, the proposed project is designed in a contemporary style and is distinct from the surrounding historic buildings. Furthermore, historic buildings in the vicinity of the subject properties are from several different time periods and there is not a consistent size, scale, proportion or massing among them. While the proposed project is generally larger than surrounding historical resources, it is a similar scale, massing and proportion to other, more contemporary development along Sunset Boulevard.

The proposed project is also in conformance with Standard 10. The new building could be removed in the future without impairing the essential form and integrity of any adjacent or nearby historical resources. The following describes how the proposed project will not destroy the essential character-defining features of the adjacent and nearby historical resources.

Bank of America

The proposed project does not appear to have a potential to indirectly impact the Bank of America building located across Vine Street to the west. It is further separated from the subject properties by the Sunset Vine Tower. The Bank of America building is significant for its distinctive architecture. Its setting is vastly different from 1966 when it was constructed by addition of the large parking lot adjacent to the south and new construction at the northwest corner of Sunset Boulevard and Vine Street. As there is little visibility to or from the subject properties and Bank of America, the proposed project will not destroy the distinctive appearance of the Bank of America building. Therefore, the proposed project will not cause an indirect impact on the Bank of America building.

Home Savings and Loan

The proposed project does not appear to have the potential to indirectly impact the Home Savings and Loan building located across Sunset Boulevard to the north. Home Savings and Loan is significant for its distinctive architecture that incorporates decorative features such as a mosaic, stained glass windows, and a sculpture facing the intersection of Sunset Boulevard and Vine Street. While its location at the corner of Sunset Boulevard and Vine Street, as well as its orientation toward the corner contribute to its visibility, its setting on Sunset Boulevard and Vine Street has changed tremendously over time and the building no longer retains integrity of setting. While the proposed project will somewhat change the appearance of the subject properties from low-scale commercial buildings to an eight-story mixed-use building, the setting of the Home Savings and Loan building has already been compromised. Therefore the proposed project will not cause in an indirect impact.

Hollywood Palladium

The proposed project does not appear to have the potential to indirectly impact the Hollywood Palladium. The Hollywood Palladium is significant for its Streamline Moderne architectural style designed by noted architect Gordon Kaufmann, as well as for its association with the development of recreation and entertainment venues in Hollywood. Its character-defining features include full visibility of the south elevation from Sunset Boulevard. Given its location across Sunset Boulevard from the subject properties and some distance to the east, the proposed project does not appear to have potential to impact the integrity of the Palladium and therefore will not cause an indirect impact to the historical resource.

Earl Carroll Theater

The proposed project does not appear to have the potential to indirectly impact the Earl Carroll Theater. The Earl Carroll Theater is separated from the subject properties by a large, new, 7-story development that is still under construction. The Earl Carroll Theater is historically significant as a luxury nightclub in Hollywood as well as architecturally significant for its Streamline Moderne architecture designed by Gordon B. Kaufmann. Character-defining features that express its significance on the exterior include its north elevation, visible from the street, as well as its west elevation with its main entrance under a porte-cochere. Given the intervening building between the subject properties and the Earl Carroll Theatre, the proposed project does not appear to have the potential to impact its integrity and therefore will not cause an indirect impact to the historical resource.

Afton Square Historic District

The Afton Square Historic District is located nearly a block away from the subject properties, on the east end of Leland Way as well as south along Delongpre Avenue. There is significant intervening development between the subject properties and the historic district to the east on Leland Way, including the aforementioned 7-story development under construction adjacent to the subject properties. To the south, the subject properties are separated from the historic district by a surface parking lot. The Afton Square Historic District is significant as a concentration of early twentieth century residential development. The buildings at the subject property were also constructed in the early twentieth century. However, even before the historic district was listed in the California Register in the 1990s, there was already considerable intervening development for the subject properties to be considered as part of that concentration of buildings. The proposed project will not destroy any character-defining features of the historic district. The area surrounding the historic district has changed considerably and does not contribute to the sense of time and place within the historic district. Therefore, the proposed project, located nearly a block to the west and north of the historic district will not cause an indirect impact to the district as a whole.

VIII CONCLUSION

A development project is proposed for the subject properties, which would result in removal of the buildings at 6266-6270 Sunset Boulevard and 6263 Leland Way, and rehabilitation and reuse of the building at Morgan Camera Shop. Therefore, the subject properties were evaluated for historic and architectural significance to determine if any of the buildings met the definition of a historical resource under CEQA. The history of the subject properties, including their early owners and occupants, as well as their alterations, was researched and evaluated.

Only one building at the subject properties was found eligible as an historical resource, Morgan Camera Shop, which appears eligible for local designation as a City of Los Angeles HCM, but, due to recent deferred maintenance and vandalism, not for listing in the National or California Registers. None of the other buildings at the subject properties appear eligible for designation at any level. In addition, none of the subject properties are located in a potential historic district.

Potential direct and indirect impacts on the one historical resource, Morgan Camera Shop, were described and evaluated. By rehabilitating Morgan Camera Shop in conformance with the *Secretary's Standards*, the proposed project would have a beneficial impact on historical resources. Proposed plans incorporate the historic building into new construction such that there are no direct or indirect impacts on the design.

Several other historical resources were identified within a study area surrounding the subject properties. The proposed project was not found to have potential to cause indirect impacts to the identified historical resources. Therefore, the proposed project is anticipated to have a less than significant impact on historical resources.

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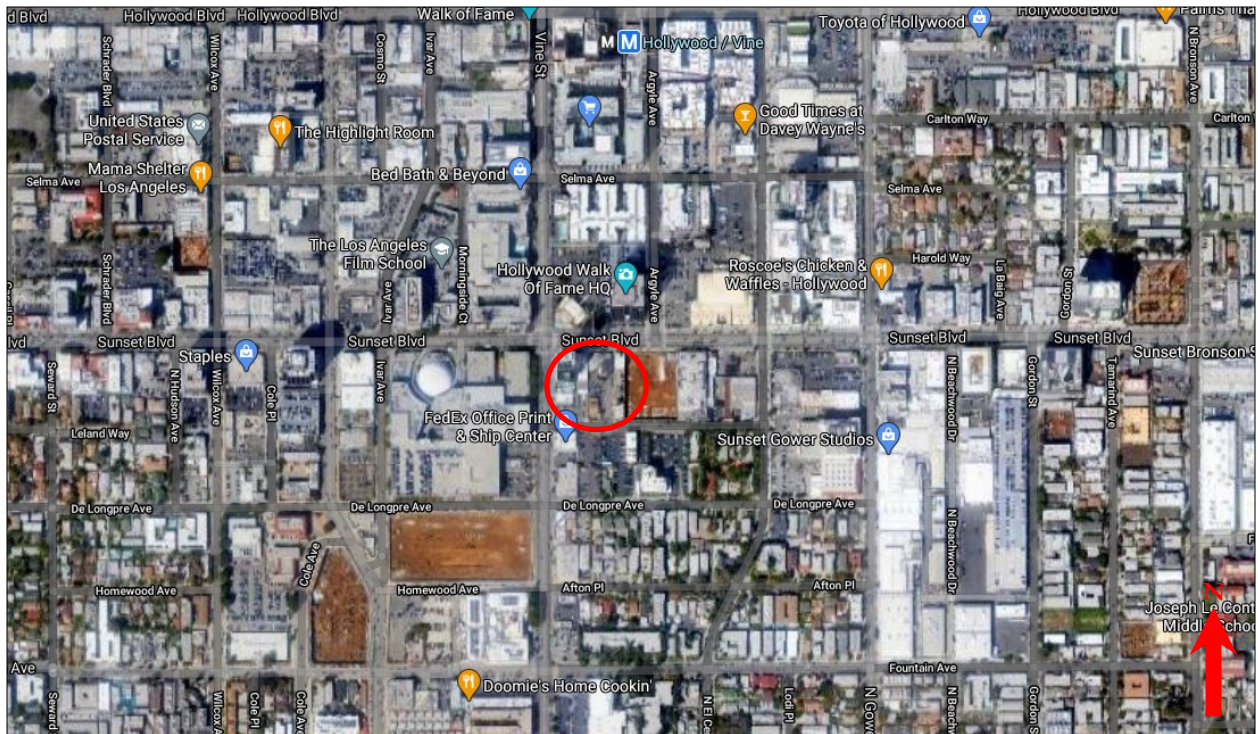
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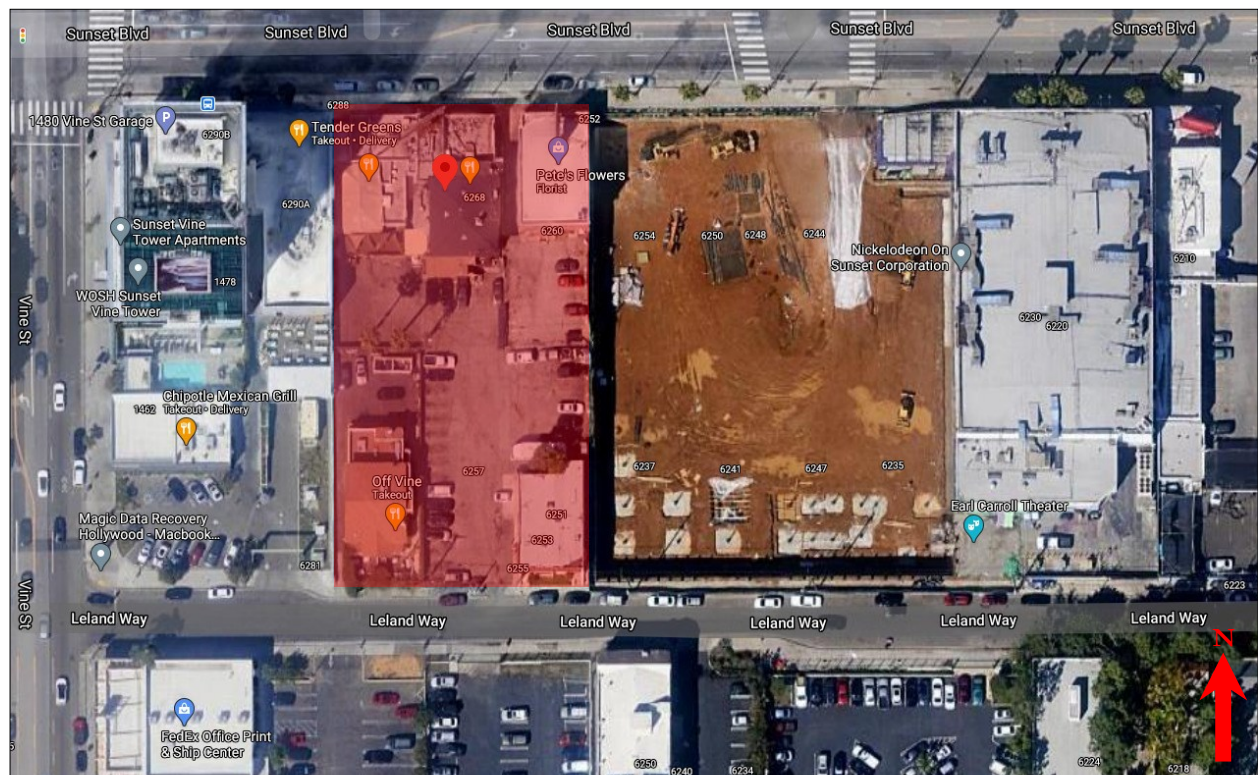
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Attachment A: Current Maps and Aerials



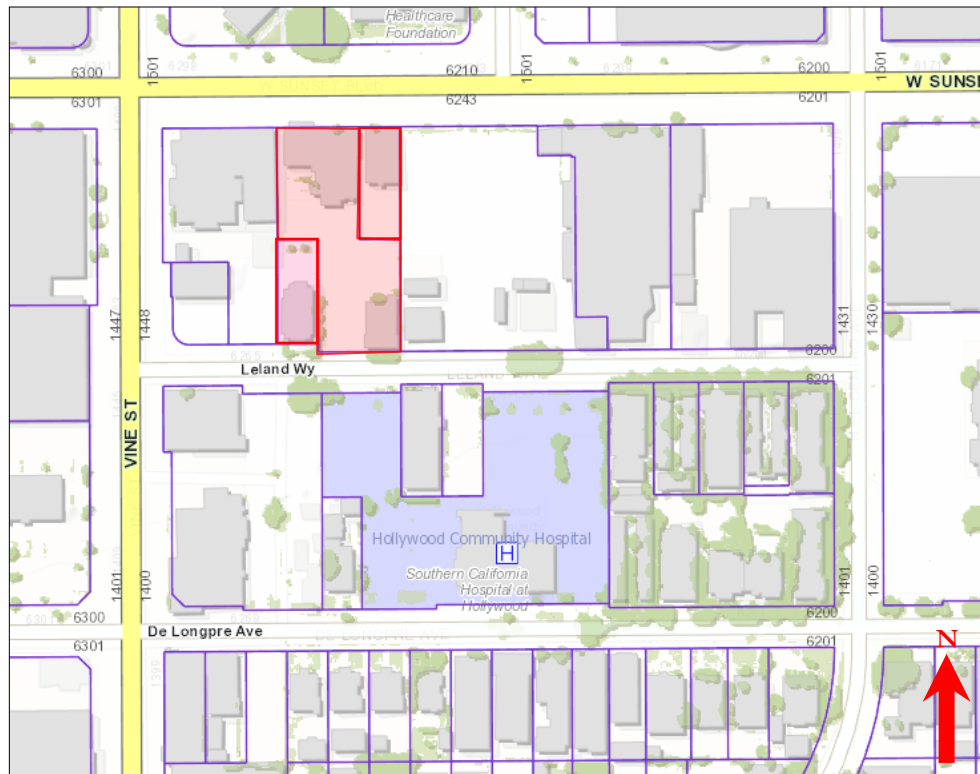
Map 1: Current aerial, subject properties circled (source: Google, 2020)



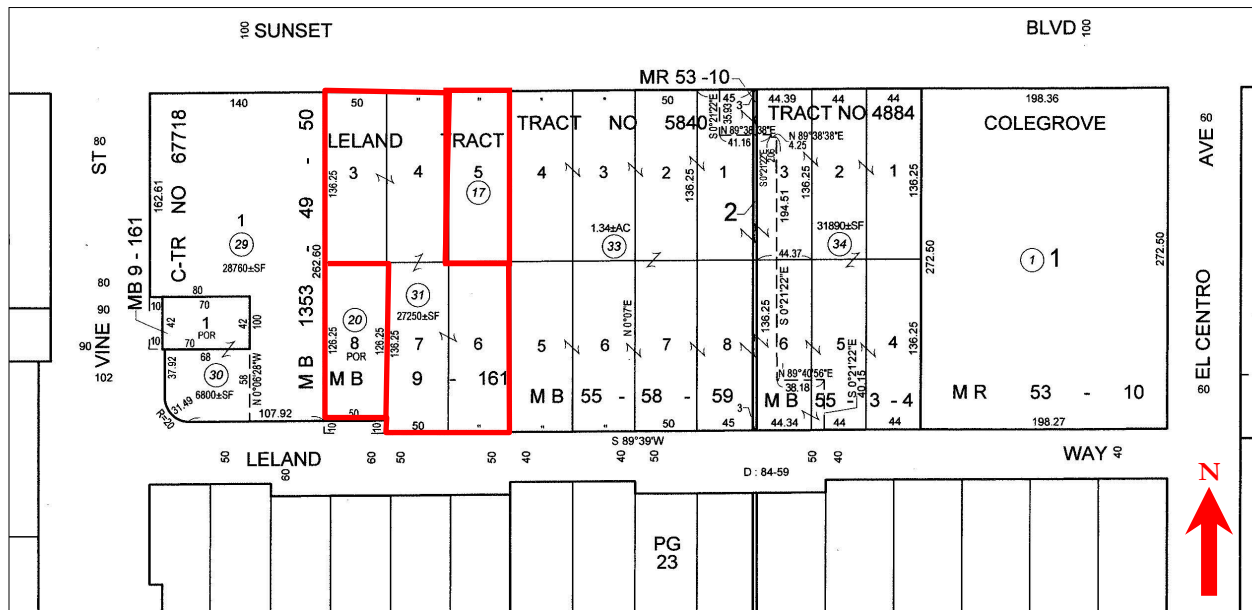
Map 2: Current aerial zoomed in, subject properties highlighted (source: Google, 2020)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment A: Current Maps and Aerials



Map 3: Location map, subject properties highlighted red (source: Los Angeles County Assessor, 2021)



Map 4: Parcel map, subject properties outlined in red (source: Los Angeles County Assessor, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

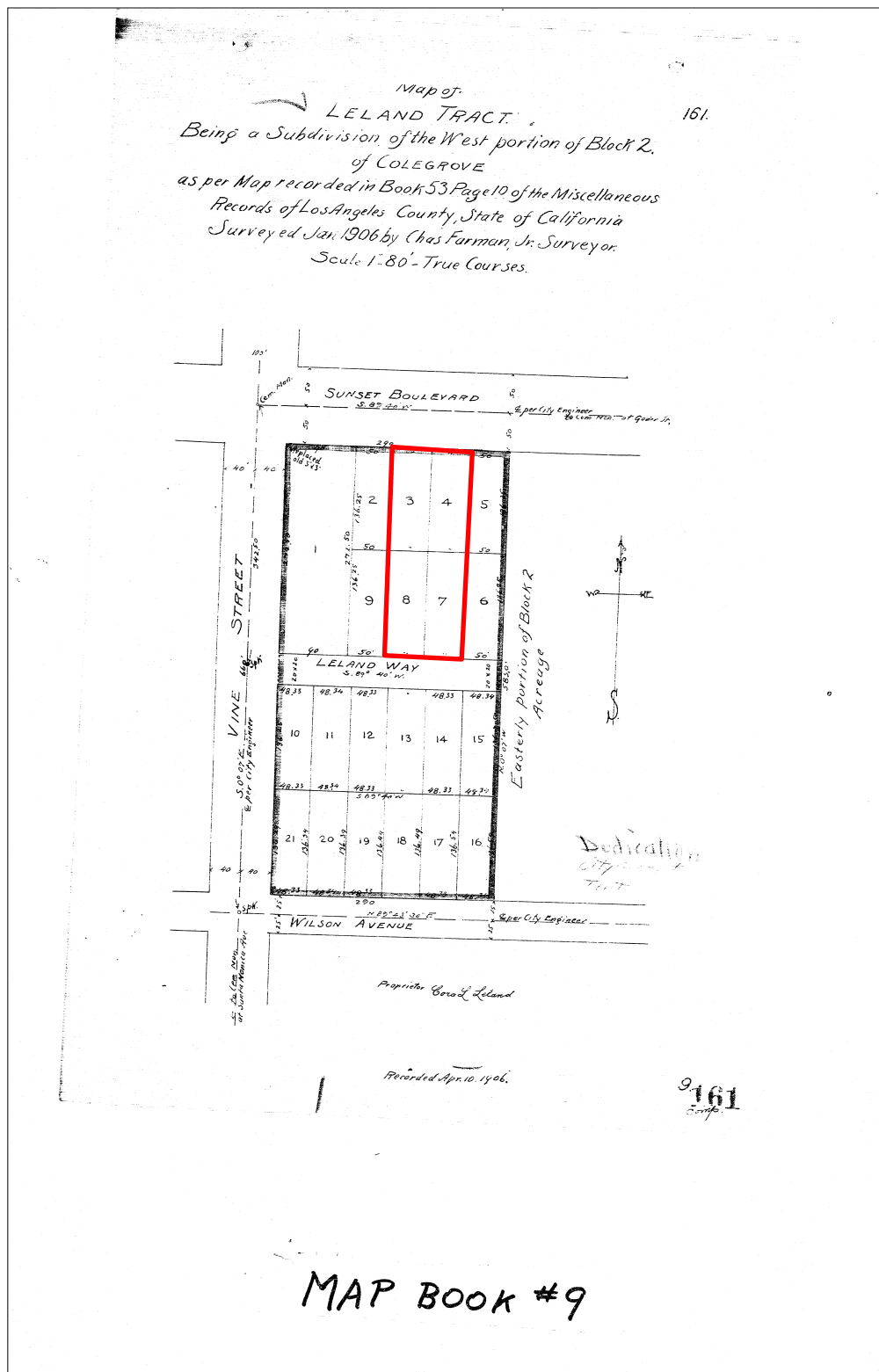
Attachment A: Current Maps and Aerials



Map 5: Location map, subject properties outlined in red and buildings identified by address (source: Google, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

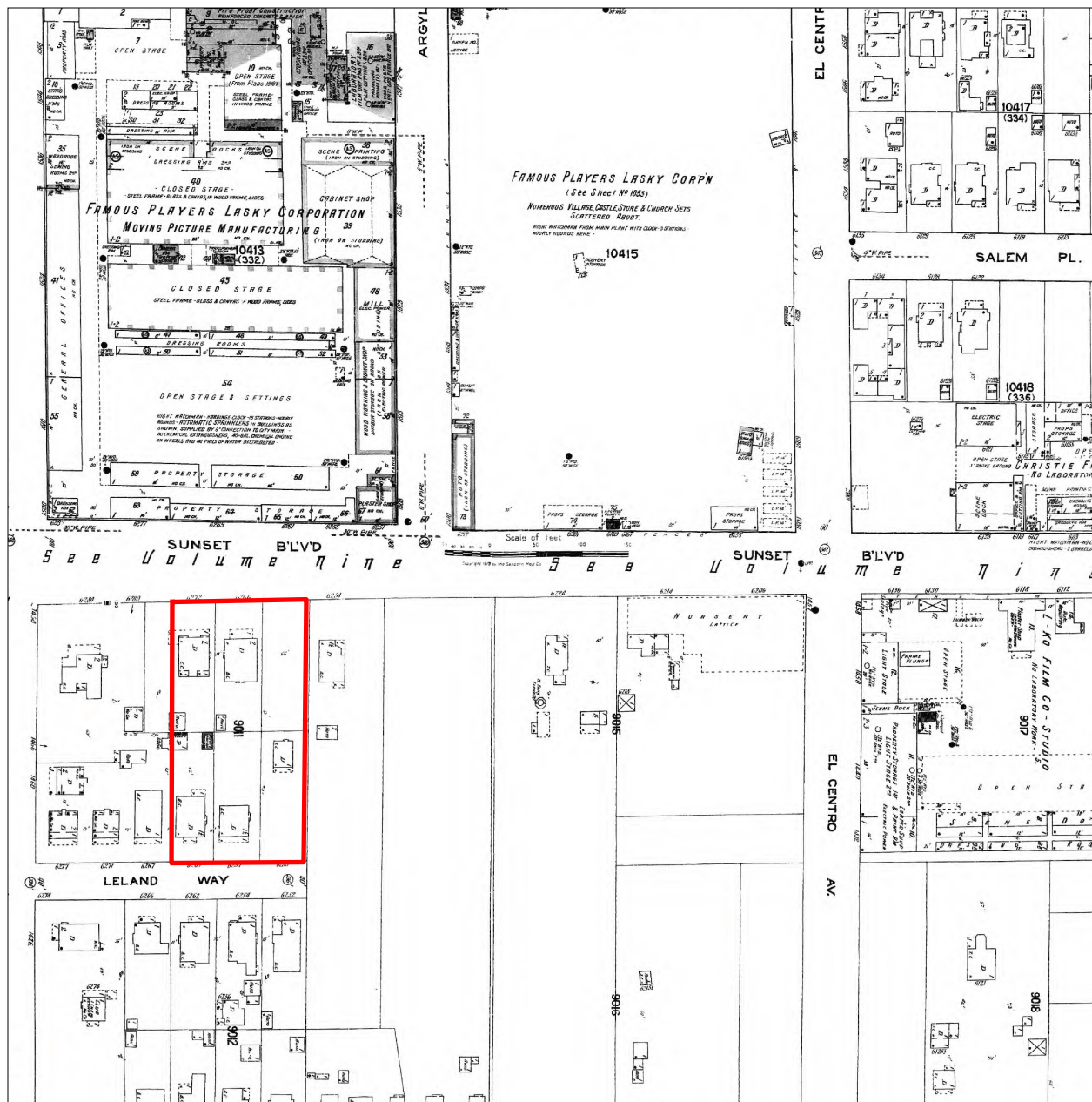
Attachment B: Historic Maps and Aerials



Historic Map 1: Leland Tract subdivision map, subject properties outlined in red (source: City of Los Angeles, Bureau of Engineering, 1906)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

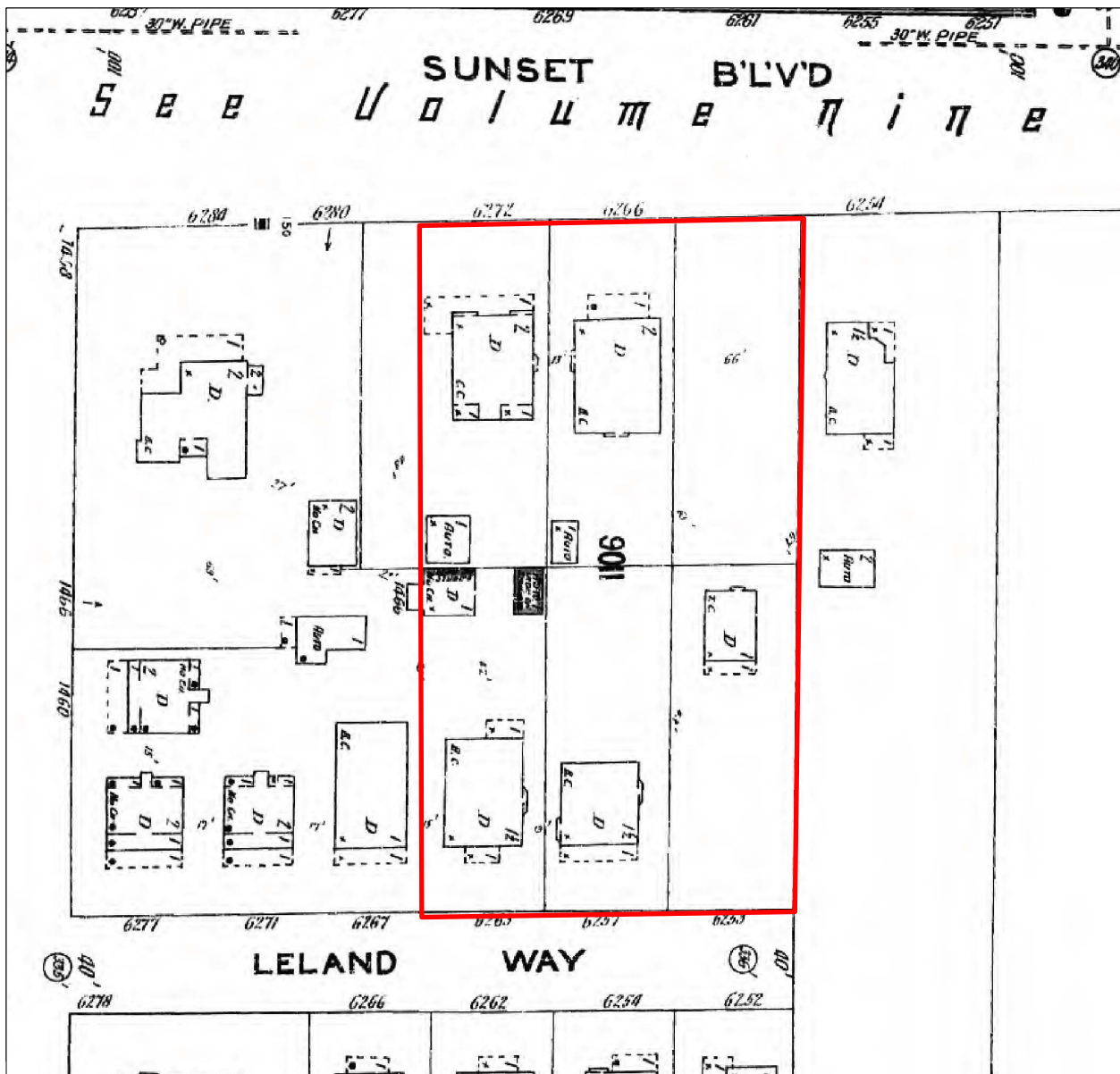
Attachment B: Historic Maps and Aerials



Historic Map 2: Sanborn Fire Insurance map, subject properties outlined in red (source: EDR, 1919)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

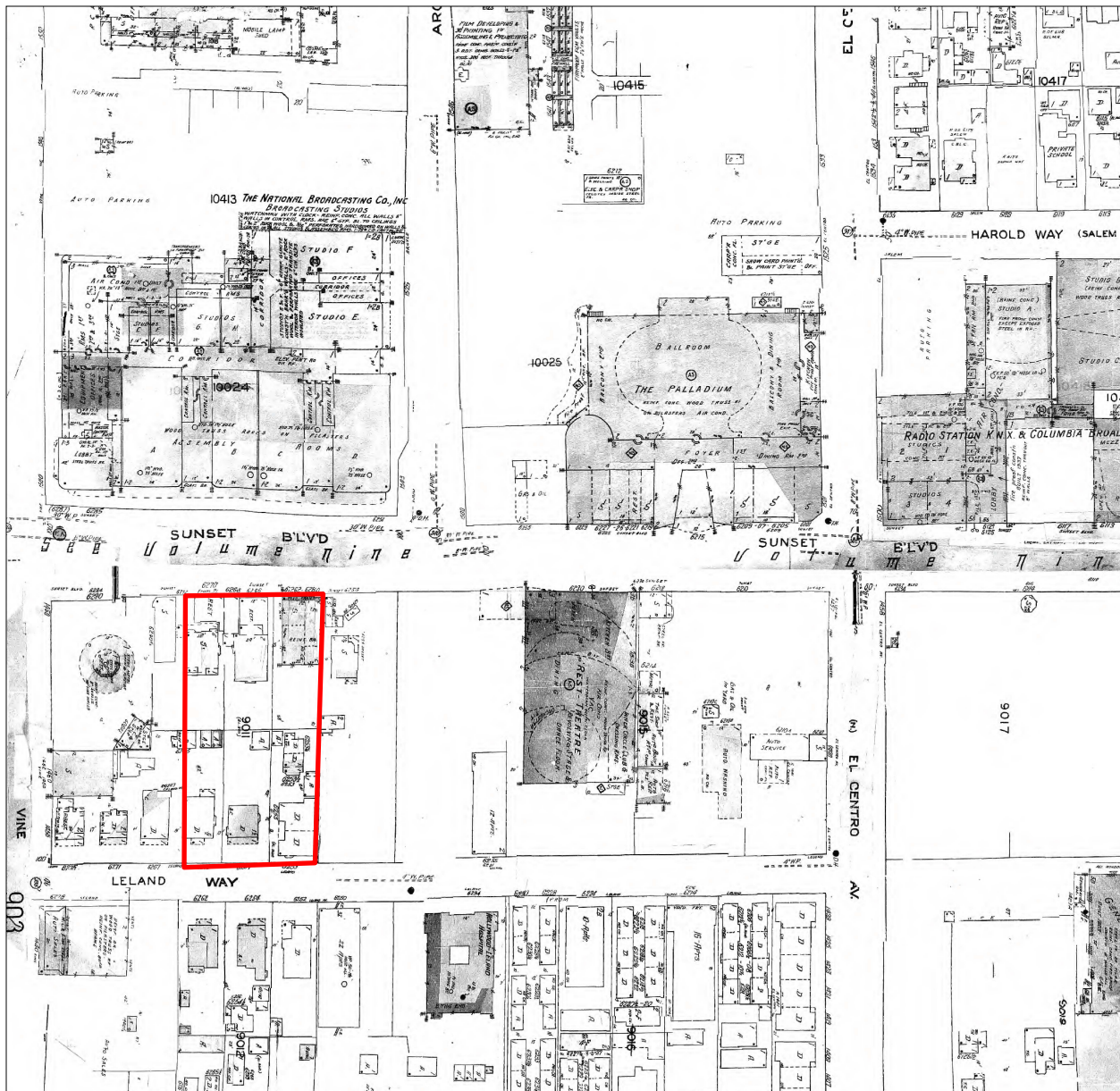
Attachment B: Historic Maps and Aerials



Historic Map 3: Detail of previous Sanborn Fire Insurance map, subject properties outlined in red (source: EDR, 1919)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

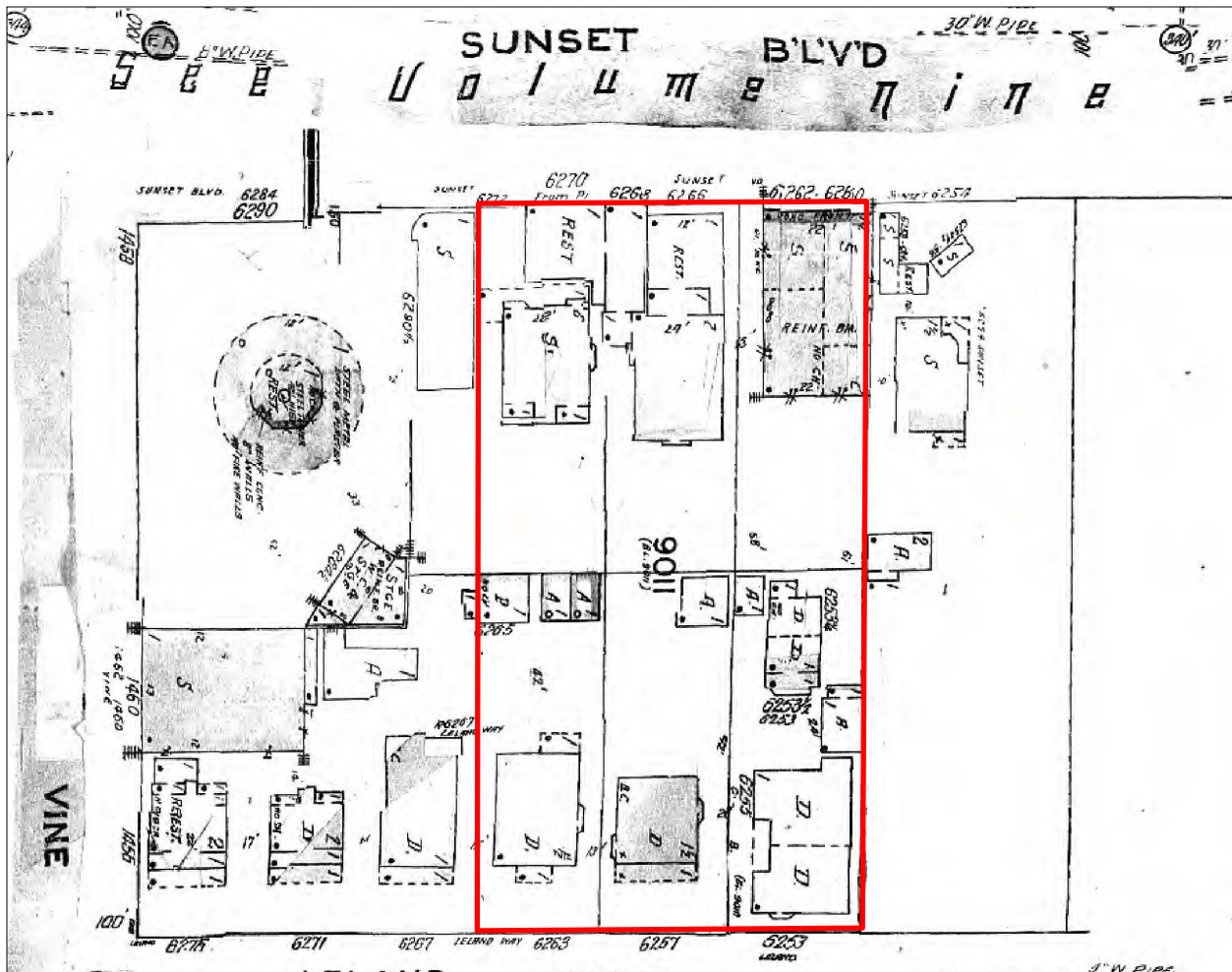
Attachment A: Current Maps and Aerials



Historic Map 4: Sanborn Fire Insurance map, subject properties outlined in red (source: EDR, 1950)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment A: Current Maps and Aerials



Historic Map 5: Detail of previous Sanborn Fire Insurance map, subject properties outlined in red (source: EDR, 1950)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

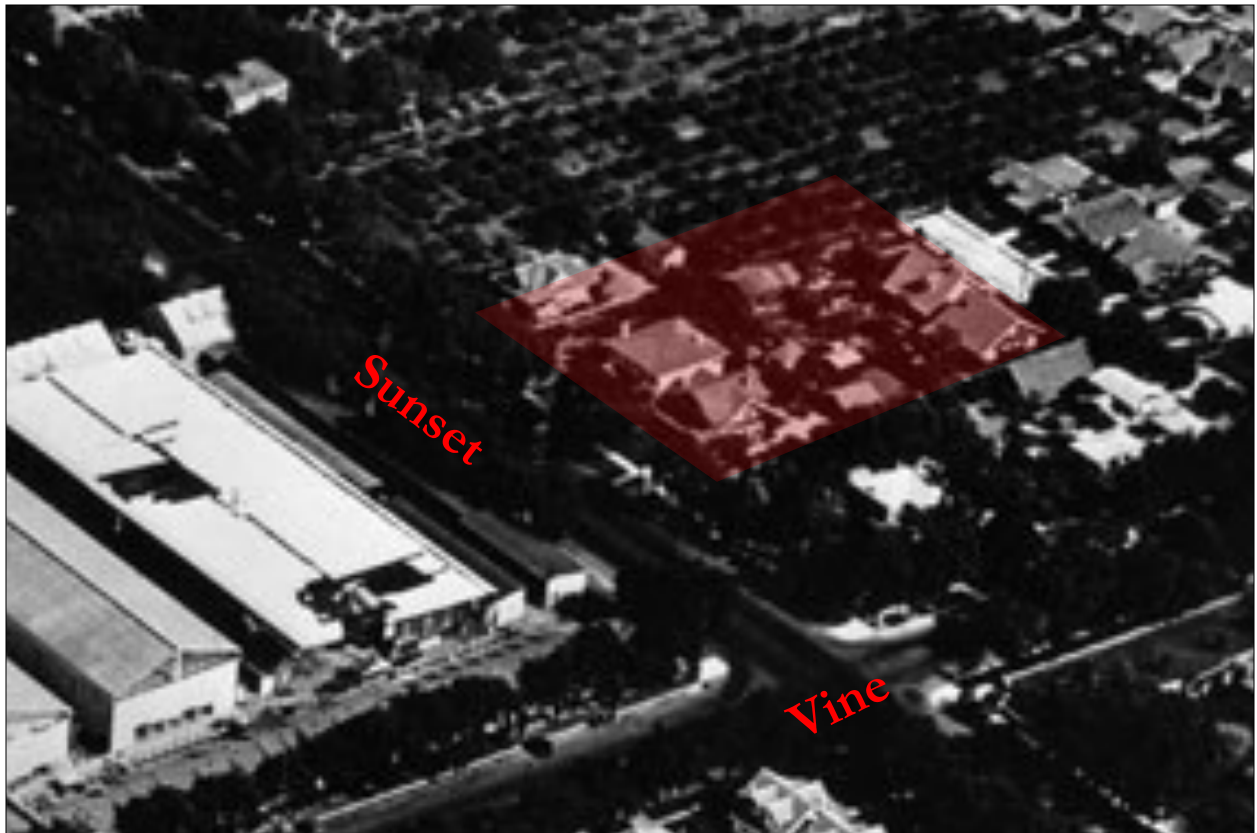
Attachment B: Historic Maps and Aerials



Historic Aerial 1: View southeast at Sunset Blvd and Vine Street, approximate location of subject properties highlighted (source: Los Angeles Public Library, circa 1920)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 2: Detail of previous historic aerial, view southeast at Sunset Blvd and Vine Street, approximate location of subject properties highlighted (source: Los Angeles Public Library, circa 1920)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

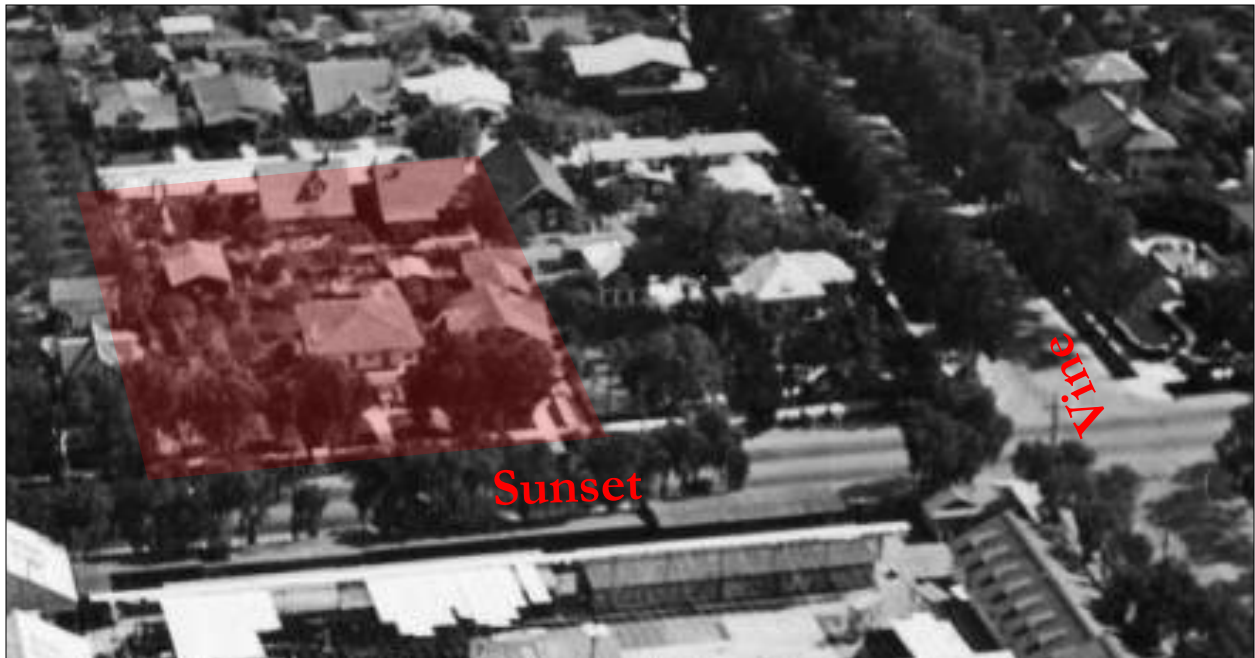
Attachment B: Historic Maps and Aerials



Historic Aerial 3: View southwest at Sunset Blvd and Vine Street, approximate location of subject properties highlighted (source: University of Southern California, 1918)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 4: Detail of previous historic aerial, view southwest at Sunset Blvd and Vine Street, approximate location of subject properties highlighted (source: University of Southern California, 1918)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

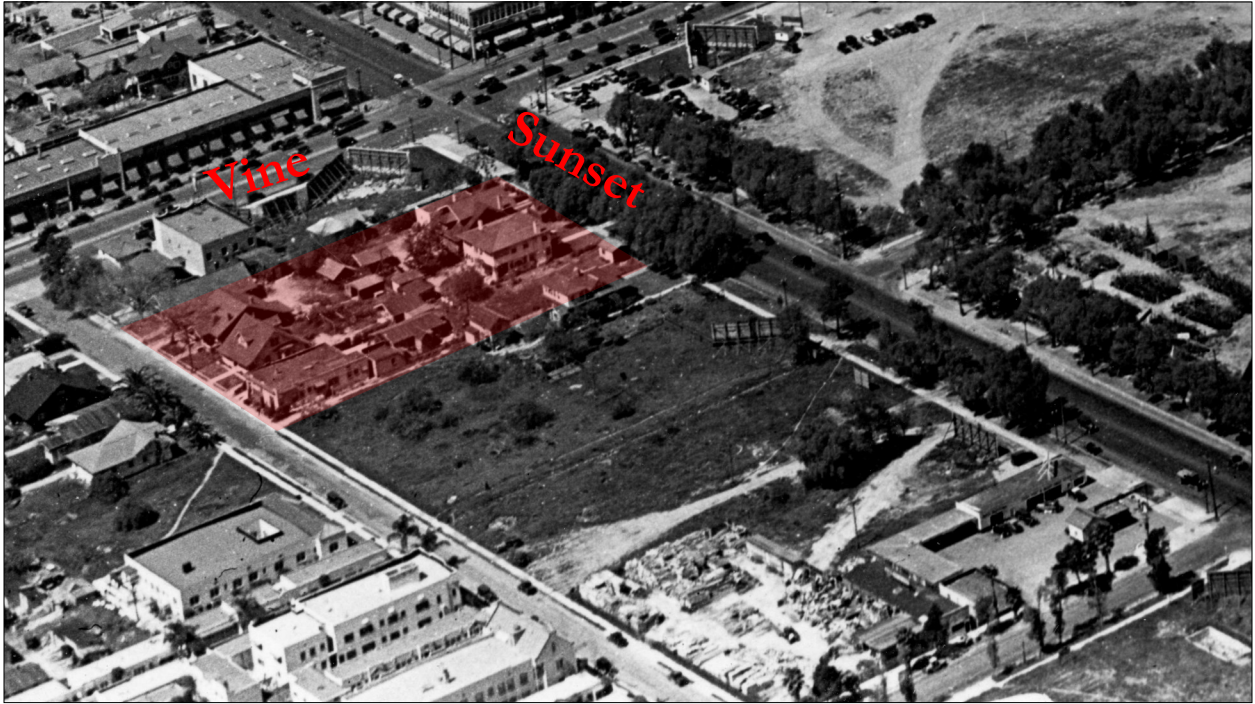
Attachment B: Historic Maps and Aerials



Historic Aerial 5: View northwest, approximate location of subject properties highlighted (source: University of California Los Angeles Air Photo Archives, 1930)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 6: Detail of previous historic aerial photograph, view northwest at Sunset Blvd and Vine Street, approximate location of subject properties highlighted (source: University of California Los Angeles Air Photo Archives, 1930)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 7: View northwest, approximate location of subject properties highlighted (source: University of California Los Angeles Air Photo Archives, 1938)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 8: Detail of previous historic aerial, view northwest at Sunset Blvd and Vine Street, approximately location of subject properties highlighted (source: University of California Los Angeles Air Photo Archives, 1938)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 9: View northwest, approximate location of subject properties highlighted (source: Los Angeles Public Library, 1952)



Historic Aerial 10: Detail of above historic aerial, view northwest, approximate location of subject properties highlighted (source: Los Angeles Public Library, 1952)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 11: View east, approximate location of subject properties highlighted (source: Los Angeles Public Library, 1963)



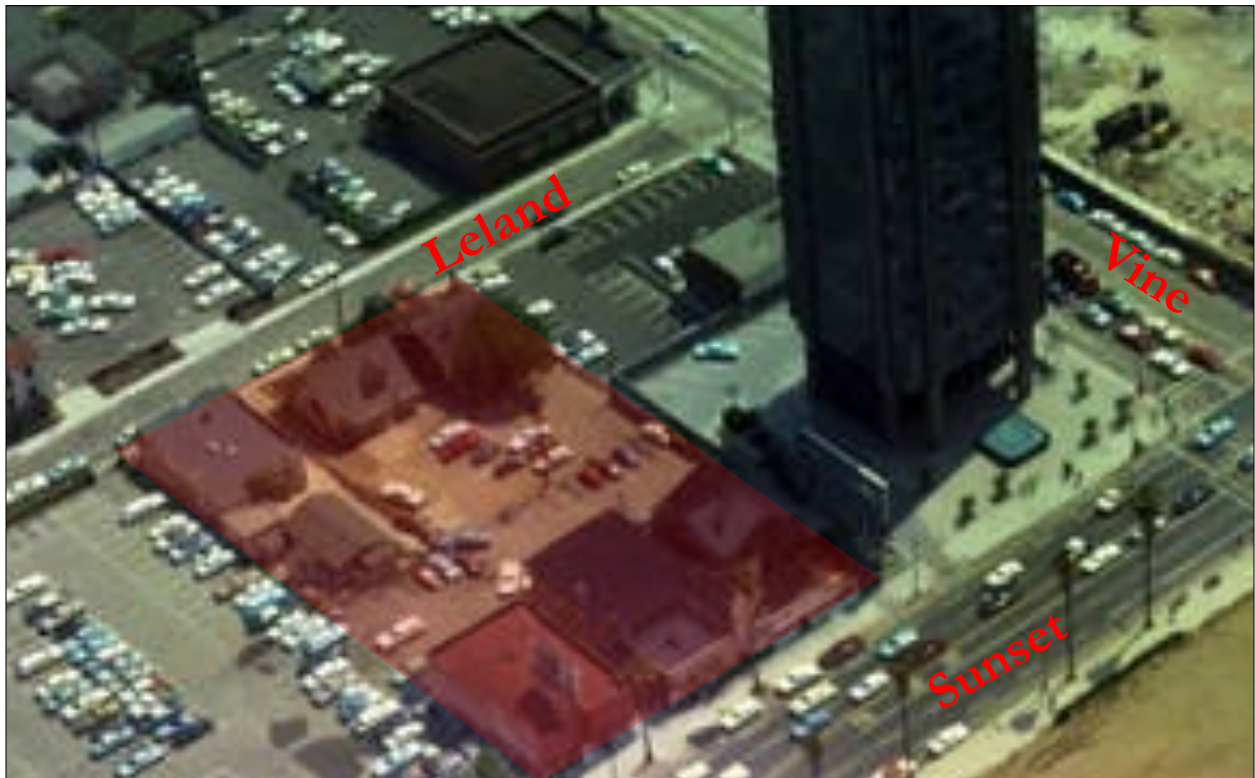
Historic Aerial 12: Detail of above historic aerial, view northwest, approximate location of subject properties highlighted (source: Los Angeles Public Library, 1963)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



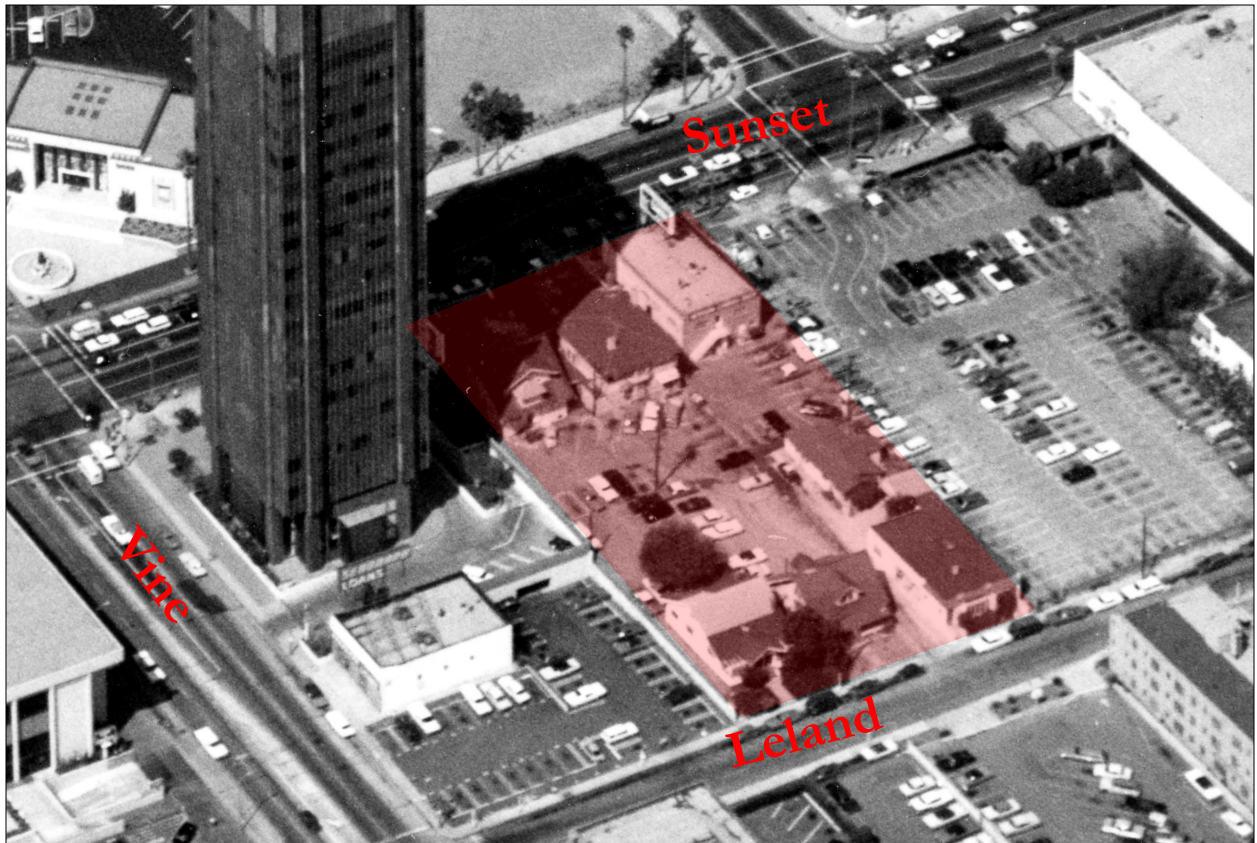
Historic Aerial 13: View northeast, approximate location of subject properties highlighted (source: Los Angeles Public Library, 1963)



Historic Aerial 14: View southwest, approximate location of subject properties highlighted (source: Los Angeles Public Library, 1965)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment B: Historic Maps and Aerials



Historic Aerial 15: Detail of previous historic aerial, view northeast at Sunset Blvd and Vine Street, approximately location of subject properties highlighted (source: University of California Los Angeles Air Photo Archives, 1968)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 1: Morgan Camera Shop, 6260-6264 Sunset Blvd, north façade and west elevation, view southeast (Snow, 2023)



Figure 2: Morgan Camera Shop, 6260-6264 Sunset Blvd, north facade, view southwest (Owner, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 3: Morgan Camera Shop, 6260-6264 Sunset Blvd, west and south elevations, view north-east (Snow, 2023)



Figure 4: Morgan Camera Shop, 6260-6264 Sunset Blvd, stairs at south elevation to basement, view northeast (Snow, 2023)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 5: Morgan Camera Shop, 6260-6264 Sunset Blvd, west and south elevations, view north-east (Snow, 2023)



Figure 6: Morgan Camera Shop, 6260-6264 Sunset Blvd, east elevation, view northwest (Snow, 2023)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 7: Morgan Camera Shop, interior, first floor, view northwest in former sales room looking toward storefront (Snow, 2023)



Figure 8: Morgan Camera Shop, interior, first floor, view southeast in former sales room (Snow, 2023)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 9: Morgan Camera Shop, interior, first floor, view north of storefront window (Snow, 2023)



Figure 10: Morgan Camera Shop, interior, first floor, view south of back room along west side of interior (Snow, 2023)

Attachment C: Current Photographs



Figure 11: Morgan Camera Shop, interior, first floor, view south of interior corridor (Snow, 2023)



Figure 12: Morgan Camera Shop, interior, stair to second floor, view south (Owner, 2021)



Figure 13: Morgan Camera Shop, interior, second floor office view southeast (Snow, 2023)

Attachment C: Current Photographs



Figure 14: Morgan Camera Shop, interior, basement (Owner, 2022)

Attachment C: Current Photographs



Figure 15: Pete's Flowers, interior, former sales floor, looking toward storefront, view north (Snow, 2023)



Figure 16: Pete's Flowers, interior, view southwest (Snow, 2023)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 17: Pete's Flowers, interior, looking toward rear entrance, view south (Snow, 2023)

Attachment C: Current Photographs

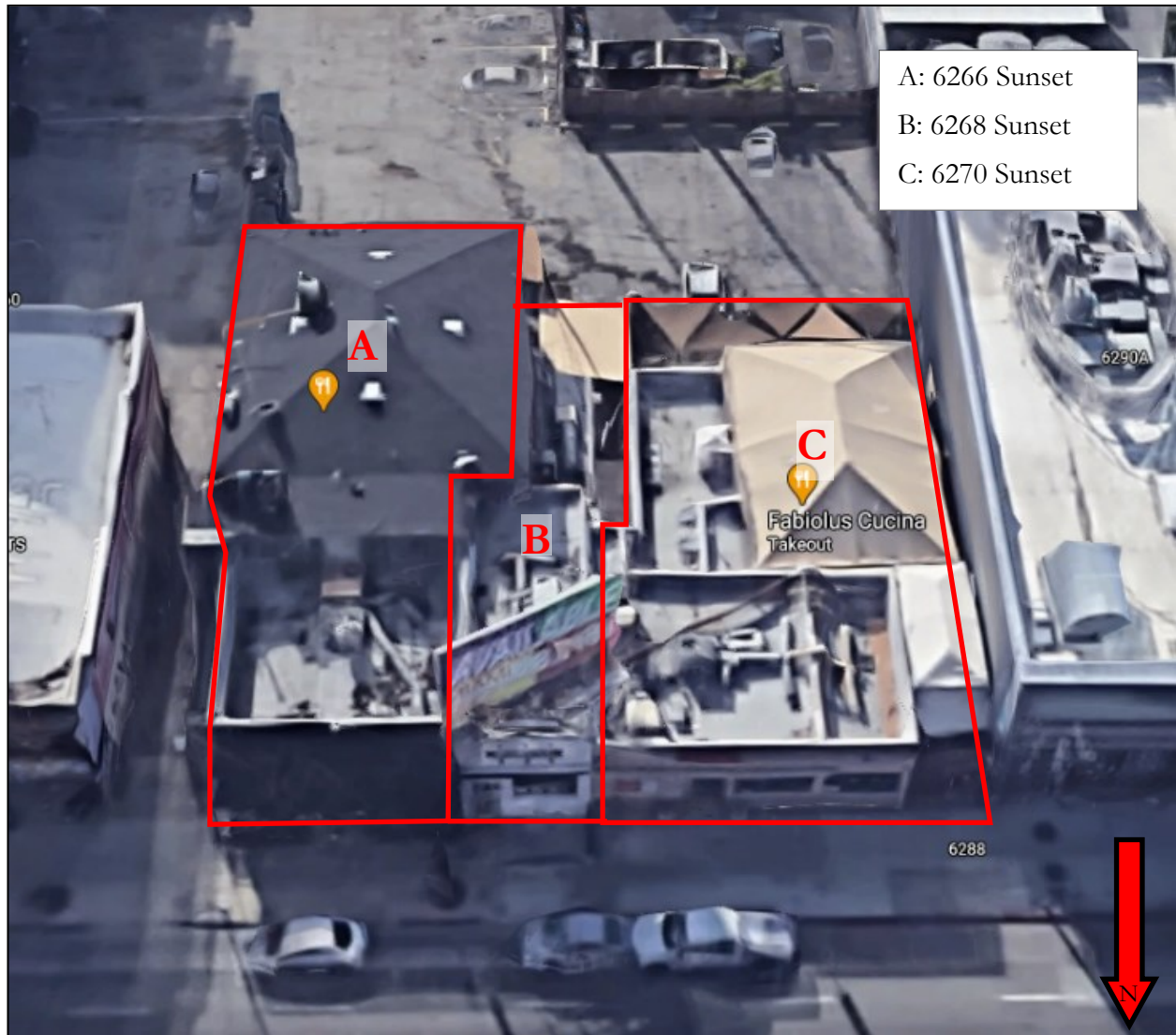


Figure 18: Diagram showing three storefronts that make up 6266-6270 Sunset Blvd (source: Google, 2021)

Attachment C: Current Photographs



Figure 19: 6266 Sunset Blvd, commercial storefront at north façade. view southwest (Snow, 2021)



Figure 20: 6266 Sunset Blvd, east elevation (left) and north façade (right), view southwest (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 21: 6266 Sunset Blvd, south elevation (left) and east elevation (right), view northwest (Snow, 2021)



Figure 22: 6266 Sunset Blvd, west elevation (left) and south elevation (right), view northeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 23: 6266 Sunset Blvd, roof of commercial storefront, view north (Snow, 2021)



Figure 24: 6266 Sunset Blvd, porch at rear, south elevation, view east (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 25: 6266 Sunset Blvd, interior first floor restaurant dining room, view northeast (Snow, 2021)



Figure 26: 6266 Sunset Blvd, interior first floor restaurant dining room, view southeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 27: 6266 Sunset Blvd, interior first floor corridor, view north (Snow, 2021)



Figure 28: 6266 Sunset Blvd, interior restaurant kitchen, view east (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 29: 6266 Sunset Blvd, interior, second floor residential unit, view north (Snow, 2021)



Figure 30: 6266 Sunset Blvd, interior, second floor residential unit, view east (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 31: 6266 Sunset Blvd, interior, second floor residential unit (Snow, 2021)



Figure 32: 6266 Sunset Blvd, interior, second floor residential unit (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 33: 6268 Sunset Blvd, north facade, view southwest (Snow, 2021)



Figure 34: 6268 Sunset Blvd, west elevation (left), view south (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 35: 6268 Sunset Blvd, west elevation (right), 6270 Sunset Blvd, east elevation (left), view north (Snow, 2021)



Figure 36: 6268 Sunset Blvd, west elevation (right), view north (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 37: 6268 Sunset Blvd, interior, restaurant kitchen, view north (Snow, 2021)



Figure 38: 6268 Sunset Blvd, interior, restaurant dining room and bar, view north (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 39: 6270 Sunset Blvd, north facade, view southwest (Snow, 2021)



Figure 40: 6270 Sunset Blvd, north facade, view southeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 41: 6270 Sunset Blvd, west elevation, view northeast (Snow, 2021)



Figure 42: 6270 Sunset Blvd, west elevation, view east (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 43: 6270 Sunset Blvd, south elevation, view north from parking lot (Snow, 2021)



Figure 44: 6270 Sunset Blvd, interior, restaurant dining room, view northeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 45: 6270 Sunset Blvd, interior, restaurant kitchen (Snow, 2021)



Figure 46: 6270 Sunset Blvd, interior, restaurant kitchen (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 47: 6251-6253 Leland Way, west elevation (left) and south façade (right), view northeast (Snow, 2021)



Figure 48 6251-6253 Leland Way, south façade (right) and east elevation (left), view northwest (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 49: 6251-6253 Leland Way, south façade (right) and east elevation (left), view northwest (Snow, 2021)



Figure 50: 6251-6253 Leland Way, north elevation, view south (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 51: 6251-6253 Leland Way, west elevation, view east (Snow, 2021)



Figure 52: 6251-6253 Leland Way, unit entrances at west elevation, view east (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 53: 6251-6253 Leland Way, interior of front unit, view southwest (Snow, 2021)



Figure 54: 6251-6253 Leland Way, interior of front unit, view northeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 55: 6251-6253 Leland Way, interior of front unit, view south (Snow, 2021)



Figure 56: 6251-6253 Leland Way, interior of rear unit, view northeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 57: 6251-6253 Leland Way, interior of rear unit, view north (Snow, 2021)



Figure 58: 6251-6253 Leland Way, interior of rear unit, view north (Snow, 2021)

Attachment C: Current Photographs



Figure 59: 6263 Leland Way, patio south of building, view southwest (Snow, 2021)



Figure 60: 6263 Leland Way, south façade, view northwest (Snow, 2021)

Attachment C: Current Photographs



Figure 61: 6263 Leland Way, south façade, view northeast (Snow, 2021)



Figure 62: 6263 Leland Way, south façade, main entrance, view north (Snow, 2021)

Attachment C: Current Photographs



Figure 63: 6263 Leland Way, east elevation, view northwest (Snow, 2021)



Figure 64: 6263 Leland Way, east elevation (left) and north elevation (right), view southwest (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 65: 6263 Leland Way, east elevation (left) and north elevation (right), view southwest (Snow, 2021)



Figure 66: 6263 Leland Way, north elevation (left) and west elevation (right), view southeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 67: 6263 Leland Way, west elevation, view northeast (Snow, 2021)

Attachment C: Current Photographs



Figure 68: 6263 Leland Way, interior, restaurant first floor dining room, view north from main entrance (Snow, 2021)



Figure 69: 6263 Leland Way, interior, restaurant first floor dining room, view southwest (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 70: 6263 Leland Way, interior, restaurant first floor dining room, view east (Snow, 2021)



Figure 71: 6263 Leland Way, interior, restaurant first floor dining room, view southwest (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment C: Current Photographs



Figure 72: 6263 Leland Way, interior, restaurant second floor dining room, view west (Snow, 2021)



Figure 73: 6263 Leland Way, interior, first floor corridor between dining room and kitchen, view west (Snow, 2021)

Attachment D: Adjacent and Nearby Historical Resources

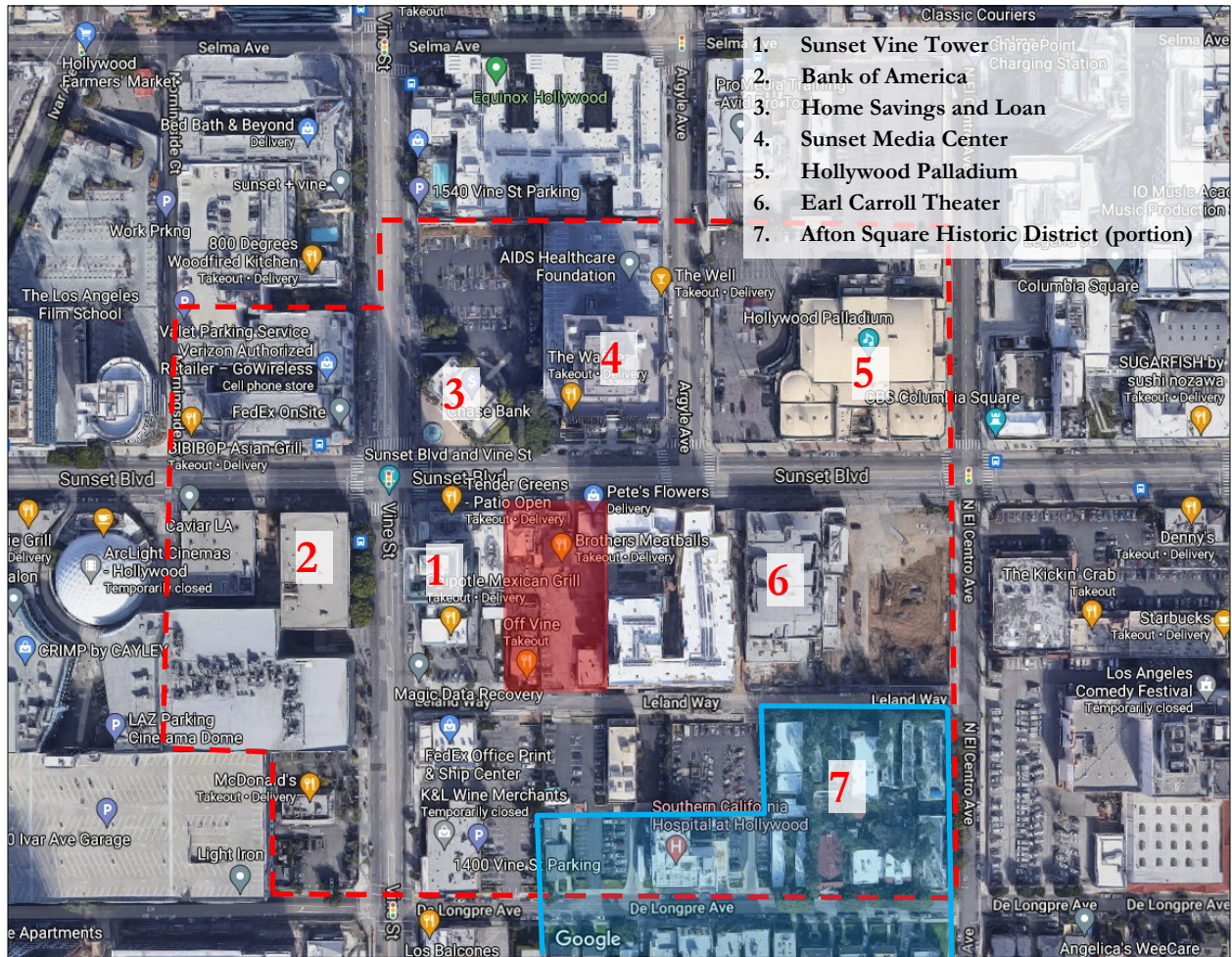


Figure 74: Map identify study area in dashed red line as well as nearby and adjacent historical resources (source: Google, 2021)

Attachment D: Adjacent and Nearby Historical Resources



Figure 75: Sunset Vine Tower, 1480 Vine Street, north elevation, view south (Snow, 2021)



Figure 76: Bank of America, 6300 Sunset Blvd, north elevation, view south (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment D: Adjacent and Nearby Historical Resources



Figure 77: Home Savings and Loan, 1500 Vine St., southwest elevation, view northeast (Snow, 2021)



Figure 78: Sunset Media Center, 6255 Sunset Blvd., south and east elevations, view northwest (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment D: Adjacent and Nearby Historical Resources



Figure 79: Hollywood Palladium, 6215 Sunset Blvd., south elevation, view northwest (Snow, 2021)



Figure 80: Earl Carroll Theater, 6230 Sunset Blvd, north and west elevations, view southeast (Snow, 2021)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment D: Adjacent and Nearby Historical Resources



Figure 81: View south from Leland Way toward Afton Square Historic District, note historic district boundary located at far side of surface parking lot (Snow, 2021)

Attachment E: Historic Photographs



Historic Photo 1: 6260-6260 Sunset Blvd., north façade, view southeast (private collection, c. 1938)



Historic Photo 2: 6260-6260 Sunset Blvd., north façade, view southeast, c. 1938 (Barbara and Willard Morgan Papers, UCLA Special Collections)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 3: 6260-6260 Sunset Blvd., north façade, view southwest (Richard Wojcik Collection, circa 1965)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



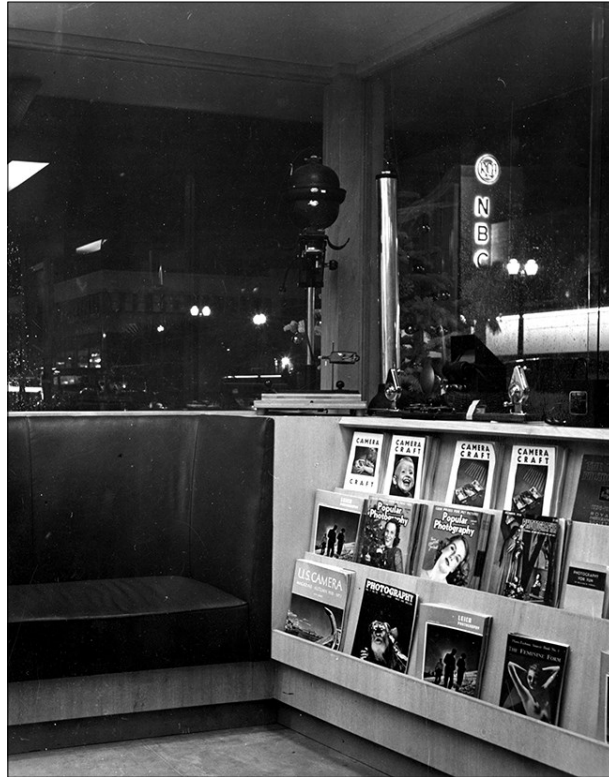
Historic Photo 4: 6260-6260 Sunset Blvd., east elevation (left) and north façade (center), view southwest (Getty Images, c. 1960s)



Historic Photo 5: 6260-6260 Sunset Blvd., east elevation (left) and north façade (center), view southwest (Hollywood Photographs, 1973)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 6: 6262 Sunset Blvd., Morgan Camera Shop interior, view northwest (Barbara and Willard Morgan Papers, UCLA Special Collections, no date)



Historic Photo 7: 6262 Sunset Blvd., Morgan Camera Shop interior, view southeast, Gilbert Morgan and unknown customer (Barbara and Willard Morgan Papers, UCLA Special Collections, no date)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 8: 6262 Sunset Blvd., Morgan Camera Shop interior, view north, Sir Victor Sassoon (right) (private collection, 1940)



Historic Photo 9: 6262 Sunset Blvd., Morgan Camera Shop interior, view northeast, Gilbert Morgan and unknown customers (private collection, no date)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 10: 6262 Sunset Blvd., Morgan Camera Shop interior, Gilbert Morgan (private collection, no date)



Historic Photo 11: 6262 Sunset Blvd., Morgan Camera Shop interior, view northeast, Gilbert Morgan and unknown customers (private collection, no date)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 12: 6262 Sunset Blvd., Morgan Camera Shop interior, Gilbert Morgan with unknown employees (private collection, no date)



Historic Photo 13: 6262 Sunset Blvd., Morgan Camera Shop interior, view northeast, Gilbert Morgan and unknown customers (private collection, no date)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 14: 6262 Sunset Blvd., Morgan Camera Shop interior, view northwest
(private collection, no date)

Attachment E: Historic Photographs



Historic Photo 15: View east on Sunset Boulevard, 6260-6270 Sunset Boulevard at right indicated by arrow (source: Vintage Los Angeles, 1964)



Historic Photo 16: Detail of above photo, View east on Sunset Boulevard (source: Vintage Los Angeles, 1964)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 17: 6260 Sunset Boulevard at right, view south (Getty, Ed Raucha collection, 1985)



Historic Photo 18: 6260-6266 Sunset Boulevard at right, view south (Getty, Ed Raucha collection, 1985)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 19: 6266 Sunset Boulevard, view south (Getty, Ed Raucha collection, 1985)



Historic Photo 20: 6266 Sunset Boulevard (left), 6268 Sunset Boulevard (center), 6270 Sunset Boulevard (right), view south (Getty, Ed Raucha collection, 1985)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 21: 6268 Sunset Boulevard (left), 6270 Sunset Boulevard (center), view south (Getty, Ed Raucha collection, 1985)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 22: 6263 Leland Way, interior dining room, view southeast (source: Yelp, 2006)



Historic Photo 23: 6263 Leland Way, interior dining room, view southeast (source: Yelp, 2006)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 24: 6263 Leland Way, south façade, view northwest (source: Yelp, 2007)



Historic Photo 25: 6263 Leland Way, east elevation, view north (source: Yelp, 2007)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



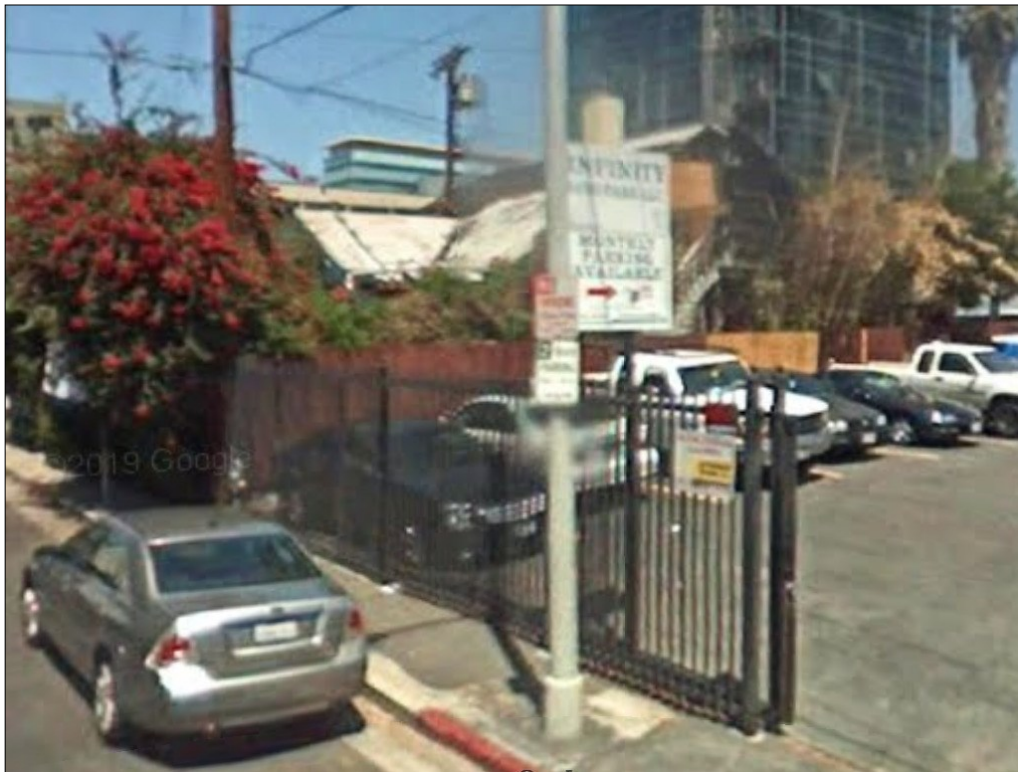
Historic Photo 26: 6263 Leland Way, view northwest (source: Google, July 2007)



Historic Photo 27: 6263 Leland Way, view northeast (source: Google, July 2007)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



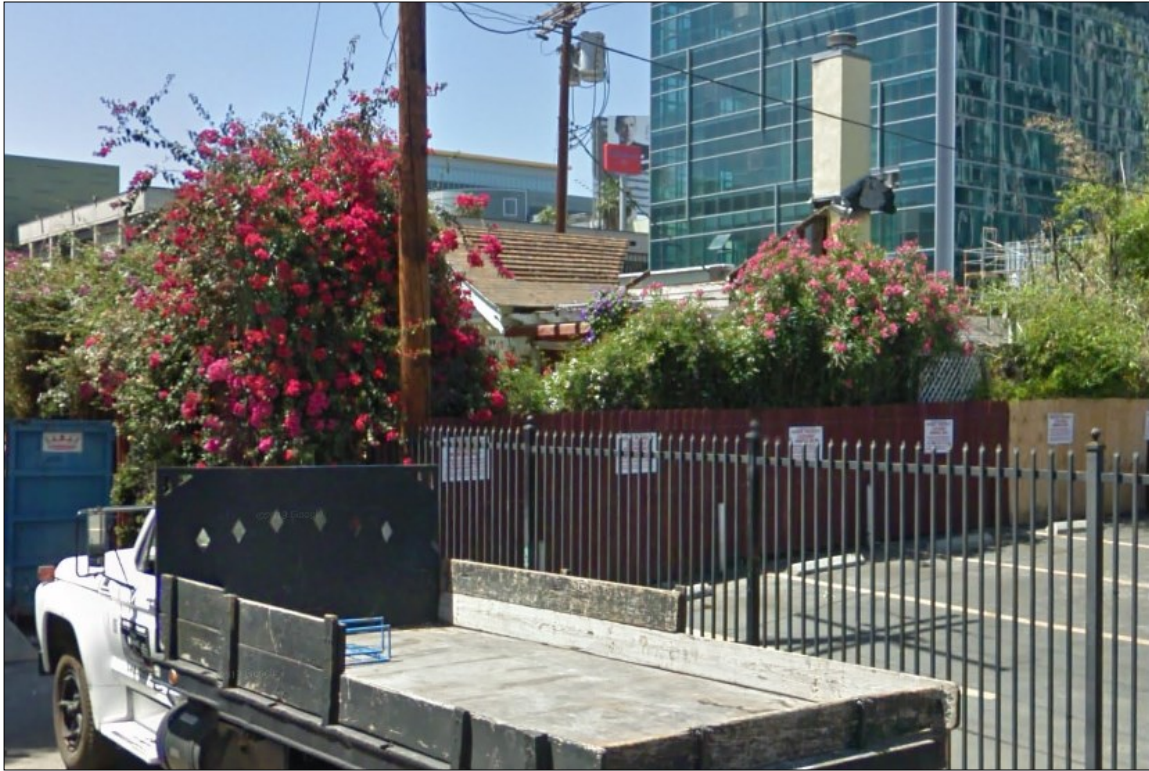
Historic Photo 28: 6263 Leland Way, view northwest (source: Google, July 2008)



Historic Photo 29: 6263 Leland Way, view northeast (source: Google, July 2008)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 30: 6263 Leland Way, view northwest (source: Google, May 2009)



Historic Photo 31: 6263 Leland Way, view northeast (source: Google, May 2009)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment E: Historic Photographs



Historic Photo 32: 6263 Leland Way, view northwest (source: Google, April 2011)



Historic Photo 33: 6263 Leland Way, view northeast (source: Google, April 2011)

6260-6270 Sunset Boulevard and 6251-6253 Leland Way, 6263 Leland Way, Los Angeles, CA

Attachment F: Building and Alteration Permits

6260-6264 Sunset

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
October 14,1938	33973	Construction of new building, 41' x 68', 26' high. Brick and reinforced concrete	Gilbert Morgan	Marshall P. Wilkinson (signed by Louis Armet)	Owner	\$16,000
March 30,1939	12114	"To erect Awning, complete	Commerce Finance Co.		A. Hoegee & Sons, Inc.	\$25
September 17, 1940	36893	Add roof sign	Morgans Camera Shop	Blaine Noice	Cogar Bros	\$500
June 7, 1946	15567	"Hang sign in a safe and approved manner." "LIQUOR" blade sign	Mr. Thomas C. McMillan		Dunbar Neon Maintenance	\$100
August 20,1948	24271	"No structural changes. Architectural changes to storefront entrance and display detail."	Gilbert Morgan	Marshall P. Wilkinson	Owner	\$500
December 7, 1949	29054	"Installation of double face sign on bldg.. reading 'Morgan Camera Shop.'" Area approx.. each face 80#/ Weight is approx.. 750 lbs.	Morgan Camera Shop		Electrical Prod. Co.	\$480
April 8, 1952	31939	"Installation of single face sign on ledge of bldg.. non-illum. Weight approx. 75 lbs. area is approx. 19#" (includes sketch)	Morgan Camera Shop		Electrical Prod. Co.	\$57
March 21, 1960	56085	"one (1) roof poster panel on exist structure 12'3" x 21'6""	Pacific Outdoor Advert. Co	W.M. Taggart	Elect. Prod. Corp.	\$1400

Attachment F: Building and Alteration Permits

September 26, 1967	53632	“wall sign”	Aisle of Capris		A & A Neon Sign Co.	\$200
September 1, 1970	15039	“add parking lot”	Maus Mark, Inc.			
June 23, 1976	28342	“4 x ? and 8x3 SF ill Wall Sign” (sketch shows signs along façade at Sunset Blvd.)	Morgan Camera	Pitnovich (?)	National Neon	\$1550
September 25, 2017	17016- 90000- 27892	Reroof	James Morgan		S B R Inc.	\$6000

Attachment F: Building and Alteration Permits

6266 Sunset

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
December 3, 1913	15549	New residence, 36' x 42' at the front of the lot, two stories high	R. W. Reed, 646 N. Harvard Blvd	D.C. Messinger, 527 N. Harvard Blvd	Same as architect	\$4,800
March 6, 1939	08263	"Enclosing porch on two sides and putting in a hard wood floor over a cement floor. Porch has no connection with the café. This permit does not cover any alterations in connection with café. No additions. No str [structural] changes" Building used as Residence and Cafe	Mr. Read, 6266 Sunset			\$150
April 27, 1939	16479	1 family residence with 8 rooms to be used as a restaurant "Remove one toilet compt. Add 1 new toilet compt."	June Sayers Solar (?), 6266 Sunset Blvd			\$150
July 11, 1939	26947	"Remove 2 partitions and replace with 4" x 10" wooden beam between 5' opening." One building on site, 40' x 40', 2-stories high, used as a cafe	T. C. McMillan, 6266 Sunset		S. J. Doros, 522 N. La Cienaga	\$100
May 29, 1942	06976	"1 story bldg. added to present structure app 28 x 29" One building used as a cafe	T. C. McMillan, 6266 Sunset		William Rennich, 4200 Lankershim Blvd	\$1,000
November 2, 1943	10884	"1/15 & 90#"	T. C. McMillan, 6266 Sunset		Atlas Roof Company, 1045 West Jefferson Blvd	\$57

Attachment F: Building and Alteration Permits

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
July 24, 1945	10840	“to build addition at side of present bldg.” 1 building used as a restaurant for 2 years.	Dr. Laertes T. White, 606 S. Hill	Charles L. Webber (E)	Charles L. Webber, 606 S. Hill	\$810
September 14, 1945	13837	New store building, 16 x 40, one story high	Dr. Laertes T. White, 606 S. Hill	Charles L. Webber (E)		\$2,000
November 7, 1945	13585	Sign permit for 6268 Sunset. 3 buildings used as a store & café & offices, 28 x 28 & 40 x 36. “New roof sign”	Dr. White	William Porush (E)		\$2,000
November 8, 1945	17643	“to erect kitchen 10’6” x 14 wood frame stucco + plaster. To erect 2 toilets + closet 4’6” x 11”	Dr. L.T. White, 606 S. Hill St	Charles L. Webber (E)		\$700
December 31, 1945	21658	“put glass brick in place of plate glass windows [illegible] 5’ x 5’ [illegible]. Add 5 foot in height to existing wall”	[illegible]			\$400
January 30, 1946	02687	Building used as a night club for 3 years. Work to be completed illegible	Not listed	None listed	[illegible]	\$1,000
March 31, 1947	C of O for #13585, #21658, #10840, #17643, #16858	“1 & 2 Story Type V Change dwelling to Stores and Office G Occupancy	Dr. D. T. White			

Attachment F: Building and Alteration Permits

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
March 1, 1948	03415	“Addition is existing sign board. Add 4’ vertically, Add 10’ horizontally.” 2 buildings on site. Store & residence	Pacific Outdoor Advertising Co.		[illegible]	\$1,000
January 25, 1949	10657	“to remove a 6 x 6 post in the center of the front portion & add a new beam to take the increased span one story in portion to [illegible].” One building on site, 2 stories high, used as a bar for 3 years	Dr. Laertes T. White, 650 Hill St.		R.A. Bradshaw	\$51
January 10, 1950	02532	“Plaster walls & ceiling to kitchen, Rest rooms & storage Room. Cement foundations. Fill & [illegible] to kitchen and storage areas. Plywood partitions to hall & office. No structural changes.” One building on site, 2 stories high, 30’ x 100’. Previously used as a store & sleeping rooms. New use to be a cocktail Bar	Jerry Wald		Charles N. Gordon, 715 N. Harper	\$1,800
January 18, 1950	02914	Mostly illegible “installation of [?] single [?] signs on bldg..”	J. Wald Studio Lounge			\$156
February 7, 1950	03149	“Construct fully enclosed pit-barbecue”	Jerry Wald		Patio Builders, 5225 Wilshire Blvd	\$250
May 25, 1950	CofO	“1 st floor of 2 story, Type V, Building 32’ x 82’, Café, B-2 occupancy, 85 occupants				

Attachment F: Building and Alteration Permits

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
February 7, 1951	01439	“to build outside stairway to second floor from the street.” Offices on 2 nd floor, café of 1 st floor. 2 buildings on site	Dr. Laertes T. White			\$250
February 19, 1953	54346	Sign permit for 3 new metal wall signs. Building 60’ x 120’, 1 story, used as a store	Barney Ross		Artiste Neon, 1661 N. Western	\$198
March 3, 1953	54992	“Erected proj. sign made of metal.” existing building 40’ x 60’, 2 stories high made of brick	Barney Ross		Artiste Neon	\$168
September 15, 1959	42384	Building used as a restaurant. 50’ x 100’, 1 story “install single face metal & plastic electr. Sign 4’ x 13”	K. Hersheway		West Coast Neon Mfg. Co.	\$300
November 6, 1959	46466	Building used as a restaurant. Building is 30’ x 80’, 2 stories high “to comply with Bldg. Req. of B-2 occupancy.”	Norman White, 650 N. Hill Street			\$200
January 17, 1962	01065	For 6266½ Sunset. “Interior alterations. No structural”	Norman White Co.			\$2,750
March 10, 1967	42167	For 6266½ Sunset. “88 sq ft s.f. illum roof sign”	Duncan’s	R. Box (E)	National Neon Products	\$1,250
September 26, 1967	53661	For 6266 Sunset. Used as a dress shop. “3 x 3 s.f. proj. sign”	Gemini Fashions		National Neon	\$200
October 1, 1976	33669	For 6268 Sunset. “Convert exist restaurant into Fast Food take out est.”	Bruce Arnett & Frank Miosi	Paul A. Goldstein (A)		\$2,800
July 14, 1978	66810	6268 Sunset. “Fire damage repair <5%”	Steven White			\$3,500

Attachment F: Building and Alteration Permits

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
August 1, 1984	93201	For 6266½ Sunset. “Demo Dwlg”	M.R. Vafair, 6266 Sunset			\$900
June 24, 1988	02213	For 6266 Sunset. “Add rear exit alter restrooms & H.C. ramp & 2 HC Parking Spaces.” Building used as a restaurant	Rafael Gordon, 531 W. 20 th St., Upland	Tom Opitz	Studios of Thomas Opitz	\$40,000
February 28, 1996	48413	“Damage repair <10%, Patch plaster/Drywall, Int. Non-structural remodel, door/window changeout, restucco/sidi Tenant improvement”	Mohammad Vafaie, 6266 Sunset	Robert Anderson (A) Jilla Almozafar (E)		\$20,000
July 31, 1996	54162	“revise scope of work on 96LA48413 to include: Remove column and add structural beam”	Mohmmad Vafaie	Robert Anderson (A) Jilla Almozafar (E)		\$1,500
April 27, 1999	99016-20000-02602	“Increase occupancy from 65 to 98 (no remodel, handicap and construction)	Mohmmad Vafaie			\$301
December 23, 2004	04016-90000-25181	Existing Use: Dwelling – Single family “Replace drywall/plaster (patch and paint). Non-structural repair only.”	Mohmmad Vafaie			\$4,800
June 9, 2005	05016-30000-06238	“New non bearing partition wall, new counter seating and ceiling work. Remove front canopy and doors change out. ADA upgrade (see hardship form)”	Mohmmad Vafaie			\$35,000
August 18, 2005	05042-90000-20992	“New plumbing fixtures”	Mohmmad Vafaie		Built, Inc.	

Attachment F: Building and Alteration Permits

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
August 18, 2005	05042-90000-21013	“Relocation of HWH”	Mohmmad Vafaie		Built, Inc.	
August 19, 2005	05044-90000-08384	“Relocation of HVAC unit”	Mohmmad Vafaie		Built, Inc.	
September 28, 2005	05042-90000-11537	“Existing HVAC to be replaced w new unit”	Mohmmad Vafaie		Spacecraft	
March 1, 2007	07016-10000-03004	New awnings	Mohmmad Vafaie			\$3,500

Attachment F: Building and Alteration Permits

6270 Sunset Boulevard

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
November 28, 1944	1944LA20897	New building, 26' x 28', 1 story to be used as a café 1 residence currently on site	Dr. Laertes T. White, 606 S. Hill St		Charles L. Webber	\$2,500
April 5, 1945	Certificate of Occupancy		Dr. Laertes T. White, 606 S. Hill St			
October 14, 1959	1959LA44618	"\$2253 Canvas retractable awnings, 4x8, 4x20, 12x27 awnings"	Café de la Paix		Higrande Awning and Tent	\$700
October 15, 1959	1959LA44724	"To remove windows and portion of ext. wall (approx.. 21 lin. Ft.) and to provide fly exclusion" Building used as a café"	Noman White		owner	\$225
July 31, 1959	1959LA38853	"34 Lin Ft. of interior non-bearing partition (gyp. Lath & plaster) Building used as a café"	Norman L. White, 650 North Hills Street, Pasadena		owner	\$250
July 22, 1959	1959LA38051	"To provide base-cove in toilet rms; self closers for toilet rm doors; screens for all openable windows; exclusion for doors... [illegible]"	Norman L. White, 650 No. Hill Ave, Pasadena		owner	\$500
December 10, 1964	1964LA83679	Addition 25'-6" x 10'-6", add patio cover 1 building, 26x28, 2 buildings on lot	Norman L. White		owner	\$2,000

Attachment F: Building and Alteration Permits

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
April 18, 1966	Certificate of Occupancy	“1 story, type V, 25’6” x 10’6” addition to a 1 story, type V, 26’x28’ restaurant.	Norman L. White			
July 30, 1968	1968LA71379	“open window and counter top...remove portion of front of building. 1) enlarge window, 2) construct counter, 3) incombustible materials	Norman El With [sic]		owner	\$200
7/30/2012	12016-70000-15078	“Re-roof with Class A or B material weighing less than 6 pounds per sq. ft.”	Fabio Conti, 2442 Gower St.		Alfonso Jasso	\$4,000
10/26/2012	11014-10000-02197	“Create new bathroom addition at rear of (E) restaurant, convert (E) driveway into outdoor dining area, provide parking at rear”	Fabio Conti (Fabio Café)		Michael A. Jasso	\$130,000
1/15/2014	11014-10001-02197	“supplemental permit to #11014-10000-02197 to enclose (11’ x 13’) area as part of building”	Fabio Conti		Alfonso Jasso	\$7,000
8/1/2014	Certificate of Occupancy	“Create new bathroom addition at rear of (E) restaurant, convert (E) driveway into outdoor dining area, provide parking at rear”	Fabio Conti			

Attachment F: Building and Alteration Permits

6253 Leland Way

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
November 26, 1912	14954	New construction of a residence, 1-story, 20' x 34', at the rear of the lot	Mrs. May Rhoades, 948 W. 34 th St		Pacific Portable Construction Co., Inc.	\$480
May 13, 1921	10737	6255-6255½ Leland Way, new dwelling for 2 families, 9 rooms, one other dwelling on the site, 1 story, 38' x 55', brick chimney	R. B. [illegible], Jr., 404 Post Street, San Francisco	D.C.Messinger, 6526 Hollywood Blvd	D.C.Messinger	\$300
May 13, 1921	10738	6255-6255½ Leland Way, private garage, 2 rooms, 16' x 16'	R. B. [illegible], Jr., 404 Post Street, San Francisco	D.C.Messinger, 6526 Hollywood Blvd	D.C.Messinger	\$300
December 21, 1927	37930	6253 Leland Way, new private garage, 1 room, 10' x 16', 2 buildings on the lot used as residences for 3 families	John Brown, 10846 Peach Grove Street, North Hollywood		Miller Box {illegible} Co.	\$98
August 3, 1928	21770	6253½ Leland Way, "Closet for clothes with two windows", also 1 family residence and 1 double on lot	John Brown, 6253½ Leland Way			\$60
August 9, 1985	17797	6253-6253½ "Fire repair less 10%" duplex	Gower Co.		Kenco	\$23,000
November 12, 1985	24378	6253-6253½ "demolish & sewer cap# per Cons Abate", 2 duplexes on the lot			Kenco	\$35,000

Attachment F: Building and Alteration Permits

6263 Leland Way

<i>Date</i>	<i>Permit No.</i>	<i>Work</i>	<i>Owner</i>	<i>Architect/Engineer</i>	<i>Contractor</i>	<i>Valuation</i>
January 23, 1976	20182	“add 10x16 to take & recording rm” 1 building on the site, 32 x48, 2-stories	Bob Ross		Allen Hoppe	\$2,500
February 20, 1976	21443	“correct type of construction to IIIB for addition”	Bob Ross		Allen Hoppe	\$200
May 25, 1976	Certificate of Occupancy for LA20182	“1 story, type IIIB, 10’ x 16; addition to an existing 2 story, tyle V, 32’ x 48’ commercial building. G-1 occupancy”	Bob Ross			
June 11, 1985	1985LA13866	“Convert to Restaurant – Interior” 1 building, 32’ x 48’, 2 stories	Belainesh Belatchew		Owner	\$10,000
August 5, 1985	C of O for LA13866	“two story, Type V, 32’ x 48’. 1 st story portion of existing two story commercial building converted to restaurant. 49 maximum occupancy. No change in parking. “Occupancy designation G-2 prior to 1985.)”	Belainesh Belatchew			
November 12, 2008	08014-10000-04080	“Existing Restaurant. Rebuilding 2 nd floor due to fire damage. New kitchen addition. Building remodel, new bathrooms, addition is on ground floor and 2 nd floor. Add outdoor dining area.” (with drawing)	6263 Leland Way LLC, tenant, Off Vine, Richard Falzone	Brant Douglas Gordon (A)/Carl William Howe (E)	Owner	\$350,000
July 9, 2009	08014-10001-040801	Change of contractor for permit #08014-10000-04080	6263 Leland Way LLC			\$0

Attachment F: Building and Alteration Permits

October 23, 2009	08014-10002-04080	“Supplemental permit to #08014-10000-04080 to change handicap lift to access ramp”	6263 Leland Way LLC			\$501
March 16, 2010	CofO for 08014-10000-04080	“Existing restaurant: Rebuild 2 nd floor due to fire damage. New Kitchen addition. Building remodel, new bathrooms, addition is on ground floor and 2 nd floor. Add outdoor dining area.”	6263 Leland Way LLC			

Attachment G: Building Tenants

6266 Sunset

Year	Name	Source
1914	Burt W. Reed, principal Boyle Heights School Mrs. Florence Christensen, secretary Boyle Heights High School	LA City Directory
1915	Bert W. Reed, teacher Freeman Reed, student Mrs. Florence Christensen, stenographer	LA City Directory
1916	Burt W. Reed, principal Boyle Heights Intermediate School Chauncey L. Reed, teacher	LA City Directory
1917	Chauncey L. Reed, teacher Freeman A. Reed, student Dorothy H. Reed, artist	LA City Directory
1918	Burt W. Reed, principal Boyle Heights Intermediate School Dorothy H. Reed, artist	LA City Directory
1920	Burt W. Reed, principal Boyle Heights Intermediate School Miss D.H. Reed, artist Mrs. Florence Christensen, secretary Boyle Heights Intermediate School	LA City Directory
1920	Bert W. Reed, principal Los Angeles School Jennie W. Reed Dorothy H. Reed	Census
1921	Louis Chaudet, director Puss Applegate Mrs. Frona Hale Mrs. Harriett Rogers	LA City Directory
1922	Louis W. Chaudet, directory	LA City Directory
1923	Burt W. Reed, principal Boyle Heights Junior High School Freeman A. Reed, insurance adjuster Roy Russell, draftsman	LA City Directory
1924	Burt W. Reed, principal Hollenbeck Heights Junior High School Freeman A. Reed, claim adjustor	LA City Directory

Attachment G: Building Tenants

	Roy W. Russell, map draftsman	
1925	Burt W. Reed, principal Hollenbeck Heights Junior High School Roy Russell, draftsman	LA City Directory
1926	Roy W. Russell, draftsman Dorothy Russell, clerk City Schools	LA City Directory
1927	Burt W. Reed, principal Hollenbeck Heights Junior High School	LA City Directory
1928	Bert W. Reed, principal	LA City Directory
1929	Burt W. Reed, principal Hollenbeck Junior High School Jennie Reed Martha Wright (Widow Isaac)	LA City Directory
1930	Burt Reed, teacher Jennie W. Reed Martha A. Wright (mother-in-law) Boane Cole (roomer), editor in motion pictures	Census
1931	Burt W. Reed, principal Hollenbeck Junior High School Jennie W. Reed Don Cobb, editor Mrs. Martha Wright	LA City Directory
1933	Burt W. Reed, assistant superintendent of schools City Board of Education Jennie Reed	LA City Directory
1934	Burt W. Reed, assistant superintendent of schools City Board of Education Jennie Reed	LA City Directory
1935	Burt W. Reed, assistant superintendent Jennie F. Reed Mrs. Martha A. Wright, widow I.E.	LA City Directory
1936	Burt W. Reed, director City Board of Education Jennie Reed	LA City Directory

Attachment G: Building Tenants

	Mrs. Martha A. Wright	
1937	Burt W. Reed, acting library directory City Board of Education Jennie Reed, widow W.B.	LA City Directory
1938	Myrna Hasche, widow A. H.	LA City Directory
1940	Mrs. I. E. Wright, restaurant	LA City Directory
1940	Thomas McMillan, owner café Robert McMillan (brother), manager café Sally Westergard. lodger, waitress café Carl Weaver, lodger, handyman café Manuel Santiago, lodger, cook cafe	Census
1941	T C McMillan, restaurant	LA City Directory
1942	Thomas C McMillan, restaurant Robert G. McMillan, manager T C McMillan	LA City Directory
1956	The Ringside	LA City Directory
1960	A Thousand & One Nights/Hersheyway's A Thousand & One Nights	LA Street Address Directory
1962	Duncans Inn	LA Street Address Directory
1967	Duncan's Inn	LA Street Address Directory
1973	Duncan's Inn	LA Street Address Directory
1987	Mobile Mailbox Javan Productions Sound Check (6266½)	LA Street Address Directory
1999	The Baked Potato (6266½)	<i>LA Weekly</i> , February 11, 1999, 130

6268 Sunset

Year	Name	Source
1947	Tiny Steak House	<i>Los Angeles Evening Citizen News</i> , November 15, 1947, 2.
1962	Sunset Bridge Club	LA Street Address Directory
1967	Sunset Bridge Club	LA Street Address Directory
1973	Sunset Bridge Club	LA Street Address Directory
1977	U Dirty Dog	<i>Los Angeles Times</i> , October 4, 1977, 103.
1980	Addis Ababa	<i>LA Weekly</i> , May 22, 1980, 33
1986	Sian Garden	<i>LA Weekly</i> , June 5, 1986, 143

Attachment G: Building Tenants

1987	Siam Garden Restaurant	LA Street Address Directory
2001	Siam Garden	<i>Los Angeles Times</i> , March 29, 2001
2006	The Bowery	<i>Los Angeles Times</i> , January 19, 2006, 211.

6270 Sunset

Year	Name	Source
1947-1957	Paramount Italian Kitchen	<i>Los Angeles Evening Citizen News</i> , December 6, 1947, 4; <i>Los Angeles Evening Citizen News</i> , September 17, 1959, 9.
1960	Café De La Paix	LA Street Address Directory
1962	Studio Café	LA Street Address Directory
1967-1969	Studio Café	LA Street Address Directory; <i>Los Angeles Times</i> , June 2, 1969, 95
1971	La Seine	<i>Los Angeles Times</i> , August 25, 1971, 19.
1973	The Sunset House	LA Street Address Directory
1987	The Sunset House	LA Street Address Directory
1993	Fabiolus/Sunset	<i>LA Weekly</i> , November 18, 1993, 45

Attachment G: Building Tenants

6263 Leland Way

Year	Name	Source
1913	G C K McClennan, account	LA City Directory
1914	Lucy A. Jaqua, widow Allen William T. Meck, clerk Ida J. Walker, widow B. F. Pierre J. Walker, student	LA City Directory
1915	William Heath	LA City Directory
1916	William Heath O. Takahashi, gardner (rear)	LA City Directory
1920	George Gilbert Entz, merchant, retail hardware Sarah B. Entz Sarah B. Entz (daughter) Eldora Bard (mother-in-law) 6265 (rear): George Y. Shimamoto, decorator motion pictures Yuchi Shimamoto	Census
1930	Yarito Yasumi, restaurantor Chika Yasumi Sachiko Yasumi Midori Yasumi Hiado Yasumi (brother) Matsumoto, cook in restaurant	Census
1940	Takeko Uyeno	<i>Los Angeles Times</i> , September 6, 1940, 32
1940	Yorito Yasumi, owner Chop Suey parlor Chika Yasumi, cook chop suey parlor Sachiko Yasumi Midori Yasumi Takashi Yasumi Ichitaro Yasumi, handy man, chop suey parlor	Census
1948	Beryl Wallace, dancer for Earl Carroll Mrs. Fannie Heischuber (her mother)	<i>Los Angeles Times</i> , January 14, 1949, 23
1956	Marilyn Wallace	LA City Directory
1960	Terry George Smith	LA City Directory
1987	Addis Ababa Ethiopian Cuisine	LA City Directory

Attachment G: Building Tenants

6253 Leland Way

Year	Name	Source
1924	6253 (rear): Francis Braidwod, photoplayer Mrs. Gail Braidwood, photoplayer 6253 (rear): Mrs. May Rhoads, rug maker	LA City Directory
1925	6253 (rear): Frank C. Braidwood, photo player 6253 (rear): Jessie M Braidwood (widow D G), photo player 6253: Mrs. Martha Gilbert, dress maker	LA City Directory
1929	6253½ : Mrs. L V Waters	LA City Directory
1930	6253: Marlllem [Marylin] Towns Cecelia Towns, Motion Pictures Elaine Towns, clothing 6253½: Margaret Brown John Brown	Census
1934	6253: Dorothy E. Hawkes, piano teacher	LA City Directory
1935	6255: Margaret G. Brown, dressmaker	LA City Directory
1937	6253: Dorothy E. Hawkes, music teacher 6255: Mrs. Margaret G. Brown, dressmaker	LA City Directory
1938	6253¼: Albert B. Kyle (Elanor), mechanic	LA City Directory
1940	6253: Otto Olston Mathild Olston, copiest at wholesale millinary Rose Weiss (sister-in-law), insurance office 6253¼: Ruth C. Merek, waitress malt shop Margaret Ann Merek Estelle E. Greenberg, waitress malt shop 6253½: Albert B. Kyle, auto mechanic for motion pictures	Census

Attachment G: Building Tenants

	Eleanore C. Kyle, Beauty Operator in a beauty parlor 6255: John Brown, Margaret Brown 6255: Evelyn Ferguson, stenographer in motion pictures 6255: Clinton Randall, “new worker”	
1942	6255: Margaret G Brown (widow John), dressmaker 6255: Kenneth E. and Elizabeth Higginson	LA City Directory <i>Daily News</i>
1944	6255: Mrs. Elizabeth Higginson	<i>Hollywood Citizen-News</i>
1956	6253: A. B. Kyle 6255: Marjory Brown	LA City Directory

Attachment H: Proposed Project Drawings



SUNSET BLVD.

SITE

LELAND WAY

VINE STREET

SV2

LOS ANGELES, CA

2018-057

PZA RE-SUBMITTAL
WITH DENSITY BONUS
INCLUDING MORGAN LOT

AUGUST 30, 2022

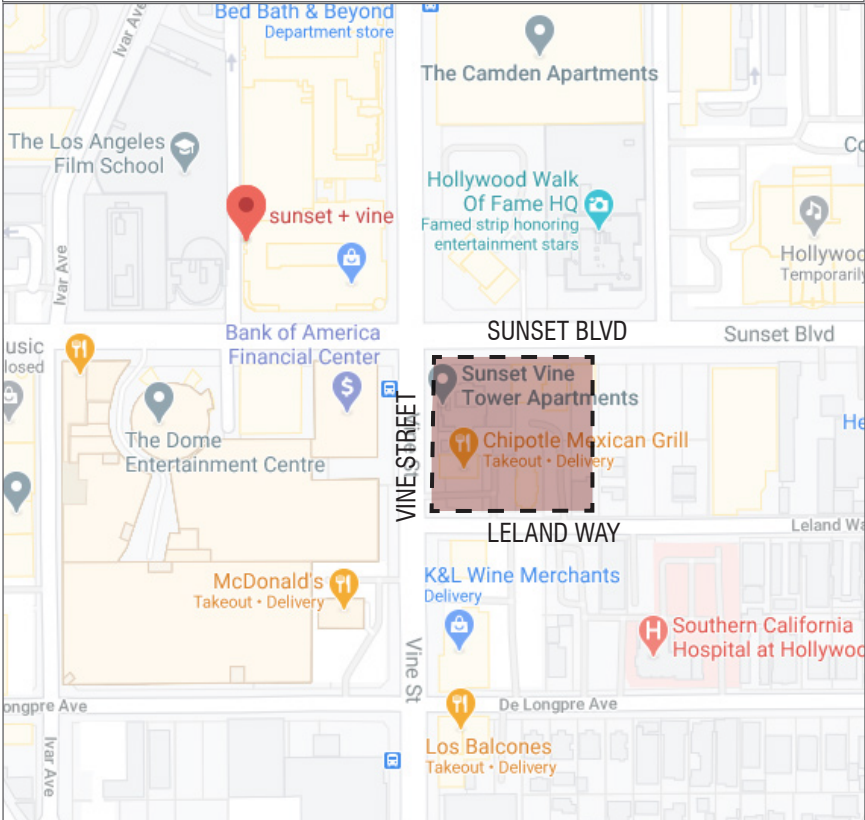
SARES REGIS GROUP



PROJECT DESCRIPTION

Situated on a 1.74 AC site and bordered by Sunset Blvd., Vine Street & Leland Way, the current site is occupied by a 19-story adaptive re-use residential tower with ground floor retail, all to remain. The project site also includes several single story buildings housing retail and restaurants, to be demolished. The 1 story existing Morgan Lot building is to remain. The proposed project is an 8-story mixed-use podium building, consisting of approximately 16,680 SF of new retail and 170 dwelling units, all wrapping around the existing mixed-use tower and sub terranean parking. Vehicular access for new retail and residents is provided from Leland Way, while access to the existing tower sub-terranean parking will be provided through the new construction garage. Residential parking for the new construction is provided within 2 sub-terranean levels, while the retail parking is proposed at grade and the 2nd level. Residential amenities include a wrap around courtyard with a pool, a BBQ & lounge area, and sitting areas; with direct adjacencies to interior clubhouse. A two story clubroom and a two story fitness rooms look out to the courtyards. An external bridge will connect the existing tower mezzanine level to the new courtyard to allow residents of the existing tower to use the new amenities.

SITE AND VICINITY MAP



SUNSET VINE - SV2
LOS ANGELES, CA



SARES REGIS GROUP
TCA # 2018-057

PZA RE-SUBMITTAL
AUGUST 30, 2022

SHEET INDEX

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A-0.5	-	FLOOR AREA DIAGRAMS 2
A-0.6	-	GROSS BUILDING AREA DIAGRAMS 1
A-0.7	-	GROSS BUILDING AREA DIAGRAMS 2
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A-2.1	-	BUILDING SECTIONS A & B
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A-3.1	-	INSPIRATION IMAGERY: RESIDENTIAL
A-3.2	-	INSPIRATION IMAGERY: RETAIL
A-3.3	-	PERSPECTIVE: CORNER OF SUNSET BLVD. & VINE STREET
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A-3.5	-	PERSPECTIVE: CORNER OF VINE STREET & LELAND WAY
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A-4.1	-	ILLUSTRATIVE ELEVATIONS: NORTH & SOUTH ELEVATIONS
A-4.2	-	ILLUSTRATIVE ELEVATIONS: EAST & WEST ELEVATIONS
A-4.3	-	ILLUSTRATIVE ELEVATIONS: COURTYARD ELEVATIONS
L1	-	LEVEL 1 LANDSCAPE PLAN
L2	-	LEVEL 3 LANDSCAPE PLAN
L3	-	COMPOSITE SITE PLAN

PROJECT TEAM

OWNER:
SVT II LELAND LP
SUNSET VINE TOWER, INC
SUNSET VINE PHASE II, LP
2001 ROSS AVE. SUITE 3400
DALAS, TX 75201
PAUL.LEE@INVESCO.COM
P 972-715-7400

APPLICANT:
SARES-REGIS GROUP
3501 JAMBOREE RD. SUITE 3000
NEWPORT BEACH, CA 92660
P 949-756-5959

ARCHITECT:
TCA ARCHITECTS
801 SOUTH GRAND AVE. SUITE 1020
LOS ANGELES, CA 90017
P 213-553-1100

LANDSCAPE ARCHITECT:
URBAN ARENA
3195 RED HILL AVE. LOFT F
COSTA MESA, CA 92626
P 714-754-4500

CIVIL ENGINEER:
FUSCOE ENGINEERING, INC.
16795 VON KARMAN, SUITE 100
IRVINE, CA 92606
P 949-474-1960

ZONING		
<u>EXISTING</u>	C4-2D-SN, [Q] C4-2D-SN, & R4-2D	
<u>PROPOSED</u>	C4-2D-SN, [Q] C4-2D-SN, & R4-2D	
DENSITY BONUS INCENTIVE/WAIVER REQUESTS		
<u>FLOOR AREA</u>	Incentive/Waiver to permit an increase in floor area to 282,560 SF	
<u>SITE AVERAGING</u>	Incentive/Waiver to average density, floor area, vehicular access, and parking across zones.	
<u>SIDE YARD SETBACK REDUCTION</u>	Incentive/Waiver to permit 0' side yard along the easterly property line.	
<u>BUILDING SEPARATION</u>	Incentive/Waiver to permit reduced building separation between the existing buildings and the new building.	

LOT/BUILDABLE AREA			
ZONE	SITE AREA		
	SF	AC	
[Q]C4-2D-SN	32,628 SF	0.75 AC	
C4-2D-SN	29,678 SF	0.68 AC	
R4-2D	13,632 SF	0.31 AC	
TOTAL	75,938 SF	1.74 AC	
	BUILDABLE AREA*		*Project requests 0' yards through Density Bonus Incentives, therefore buildible area the same as site area.
	SF	AC	
[Q]C4-2D-SN	32,628 SF	0.75 AC	
C4-2D-SN	29,678 SF	0.68 AC	
R4-2D	13,632 SF	0.31 AC	
TOTAL	75,938 SF	1.74 AC	

DEDICATION			
DEDICATION	10' dedication required on Leland Way along the R4 Lot.		
SETBACKS			
ZONE	Base	Density Bonus	
C4-2D-SN			
Front (Sunset & Leland)	0'	0'	
Rear	No Rear Yard	No Rear Yard	
Side (Vine Street)	0'	0'	
Side (East PL)	11'-0"	0'	Project requests for 0' side yard through Density Bonus Incentive
R4-2D			
Front (Leland)	15'-0"	15'-0"	
Rear	No Rear Yard	No Rear Yard	
Side (Vine Street)	0'	0'	
Side (East PL)	11'-0"	0'	*Project requests for 0' side yard through Density Bonus Incentive

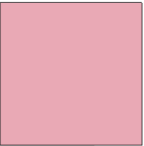
DENSITY			
PERMITTED		BASE	
[Q]C4-2D-SN & C4-2D-SN	200 SF/DU*	312	*Per LAMC Section 12.22A.18 (R5 density permitted in commercial zones with Regional Center designation)
R4-2D	400 SF/DU	35	
		347 DU	
PROPOSED		# of Units	
Existing Tower	Unit Type		
	Studio	56 DU	
	1-Bed	0 DU	
	2-Bed	8 DU	
TOTAL EXISTING UNITS		64 DU	
New Construction	Unit Type	# of Units	
	Studio	28	
	1-Bed	96	
	2-Bed	46	
TOTAL NEW UNITS PROPOSED		170	
TOTAL UNITS		234 DU	

FLOOR AREA			
PERMITTED		BASE	
[Q]C4-2D-SN	BASE	75,044 SF	*per "D" limitation in Ordinance 177584
C4-2D-SN	2.3 *	59,356 SF	
R4-2D	2	27,264 SF	
		161,664 SF	
PROPOSED	FAR	Total SF	
Existing Tower - Residential		69,468 SF	
Existing Tower - Retail		9,263 SF	
Existing - Retail Morgan		2,695 SF	
New Residential		184,454 SF	
New Retail		16,680 SF (approximately)	
	3.72	282,560 SF	*Project requests FAR Increase through Density Bonus Incentive.

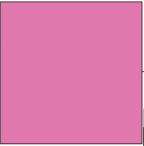
BUILDING HEIGHT (NEW CONSTRUCTION ONLY)				
PERMITTED	Unlimited			
PROPOSED	98'			
OPEN SPACE (NEW CONSTRUCTION ONLY)				
REQUIRED*	Habitable Rooms	Square Feet	Total Required	
< 3 Habitable rooms	124	100 SF	12,400 SF	
= 3 Habitable rooms	46	125 SF	5,750 SF	
> 3 Habitable rooms	0	175 SF	0 SF	
Total	170		18,150 SF	
Common Open Space	Minimum of 50% of Common Open Space		9,075 SF	
Landscaped Open Space	Minimum of 25% of Common Open Space must be Landscaped		2,269 SF	
Maximum Covered Open Space			4,538 SF	
PROPOSED	7,944 SF		Private Balconies	
*For the purposes of applying the Open Space requirements, a kitchen is not considered a habitable room.	12,673 SF		Courtyard	
	4,538 SF		Amenities (max 25% of required open space)	
	25,155 SF			
Common Open Space			17,211 SF	
Landscaped Open Space			2,269 SF	
TREES (NEW CONSTRUCTION ONLY)				
REQUIRED				
1 per 4 units	43 Trees			
PROPOSED	43 Trees			
BICYCLE				
REQUIRED	Ratio	Units	Parking Stalls	Per Section 16.6.B, Fractions. When the application of these regulations results in the requirement of a fractional bicycle space, any fraction up to and including one-half may be disregarded, and any fraction over one-half shall be construed as required one bicycle parking space.
Short Term (Residential)				
1 - 25 Dwelling Units	1 per 10	25	2	
26 - 100 Dwelling Units	1 per 15	75	5	
101 - 200 Dwelling Units	1 per 20	70	3	
Total		170	10	
Short Term (Commercial)				
Retail	Ratio	SF	Parking Stalls	
1 per 2,000		16,680	9	
Total		16,680	9	
Long Term (Residential)				
1 - 25 Dwelling Units	1 per 1	25	25	
26 - 100 Dwelling Units	1 per 1.5	75	50	
101 - 200 Dwelling Units	1 per 2	70	35	
Total		170	110	
Long Term (Commercial)				
Retail	Ratio	SF	Parking Stalls	
1 per 2,000		16,680	9	
Total		16,680	9	
Long Term Total			119	
Short Term Total			19	
PROPOSED	Total			
Short Term - Residential	10			
Short Term - Commercial	9			
Long Term - Residential	110			
Long Term - Commercial	9			
VEHICULAR PARKING (NEW CONSTRUCTION ONLY)				
REQUIRED	Unit Type	# of Units	Stalls/Unit	Required
Residential	Studio	28	0.5	14
*Per Density Bonus	1-Bed	96	0.5	48
	2-Bed	46	0.5	23
Total Residential		170		85
Commercial	Square Feet			Required
Retail (1 space per 500 SF)	16,680 SF			34
Per Enterprize Zone				
Total Retail	16,680 SF			34
Total Parking Required				119
PROPOSED				
Residential	Standard	149 STALLS	EV Capable - 10%	21
	Compact	19 STALLS	EV Ready - 25%	51
	Tandem	37 STALLS	EV Chargers - 5%	11
	Total Residential	205 STALLS		
Retail/Commercial	Standard	66 STALLS	EV Capable - 10%	8
	Compact	13 STALLS	EV Ready - 25%	20
	Total Retail	79 STALLS	EV Chargers - 5%	4
Total		284 STALLS	*TOTAL COUNTS CURRENTLY INCLUDE EVCS STALLS	

SUNSET BLVD.

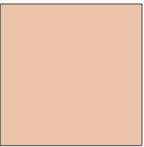
(FRONT YARD)
0' SETBACK



[Q] C4-2D-SN
LOT AREA: 32,628 SF
BUILDABLE AREA: 32,628 SF
FAR: 2.3 PER "D" LIMITATION



C4-2D-SN
LOT AREA: 29,678 SF
BUILDABLE AREA: 29,678 SF
FAR: 2.0 PER "D" LIMITATION



R4-2D
LOT AREA: 13,632 SF
BUILDABLE AREA: 13,632 SF
FAR: 2.0 PER "D" LIMITATION

(SIDE YARD)
PROJECT REQUESTS
0' SETBACK
(DENSITY BONUS)

(SIDE YARD)
PROJECT REQUESTS
0' SETBACK
(DENSITY BONUS)

(SIDE YARD)
PROJECT REQUESTS
0' SETBACK
(DENSITY BONUS)

TOTAL LOT AREA 75,938 SF
TOTAL BUILDABLE AREA 75,938 SF

BASE FLOOR AREA BASED ON BUILDABLE AREA
[Q]C4-2D-SN = 75,044 SF (2.3 FAR)
C4-2D-SN = 59,356 SF (2 FAR)
R4-2D = 27,264 SF (2 FAR)
TOTAL = 161,664 SF

EXISTING FLOOR AREA TO REMAIN = 81,426 SF
(Residential 69,468 SF + 9,263 SF Retail + 2,695 SF Retail Morgan)
2,174 SF of Duplex to be demolished

PROPOSED FLOOR AREA = 201,134 SF
NEW RESIDENTIAL = 184,454 SF
NEW RETAIL = 16,680 SF
TOTAL PROJECT FLOOR AREA = 282,560 SF

*PROJECT IS REQUESTING FAR INCREASE THROUGH DEN-
SITY BONUS.

VINE STREET

(SIDE YARD)
0' SETBACK

[Q] C4-2D-SN

C4-2D-SN

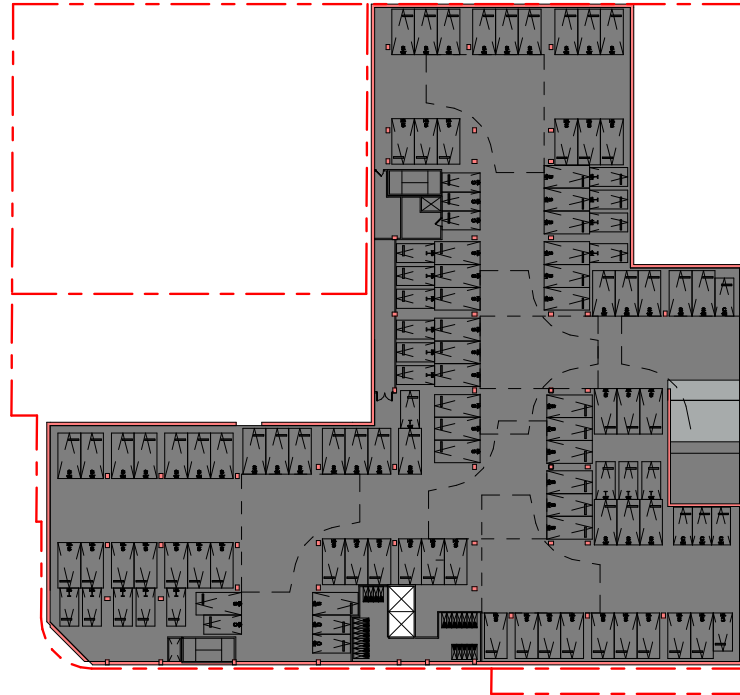
C4-2D-SN

R4-2D

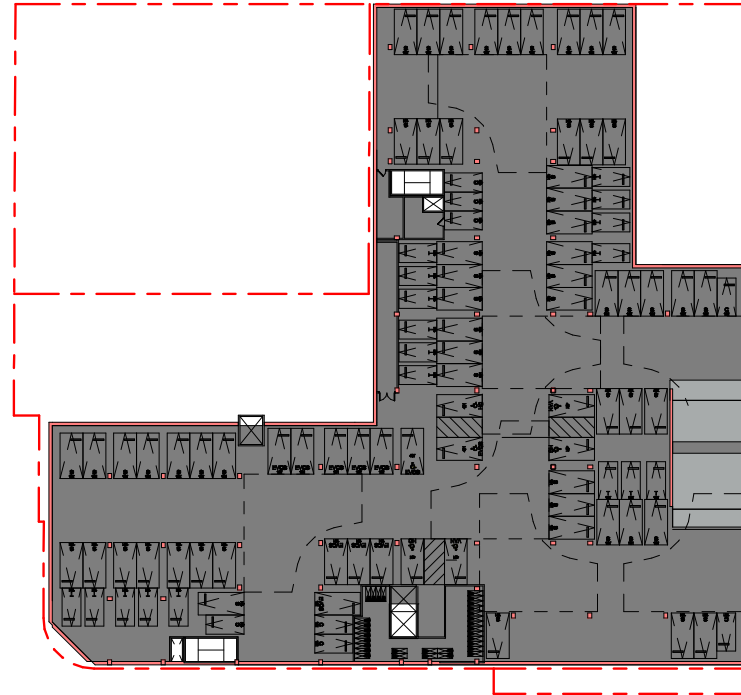
LELAND WAY

15'-0" FRONT YARD
SETBACK PROVIDED
10'-0" DEDICATION

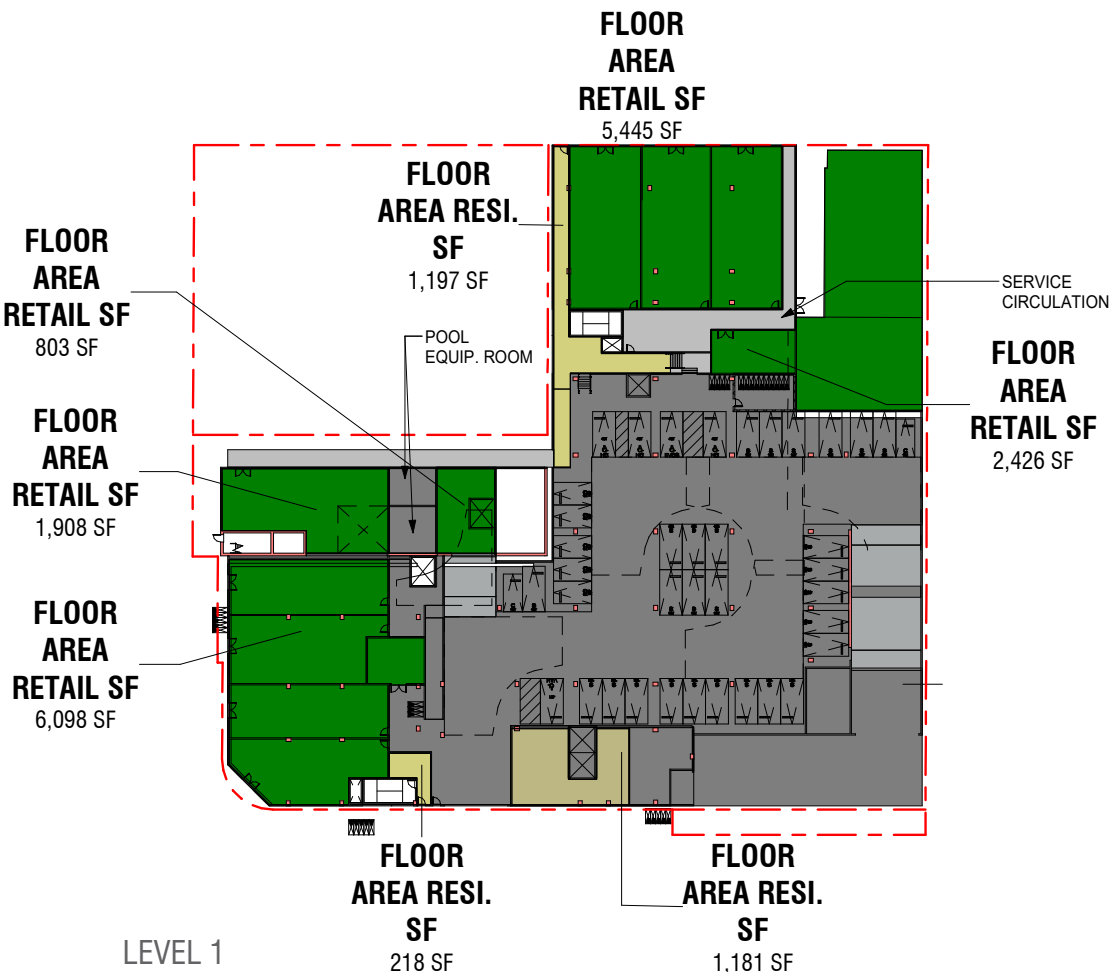
(FRONT YARD)
0' SETBACK @ C4 ZONE



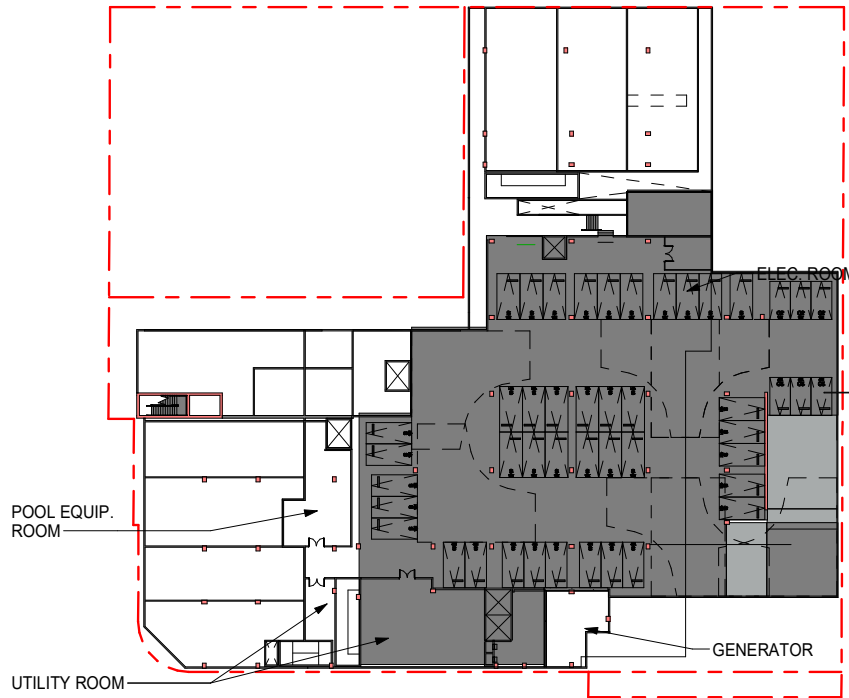
BASEMENT 2



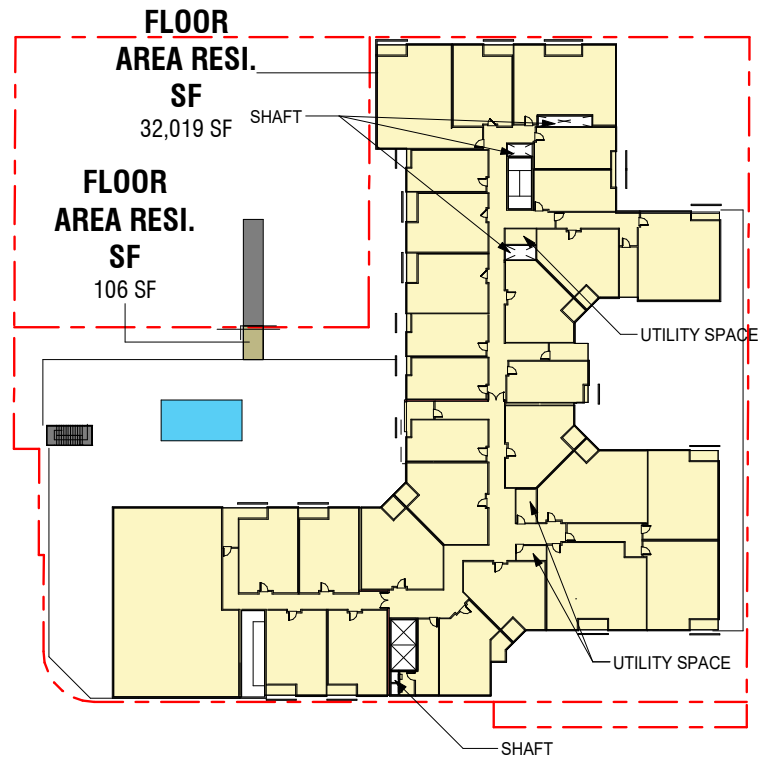
BASEMENT 1



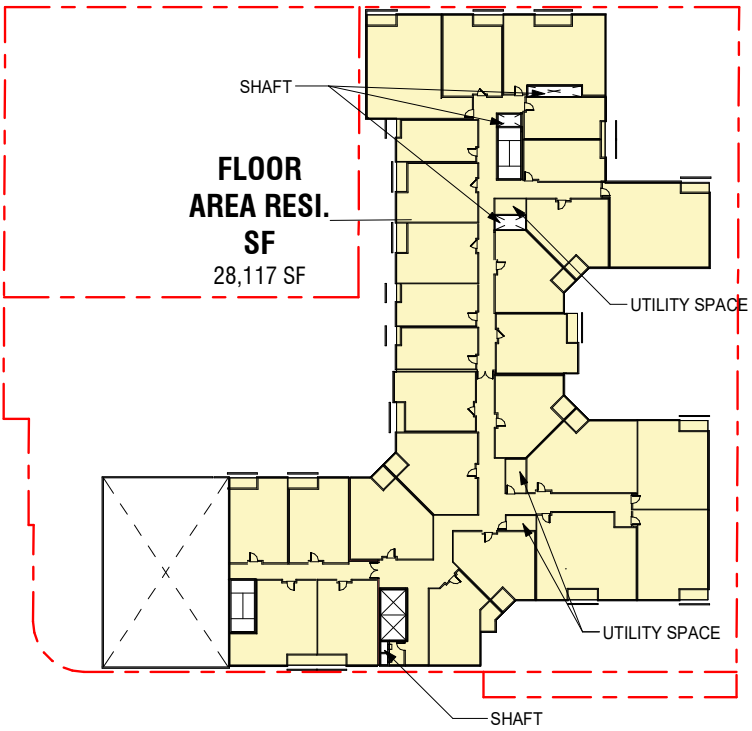
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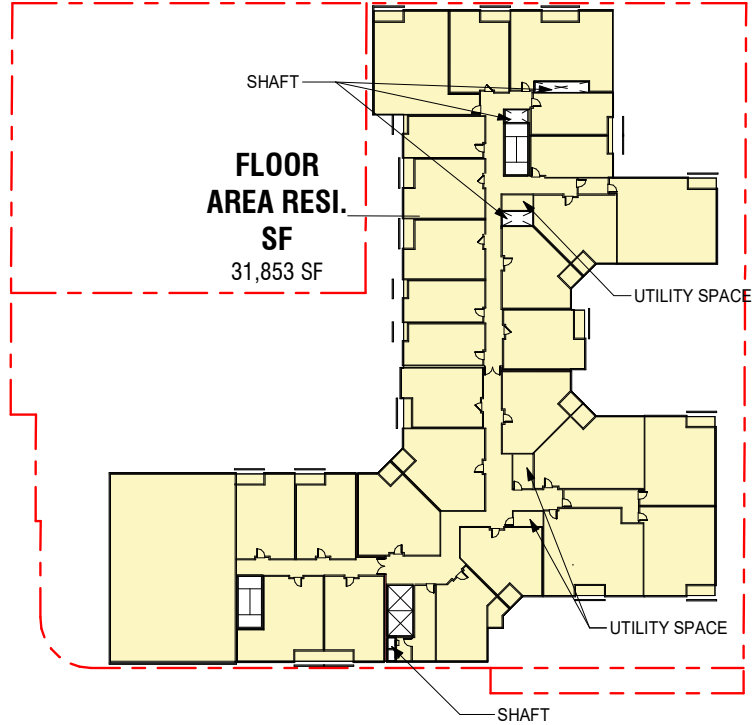
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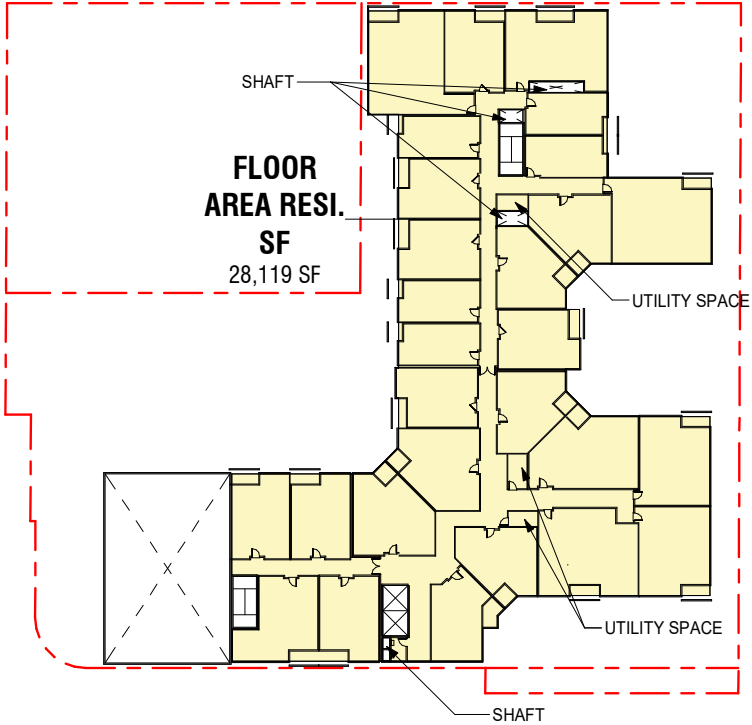
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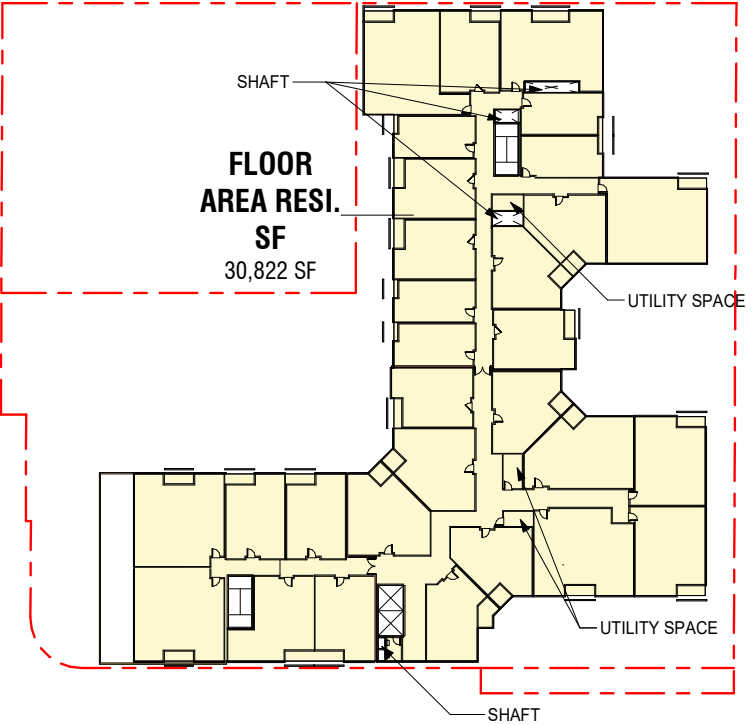
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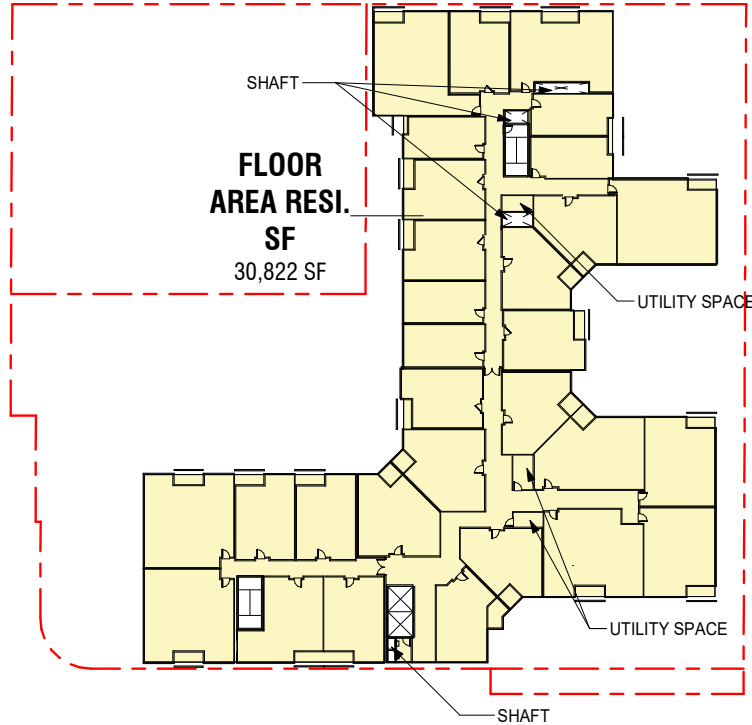
LEVEL 5



LEVEL 6

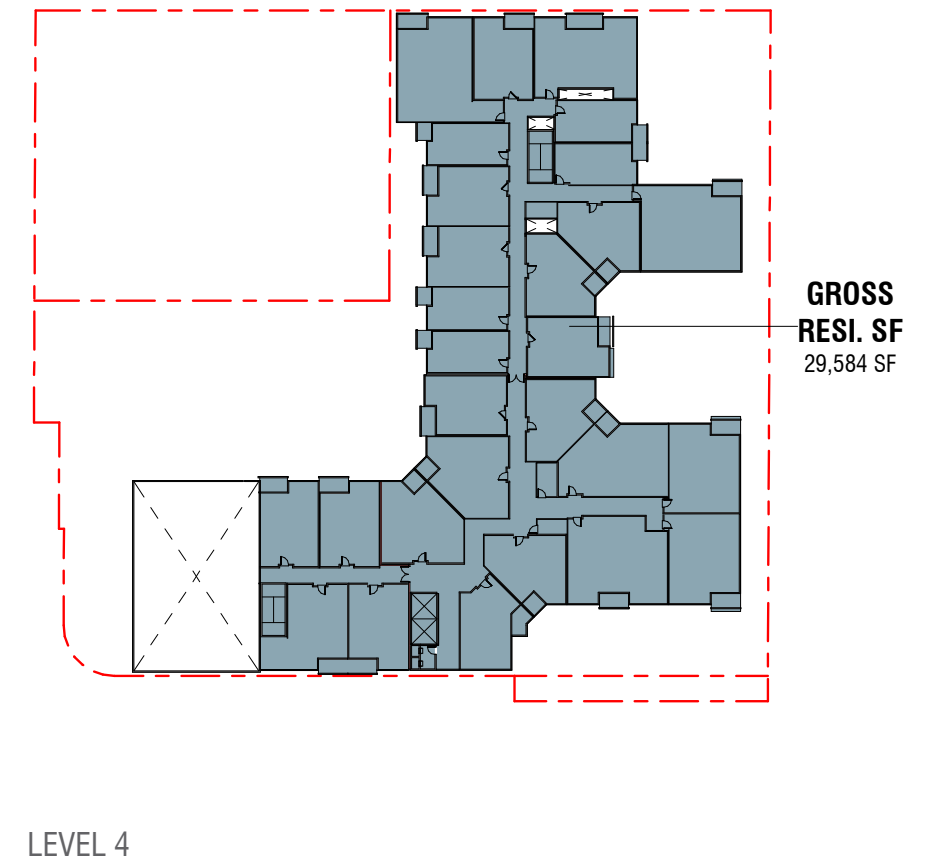
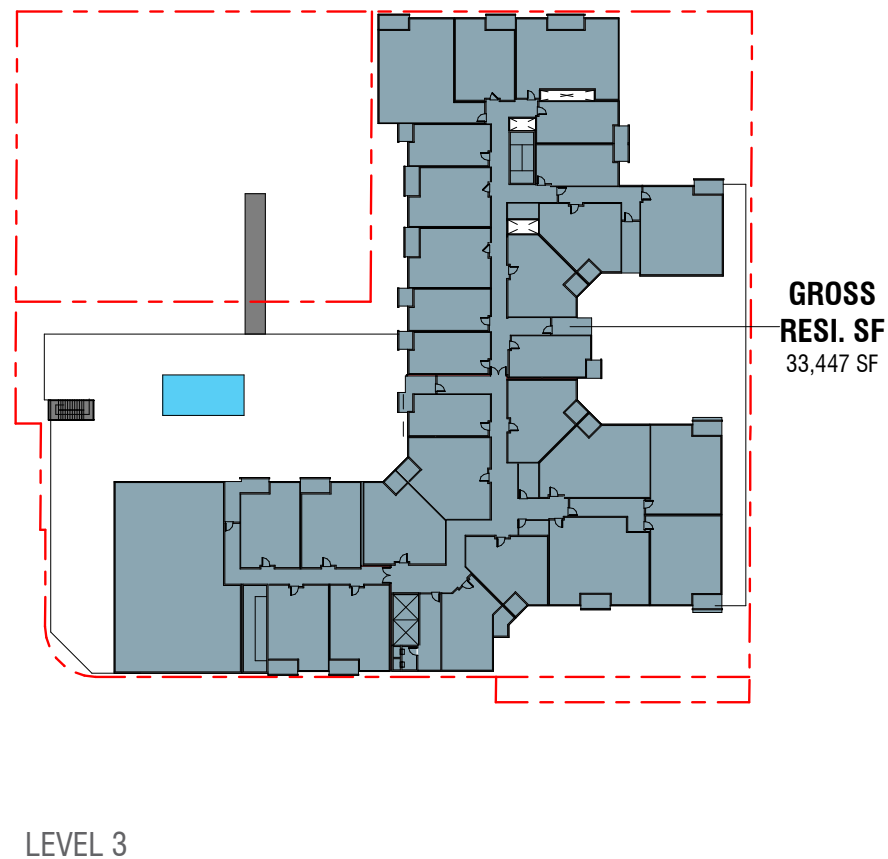
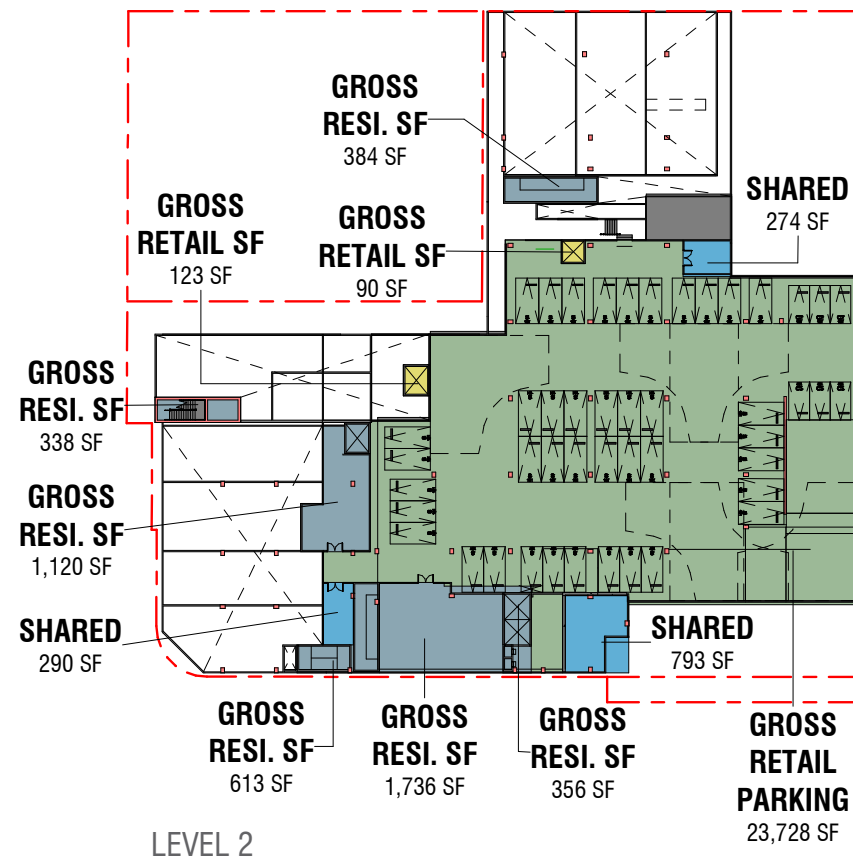
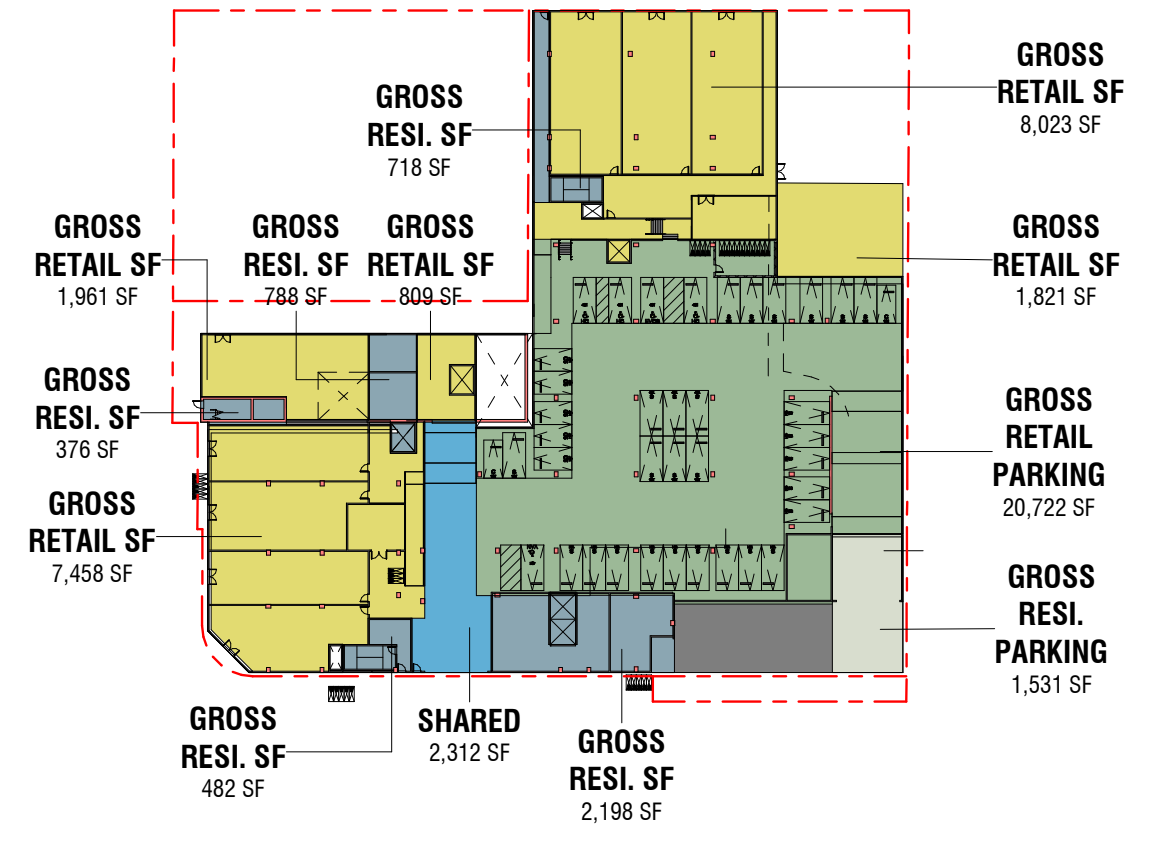
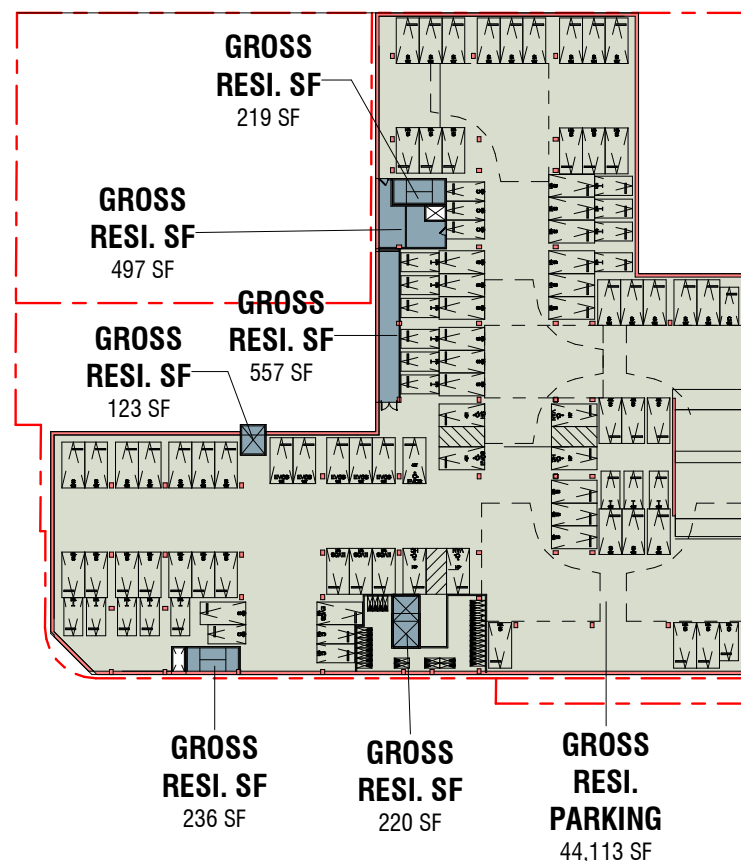
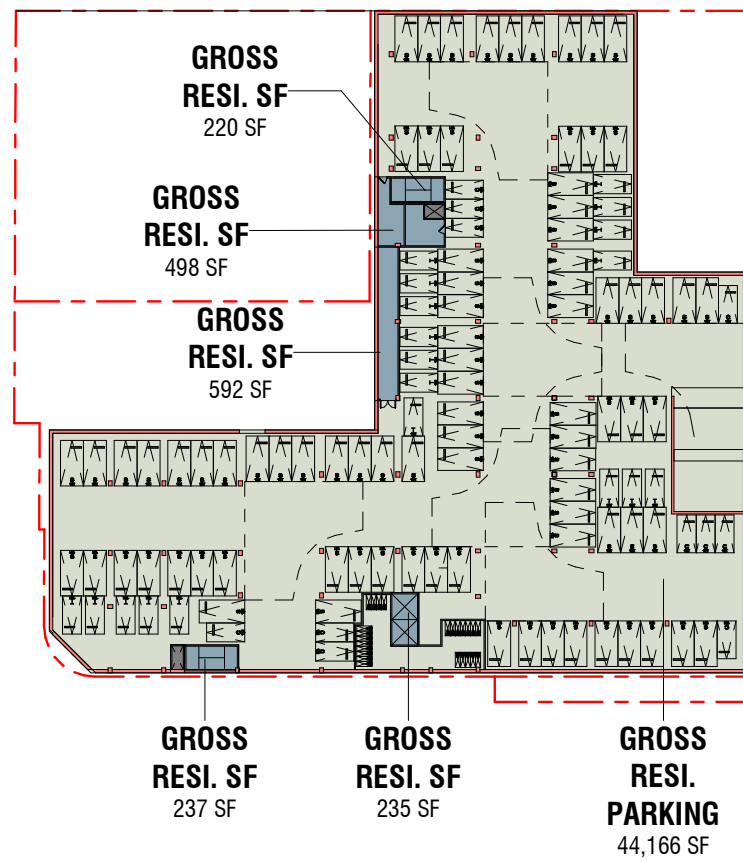


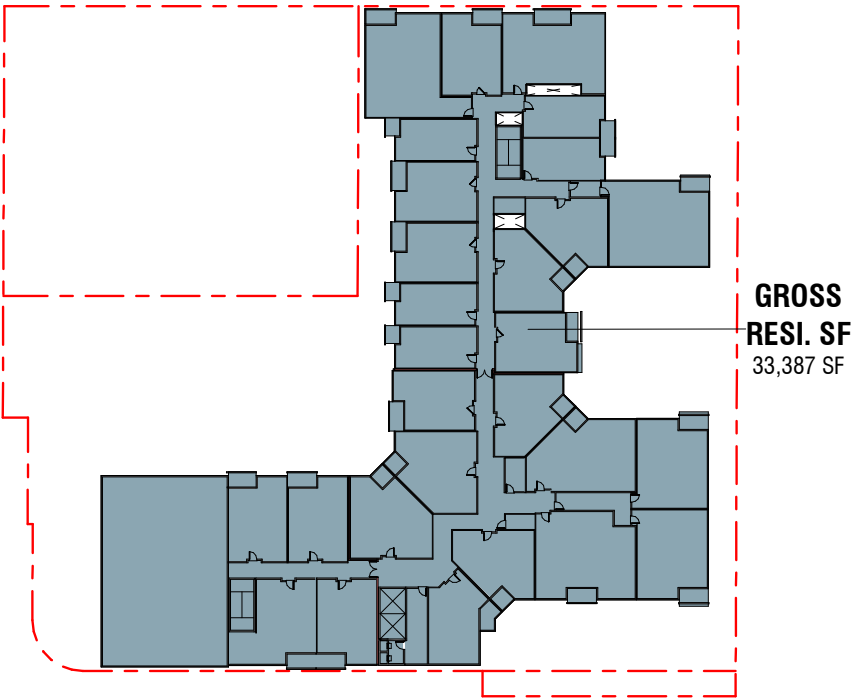
LEVEL 7



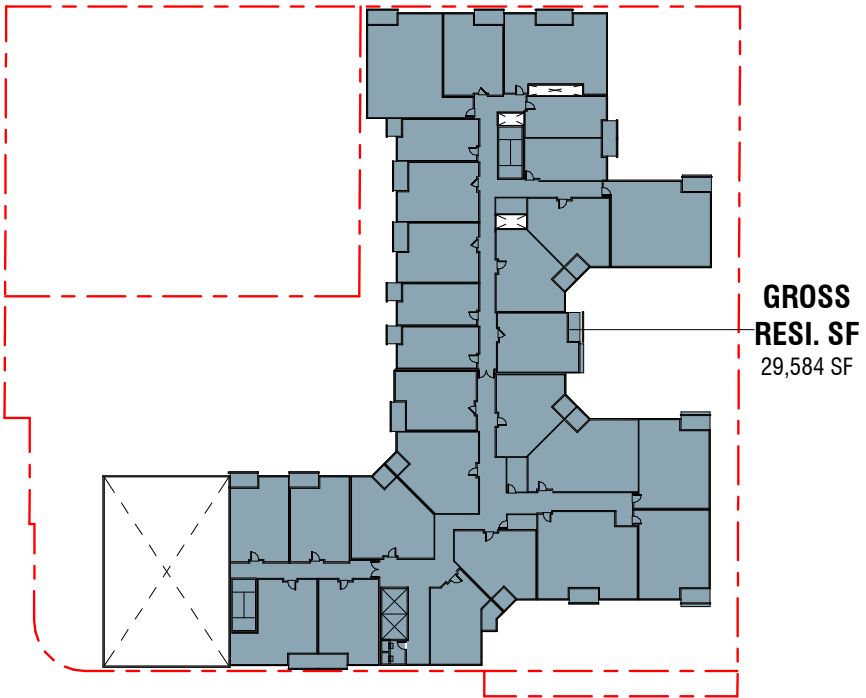
LEVEL 8

PROJECT FLOOR AREA SCHEDULE	
Level	Area
Residential	
Level 1	2,596 SF
Level 2	0 SF
Level 3	32,125 SF
Level 4	28,117 SF
Level 5	31,853 SF
Level 6	28,119 SF
Level 7	30,822 SF
Level 8	30,822 SF
Subtotal	184,454 SF
Retail	
Level 1	16,680 SF
Subtotal	16,680 SF
Grand Total	
	201,134 SF

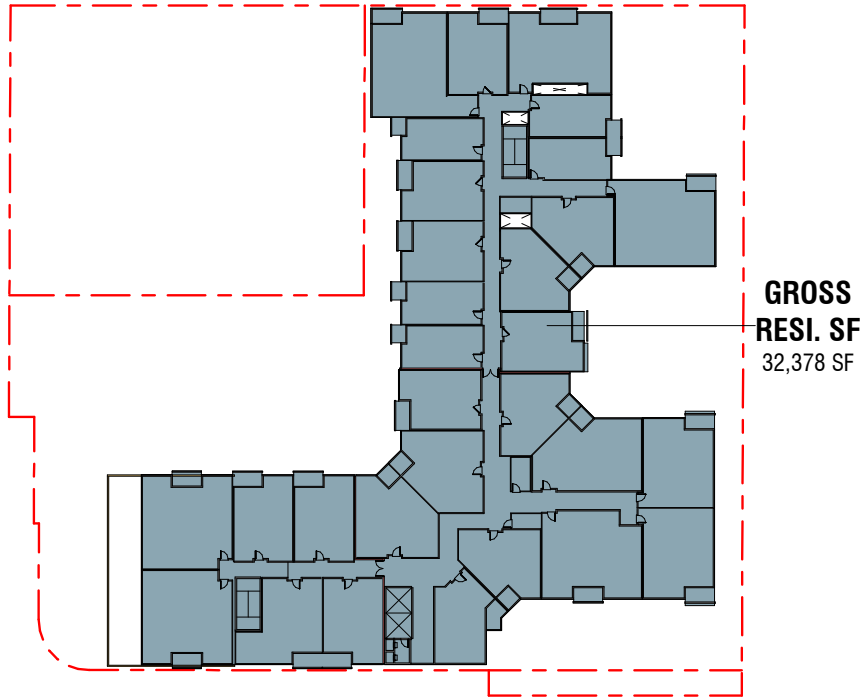




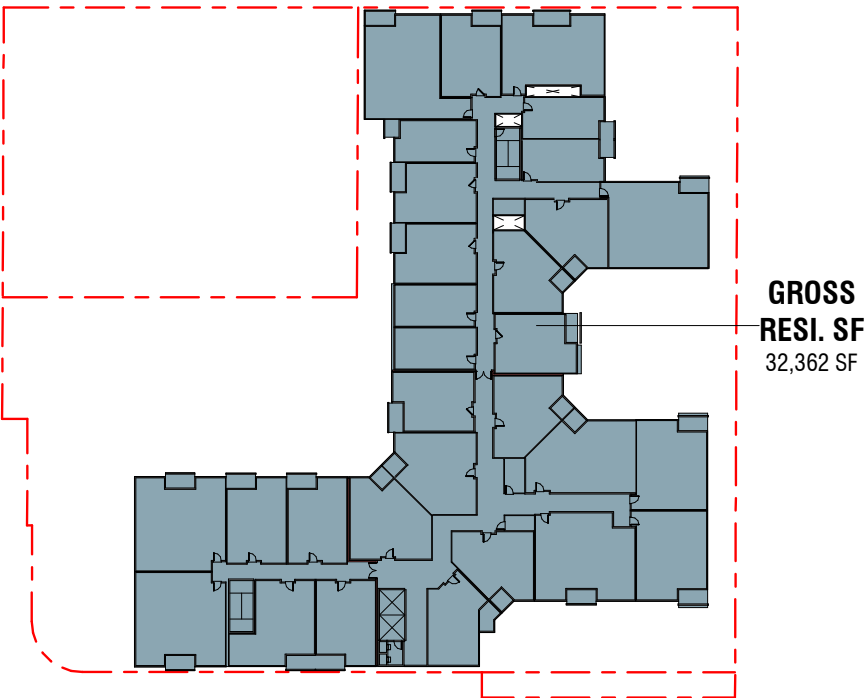
LEVEL 5



LEVEL 6



LEVEL 7

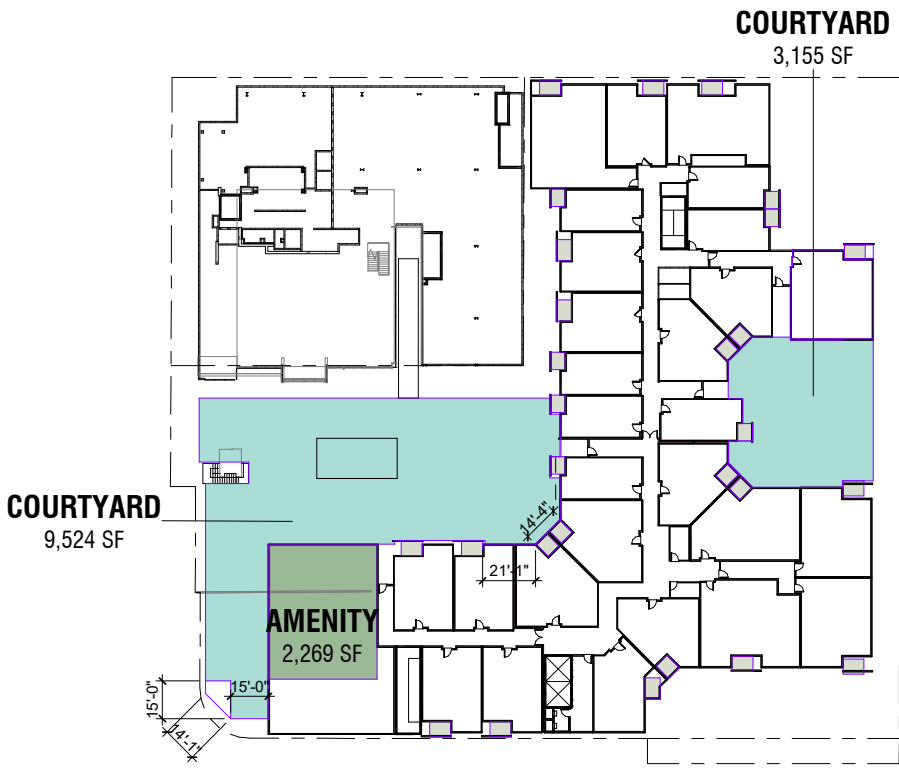


LEVEL 8

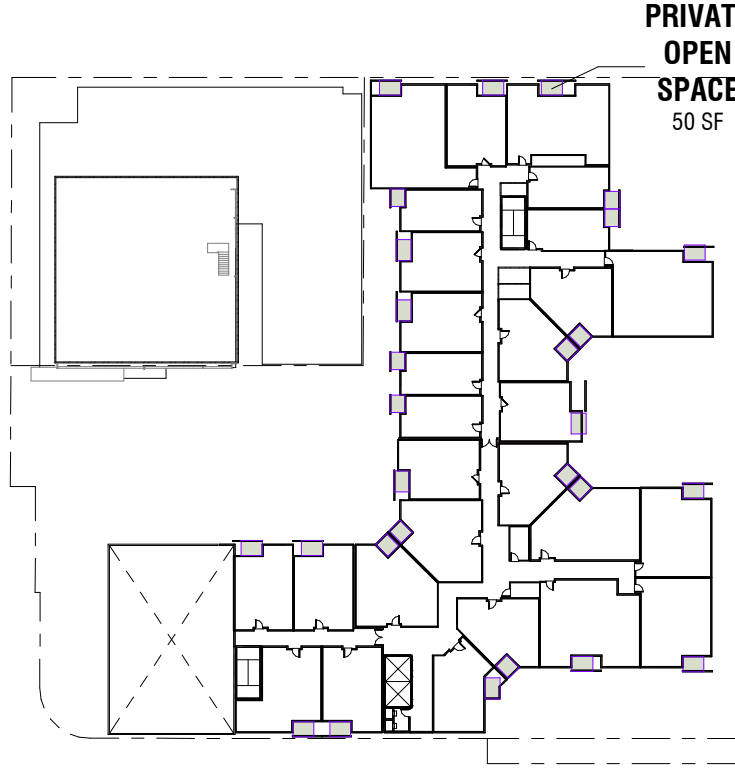
Floor Area (non-parking)		
Residential Floor Area	Non-residential Floor Area (Retail)	
Basement 2	1,782 SF	0 SF
Basement 1	1,852 SF	0 SF
Ground Level	6,874 SF	18,251 SF
Level 2	5,904 SF	213 SF
Level 3	33,447 SF	0 SF
Level 4	29,584 SF	0 SF
Level 5	33,387 SF	0 SF
Level 6	29,584 SF	0 SF
Level 7	32,378 SF	0 SF
Level 8	32,362 SF	0 SF
Totals	207,154 SF	18,464 SF
Ratios	92%	8%
Shared Floor Area (non-parking)		
Basement 2		
Basement 1		
Ground Level		
Level 2		
Total Shared		
Ratios	3,179	283
Floor Area (parking)		
Residential Floor Area	Non-residential Floor Area (Retail)	
Basement 2	44,166 SF	0 SF
Basement 1	44,113 SF	0 SF
Ground Level	0 SF	20,722 SF
Level 2	0 SF	23,728 SF
Totals	88,279 SF	44,450 SF
Parking Spaces using shared facilities		
Residential Parking Spaces	Non-residential Parking Spaces (Retail)	
Total Qty	183	27
Ratios	87%	13%
	0	0
GRAND TOTALS		
Residential Floor Area	Non-residential Floor Area	
Total QTY	298,612 SF	63,197 SF
Total Ratios	83%	17%

**CALIFORNIA BUILDING CODE (2019)
SECTION 202 - DEFINITION:**

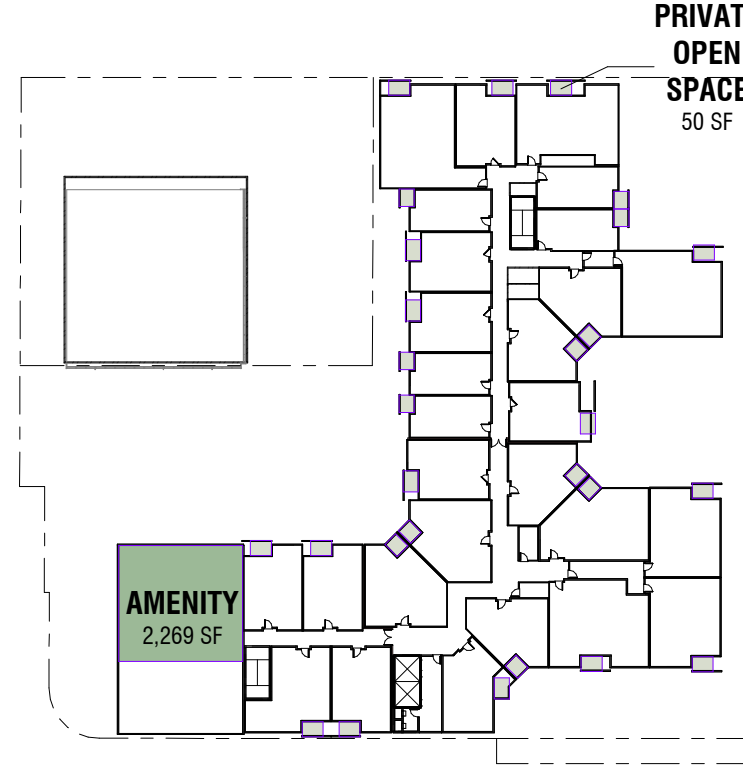
AREA, BUILDING - The area included within surrounding exterior walls, or exterior walls and fire walls, exclusive of vent shafts and courts. Areas of the building not provided with surrounding walls shall be included in the building area if such areas are included within the horizontal projection of the roof or floor above.



LEVEL 3



LEVEL 4

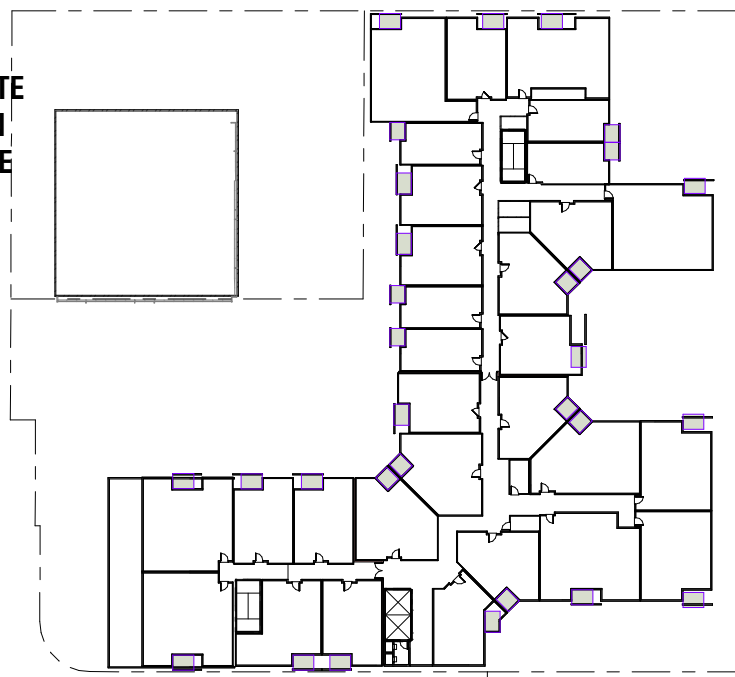


LEVEL 5

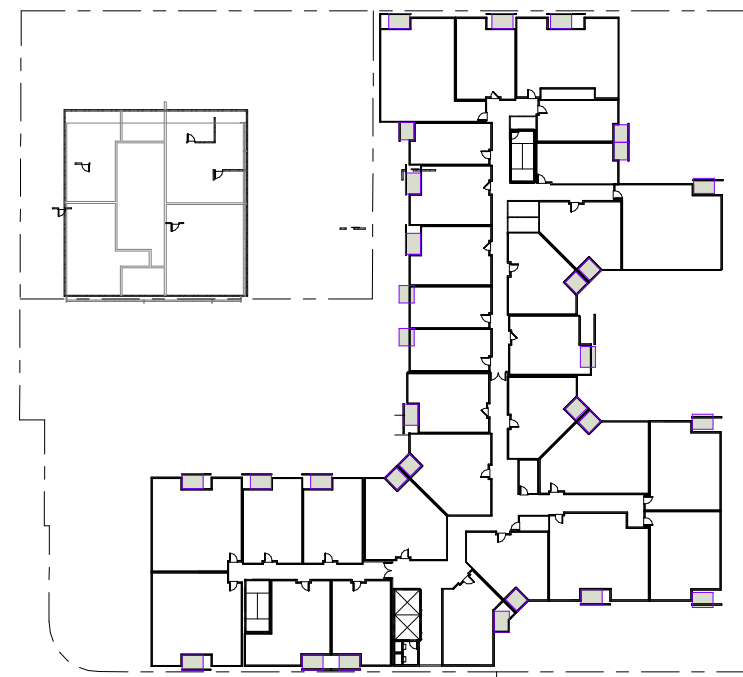
COMMON OPEN SPACE - EXTERIOR
COMMON OPEN SPACE - INTERIOR
PRIVATE OPEN SPACE



LEVEL 6

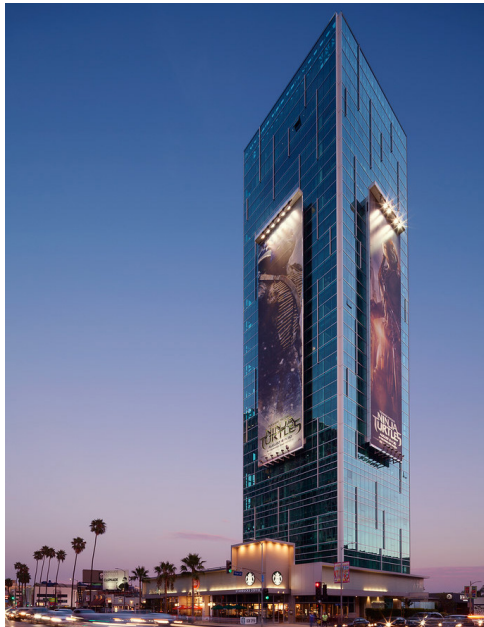


LEVEL 7



LEVEL 8

PROJECT OPEN SPACE AREA SCHEDULE	
Level	Area
Common Open Space - Exterior	
Level 3	12,673 SF
Subtotal	12,673 SF
Common Open Space - Interior	
Level 3	2,269 SF
Level 5	2,269 SF
Subtotal	4,538 SF
Private Open Space	
Level 3	1,274 SF
Level 4	1,294 SF
Level 5	1,294 SF
Level 6	1,294 SF
Level 7	1,394 SF
Level 8	1,394 SF
Subtotal	7,944 SF
Grand Total	25,155 SF



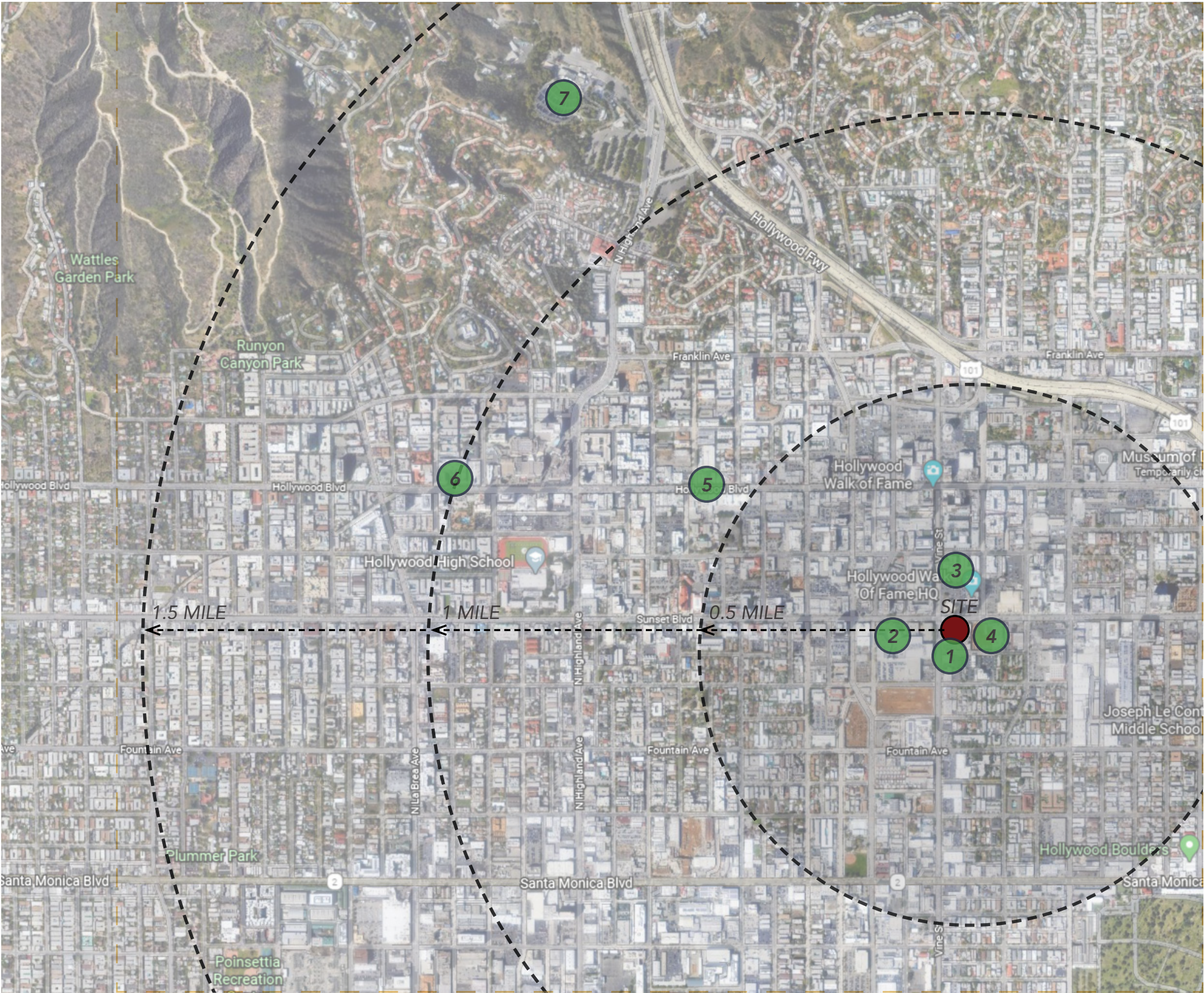
1. SUNSET / VINE TOWER



2. ARCLIGHT CINEMAS



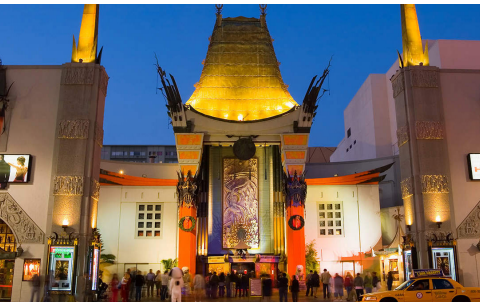
3. THE CAMDEN APARTMENTS



4. ESSEX HOLLYWOOD



5. HOLLYWOOD WALK OF FAME

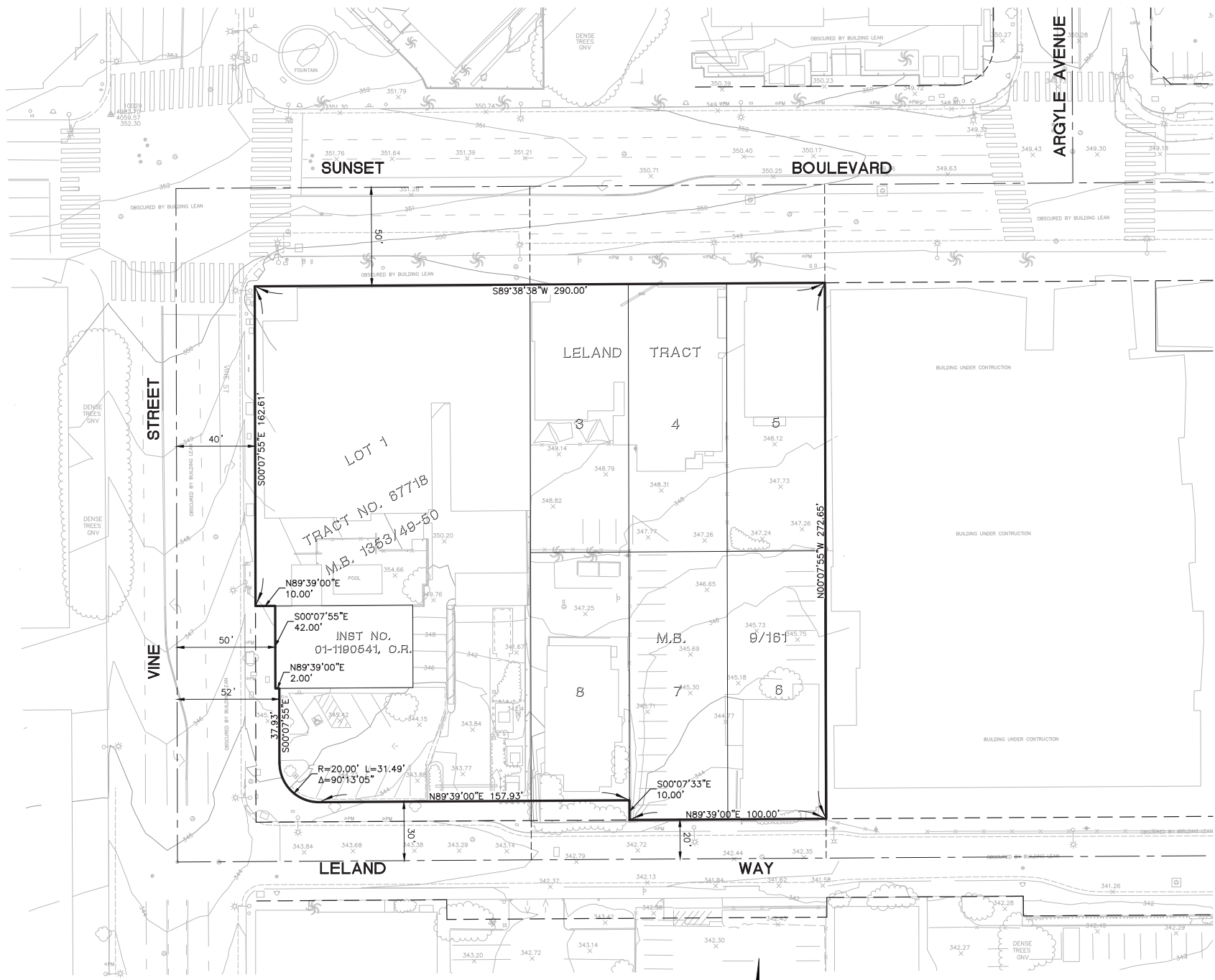


6. CHINESE THEATER

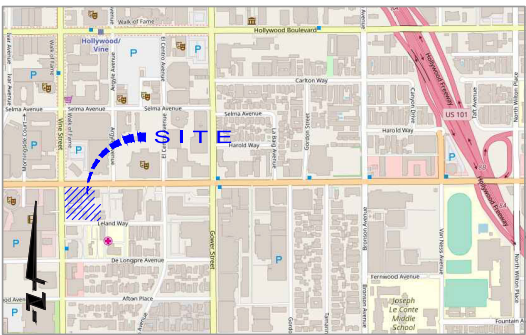
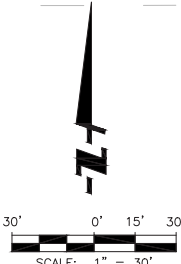


7. HOLLYWOOD BOWL

RECORD BOUNDARY & TOPOGRAPHIC SURVEY



- LEGEND:**
- PROJECT BOUNDARY
 - CENTERLINE
 - LOT LINE
 - RIGHT OF WAY LINE



VICINITY MAP
NOT TO SCALE

TOPOGRAPHIC INFORMATION:
THE TOPOGRAPHIC INFORMATION SHOWN HEREON WAS COMPILED PHOTOGRAMMETRICALLY FROM AERIAL PHOTOGRAPHY DATED 10/15/2019 AT 20-SCALE 0.5-FT CONTOUR ACCURACY

LEGAL DESCRIPTION:
LOTS 1, 2, 3, 4, 5, 6, 7, 8, 9 OF LELAND TRACT, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, AS PER MAP FILED IN BOOK OF 9, PAGE 161 OF MAPS IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY

PREPARED BY ME OR UNDER MY DIRECTION:


KURT R. TROXELL, L.S. 7854
email: ktroxell@fuscoe.com

8/23/2022
DATE



RECORD BOUNDARY & TOPOGRAPHIC SURVEY

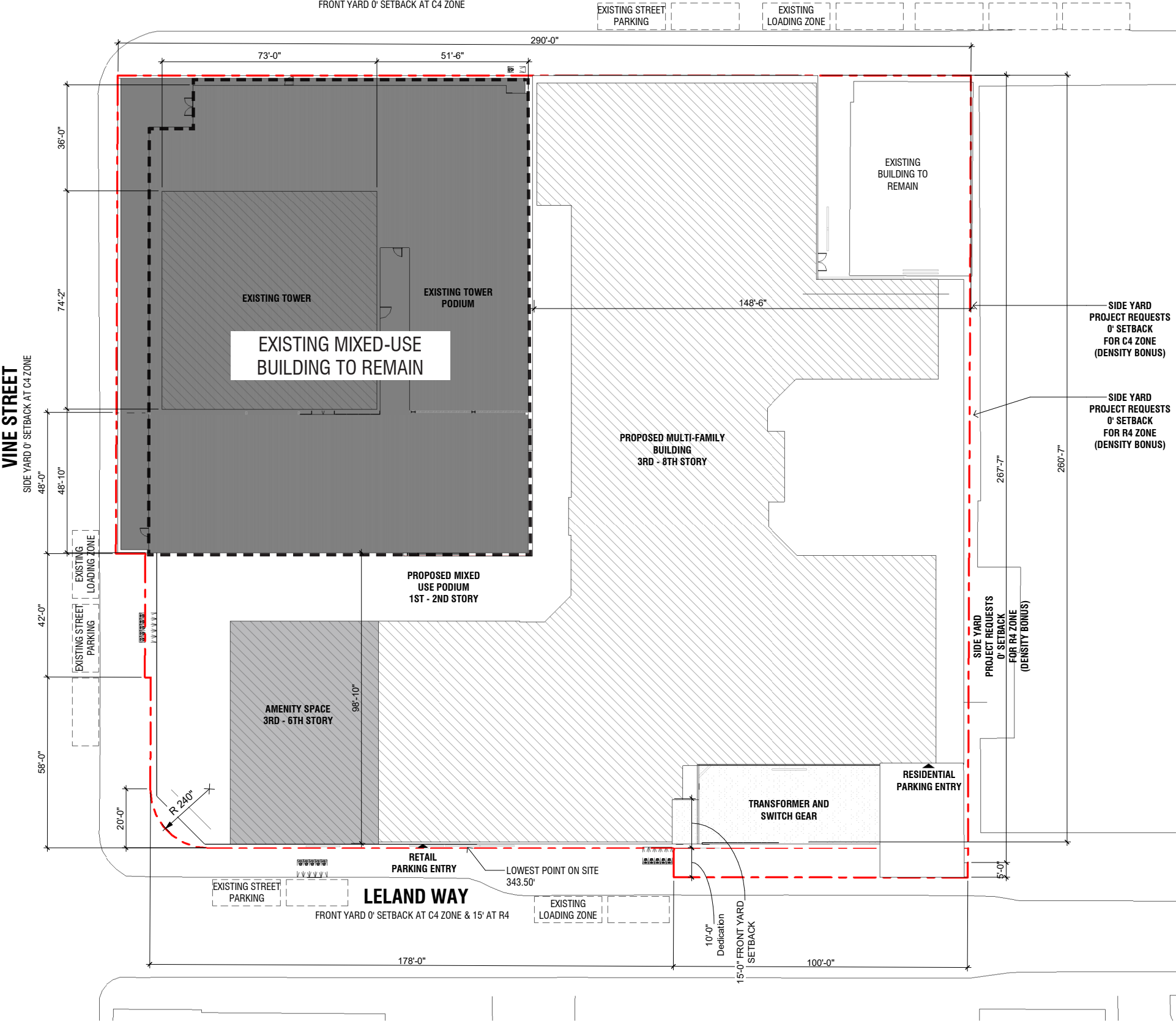
of: SUNSET & VINE
LOS ANGELES, CA 90028

for: SARES-REGIS GROUP
18802 BARDEEN AVENUE
IRVINE, CA 92612



DATE: FEBRUARY 22, 2021
SCALE: 1" = 30'
FN: 279-020_XH-SURVEY
JN: 0279-020
DRAWN BY: MI
CHECKED BY: KRT
SHEET 1 OF 1

SUNSET BOULEVARD
FRONT YARD 0' SETBACK AT C4 ZONE



PROJECT ADDRESS

6260-6290 W. SUNSET BLVD, LOS ANGELES CA, 90028
1460-1480 N. VINE STREET, LOS ANGELES CA, 90028
6251-6165 LELAND WAY, LOS ANGELES CA, 90028

LEGAL DESCRIPTION

LOTS 1, 2, 3, 4, 5, 6, 7, 8, 9, OF LELAND TRACT, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, AS PER MAP FILES IN BOOK OF 9, PAGE 161 OF MAPS IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY.

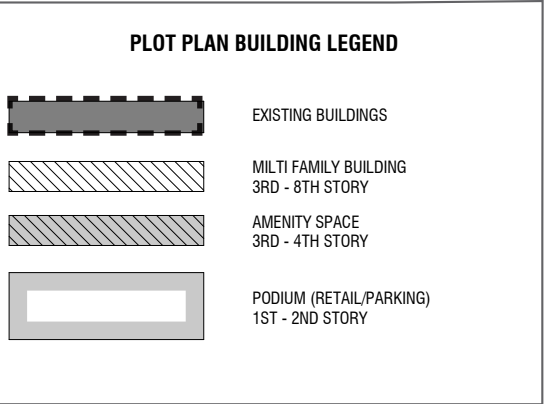
NOTES

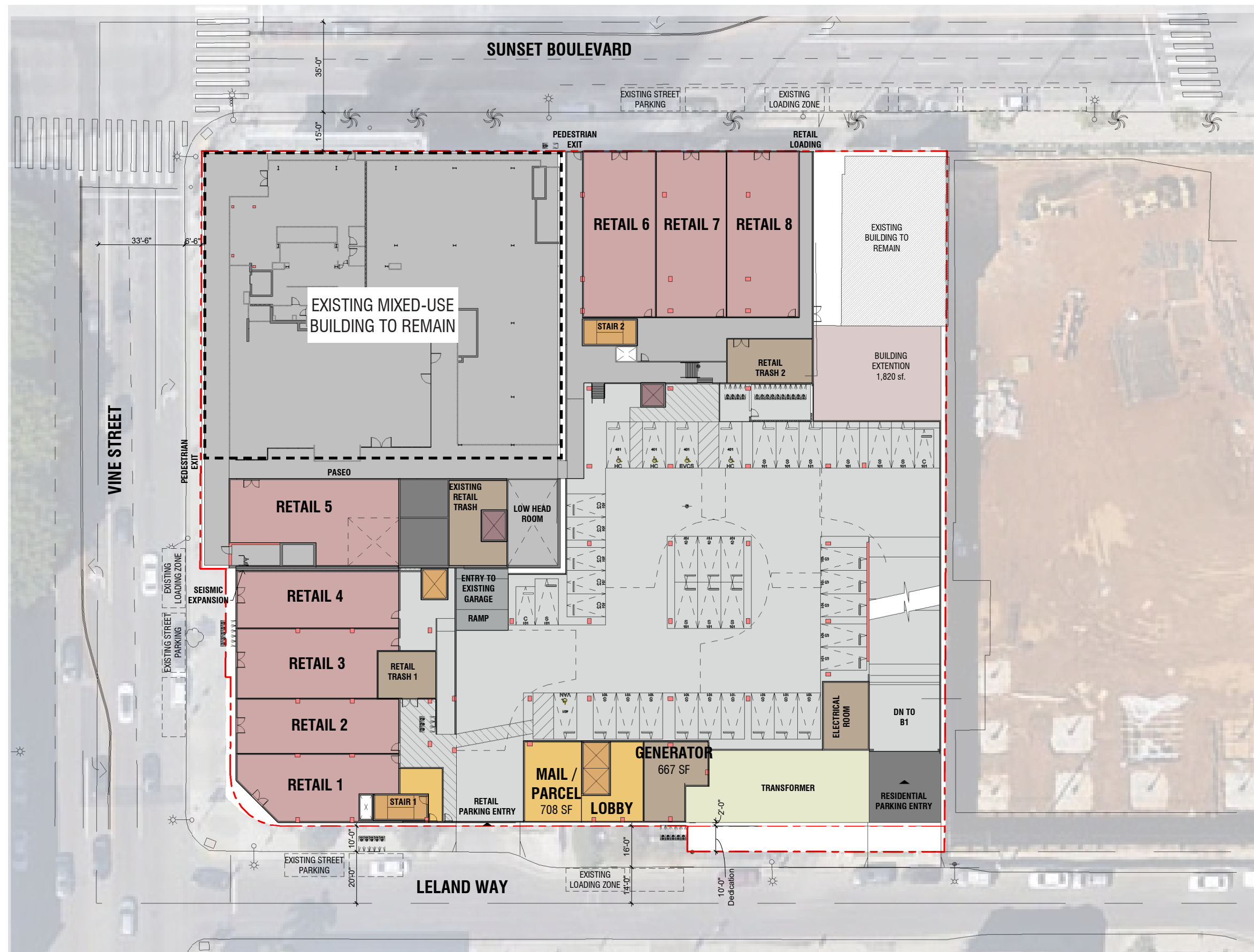
- REFER TO SHEET A-0.2 FOR PROJECT SUMMARY TABLE INCLUDING SQUARE FOOTAGE, PARKING COUNTS, AND OPEN SPACE REQUIREMENTS, FAR, ETC.
- REFER TO SHEET A-0.3 FOR PROJECT SITE AREA, YARD DESIGNATIONS, AND FLOOR AREA TABULATIONS.
- REFER TO SHEET A-1.6 FOR GROUND FLOOR PARKING LAYOUT INCLUDING LOADING ZONES.

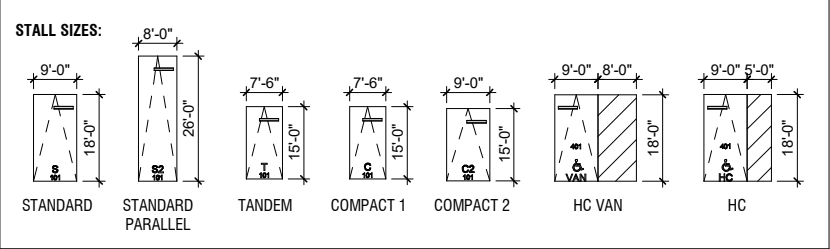
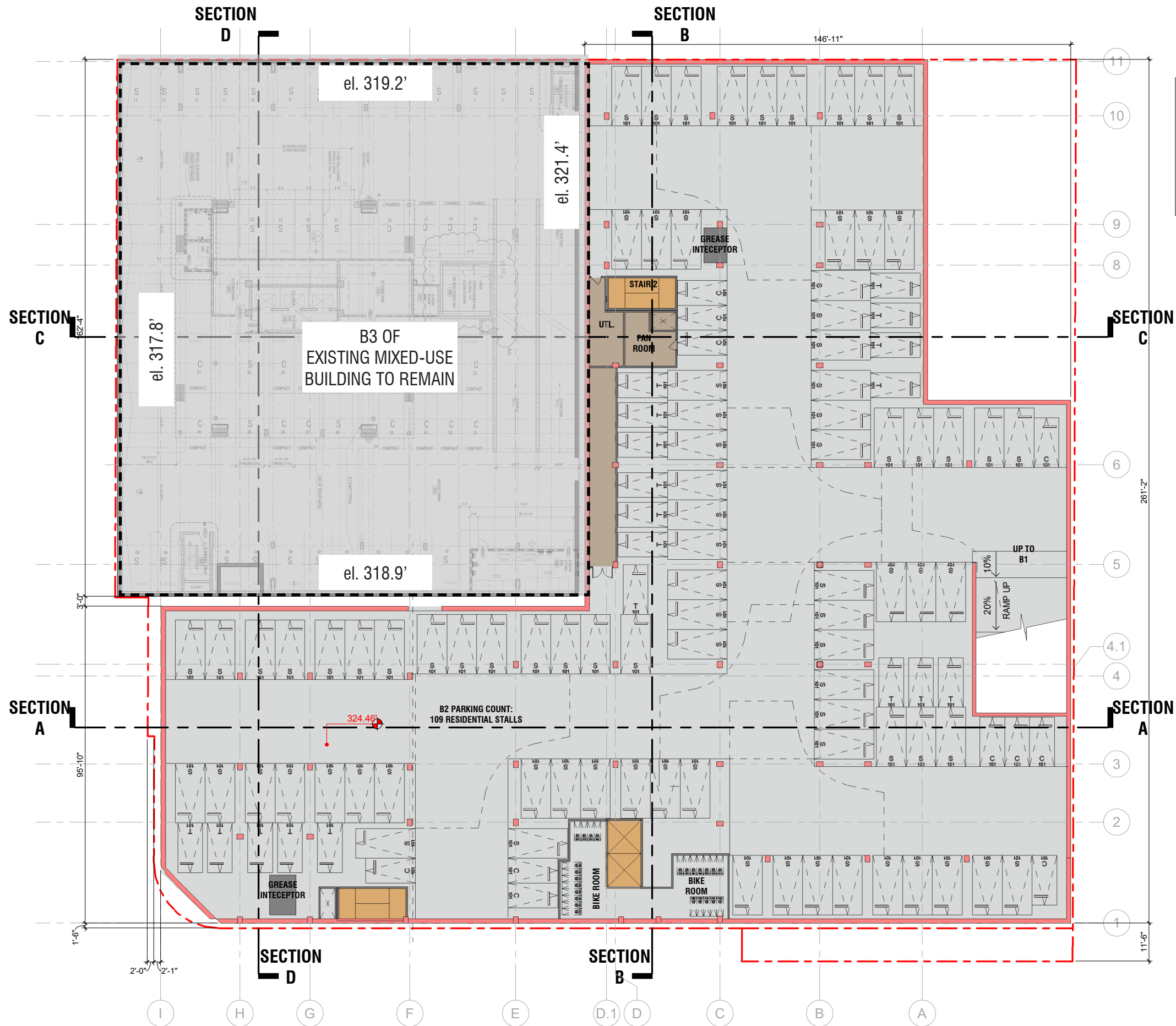
BUILDING DESCRIPTION

NEW RESIDENTIAL:
- B2-B1 & L2 RESIDENTIAL PARKING
- L3 TO L8 RESIDENTIAL LEVELS
- 170 RESIDENTIAL UNITS

NEW RETAIL:
- L1 RETAIL
- L1 RETAIL PARKING
- 16,680 SF OF NEW RETAIL

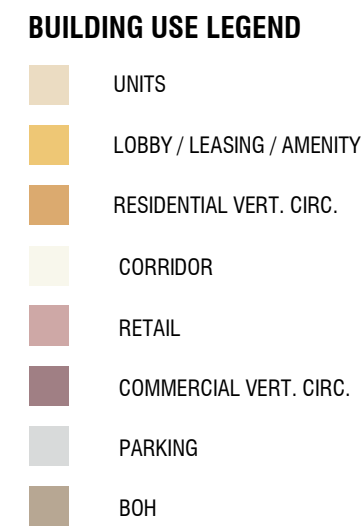
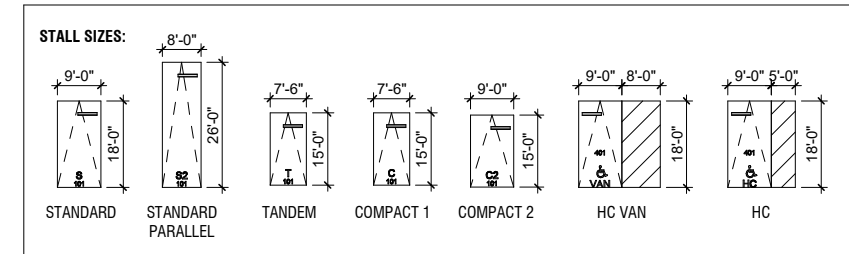
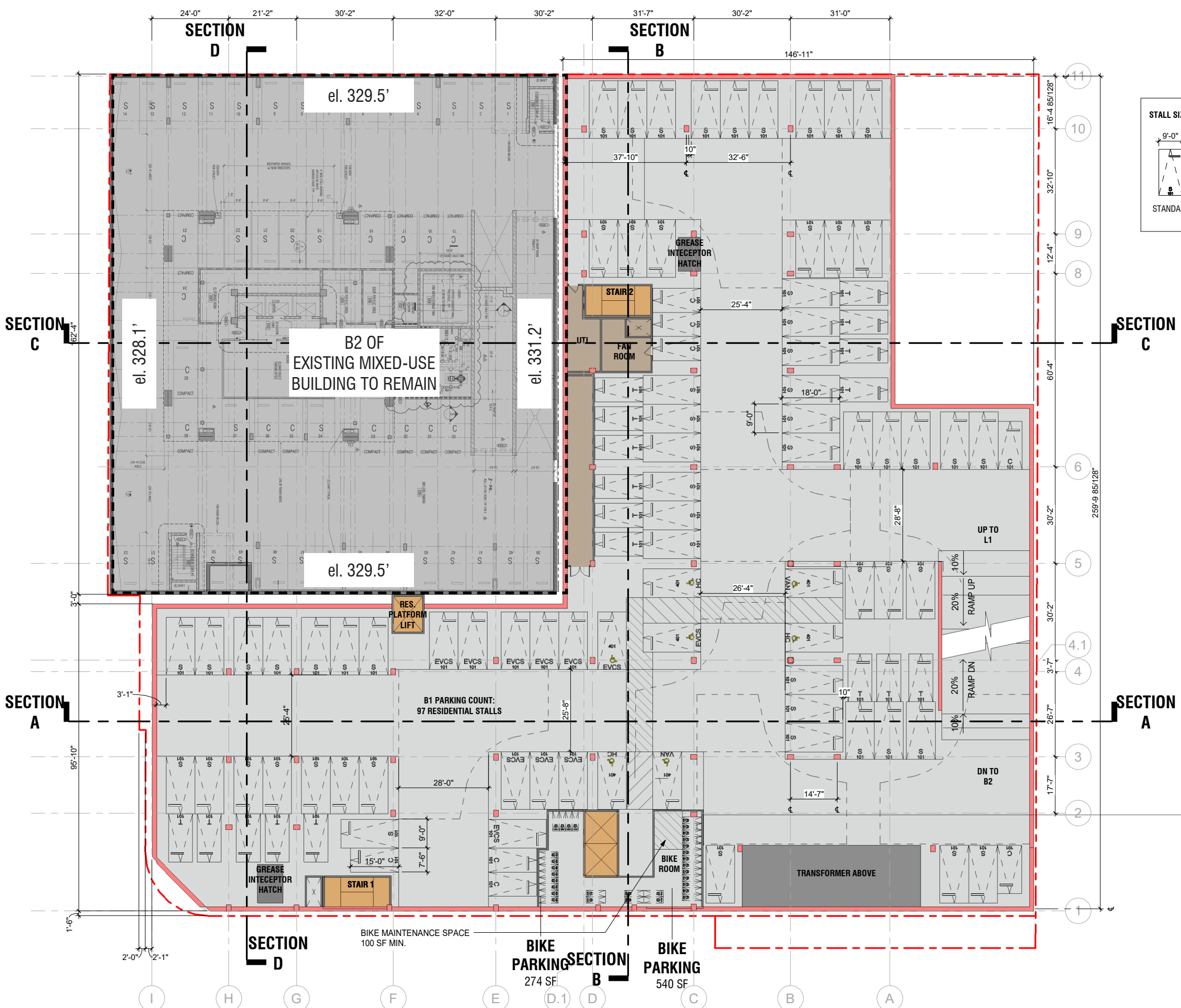


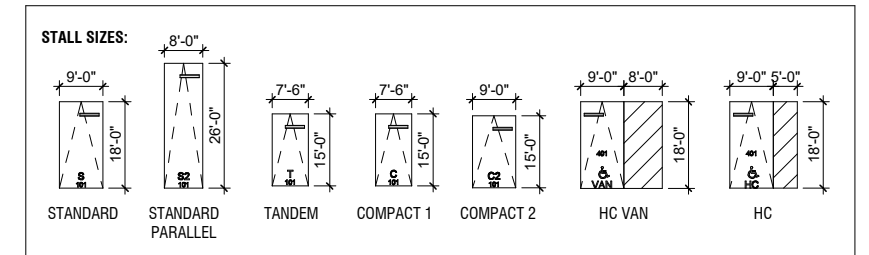












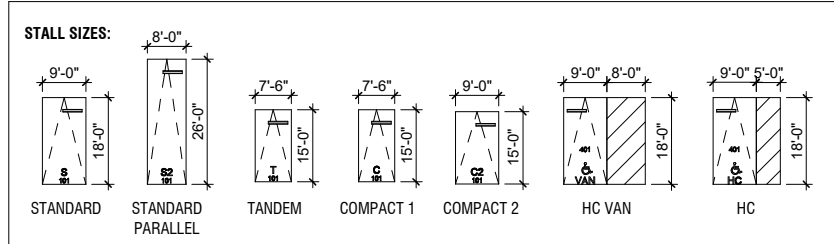
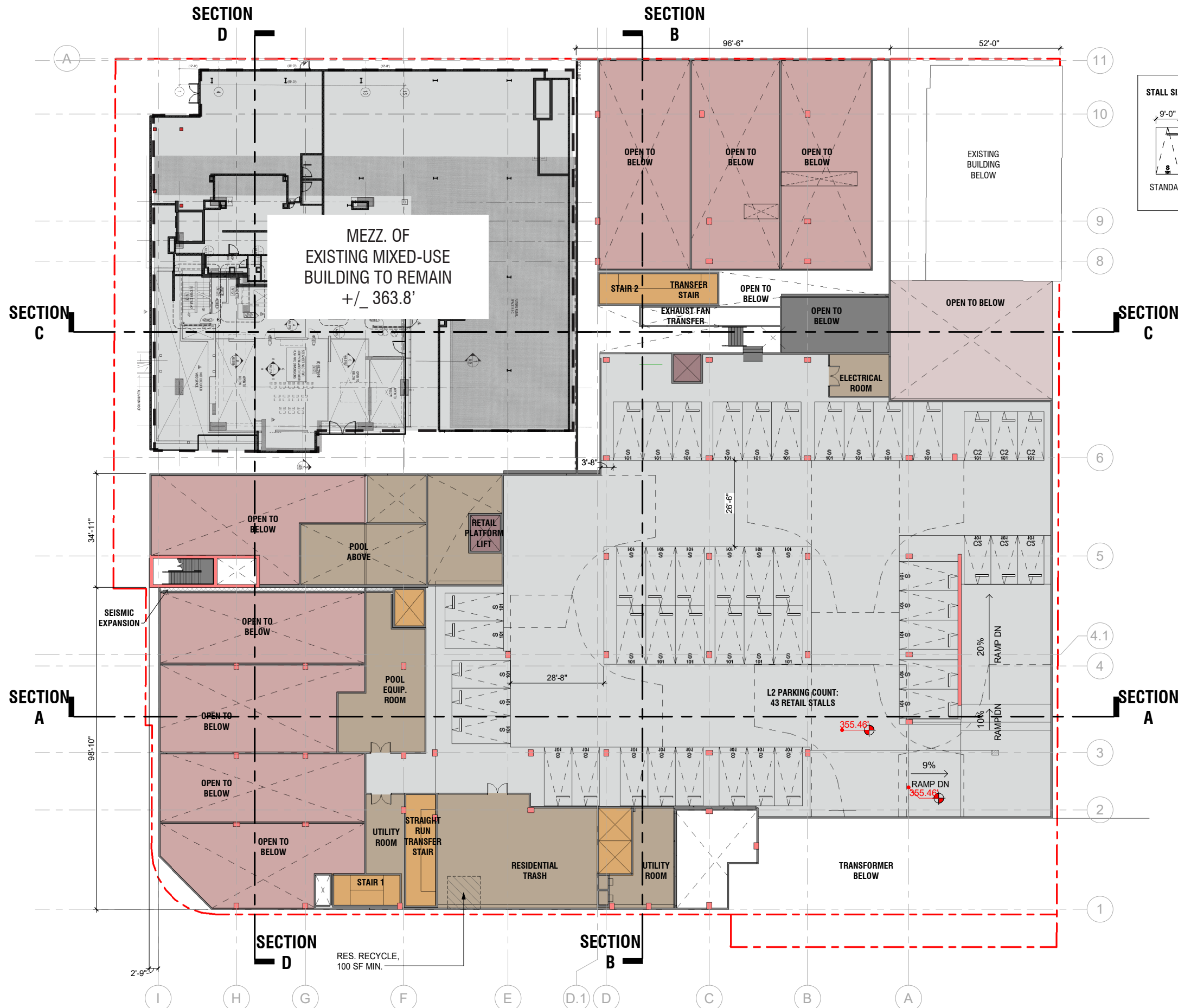
BUILDING USE LEGEND

- UNITS
- LOBBY / LEASING / AMENITY
- RESIDENTIAL VERT. CIRC.
- CORRIDOR
- RETAIL
- COMMERCIAL VERT. CIRC.
- PARKING
- BOH

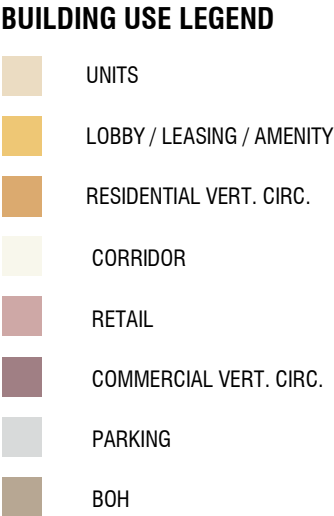




	UNITS
	LOBBY / LEASING / AMENITY
	RESIDENTIAL VERT. CIRC.
	CORRIDOR
	RETAIL
	COMMERCIAL VERT. CIRC.
	PARKING
	BOH



- BUILDING USE LEGEND**
- UNITS
 - LOBBY / LEASING / AMENITY
 - RESIDENTIAL VERT. CIRC.
 - CORRIDOR
 - RETAIL
 - COMMERCIAL VERT. CIRC.
 - PARKING
 - BOH

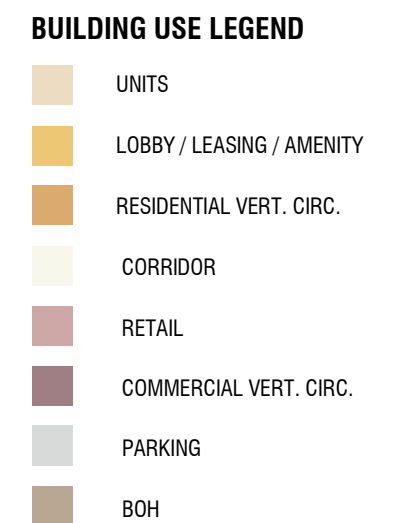


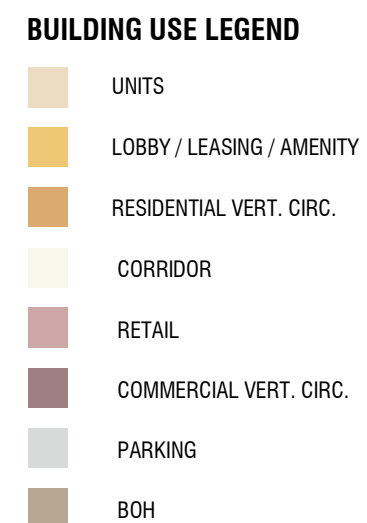


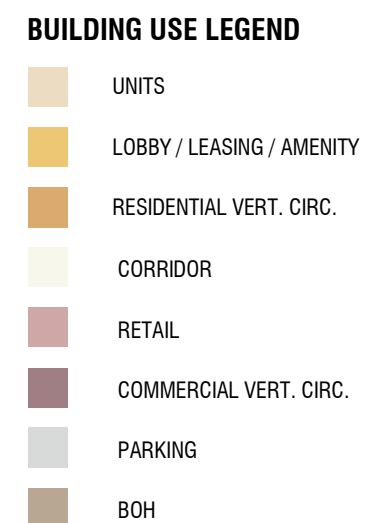


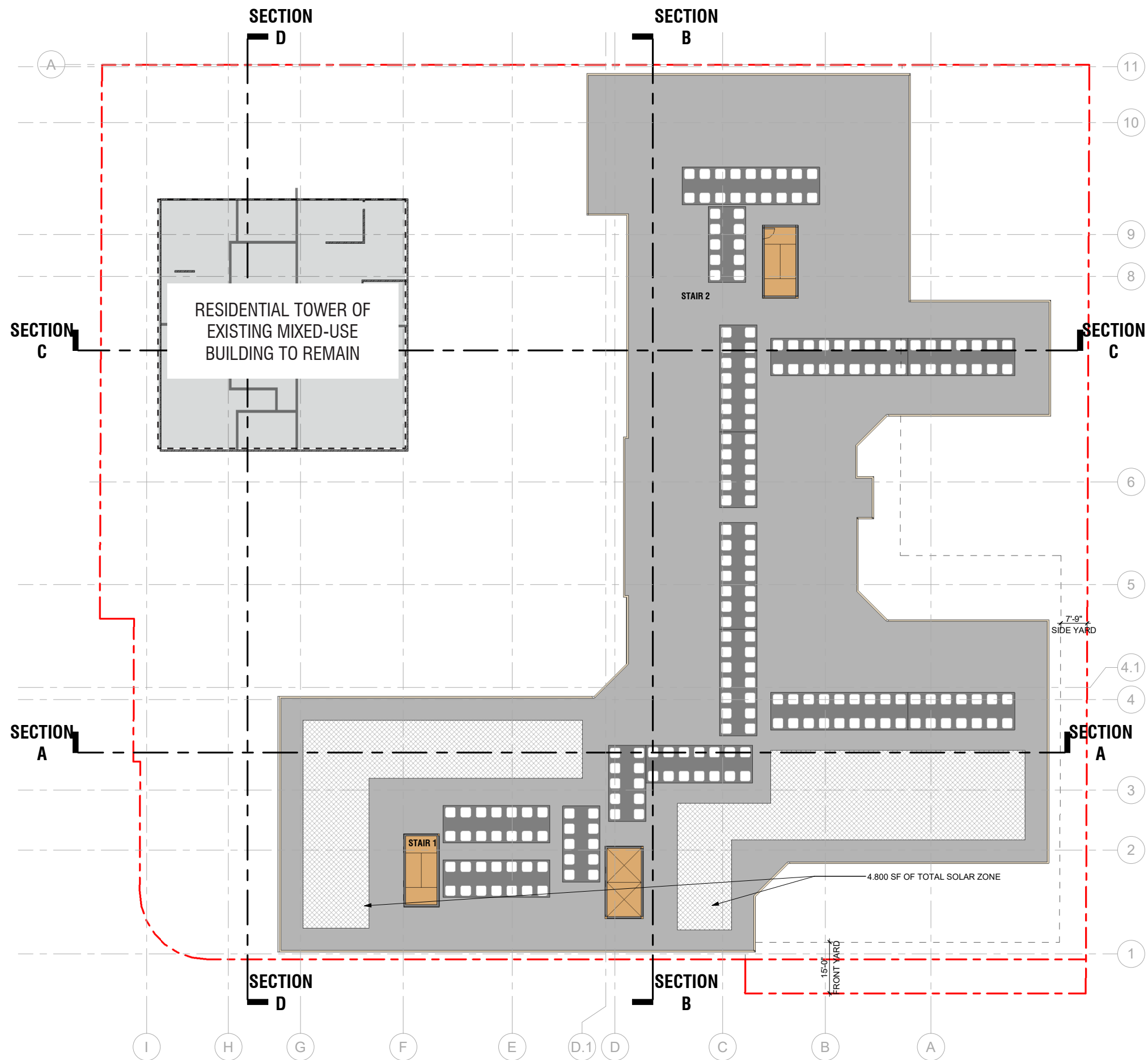
BUILDING USE LEGEND

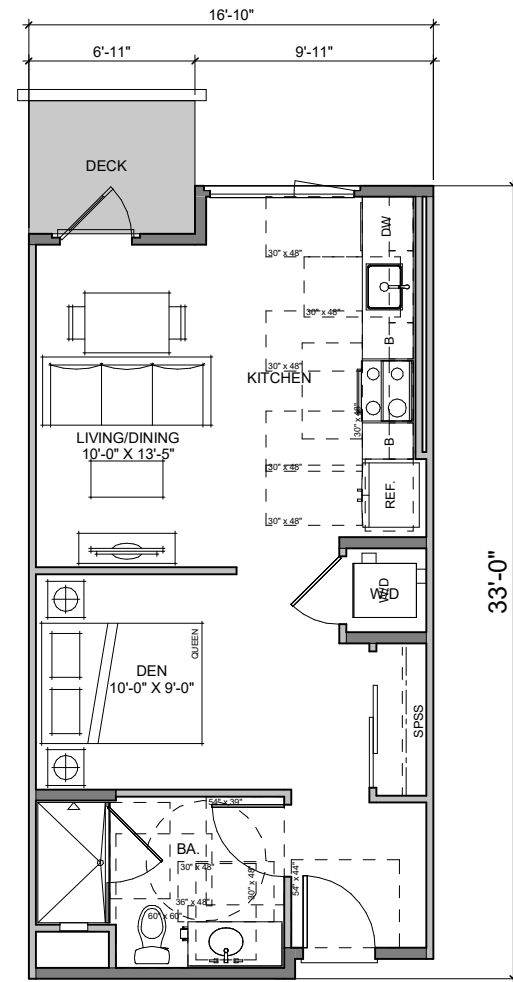
- UNITS
- LOBBY / LEASING / AMENITY
- RESIDENTIAL VERT. CIRC.
- CORRIDOR
- RETAIL
- COMMERCIAL VERT. CIRC.
- PARKING
- BOH



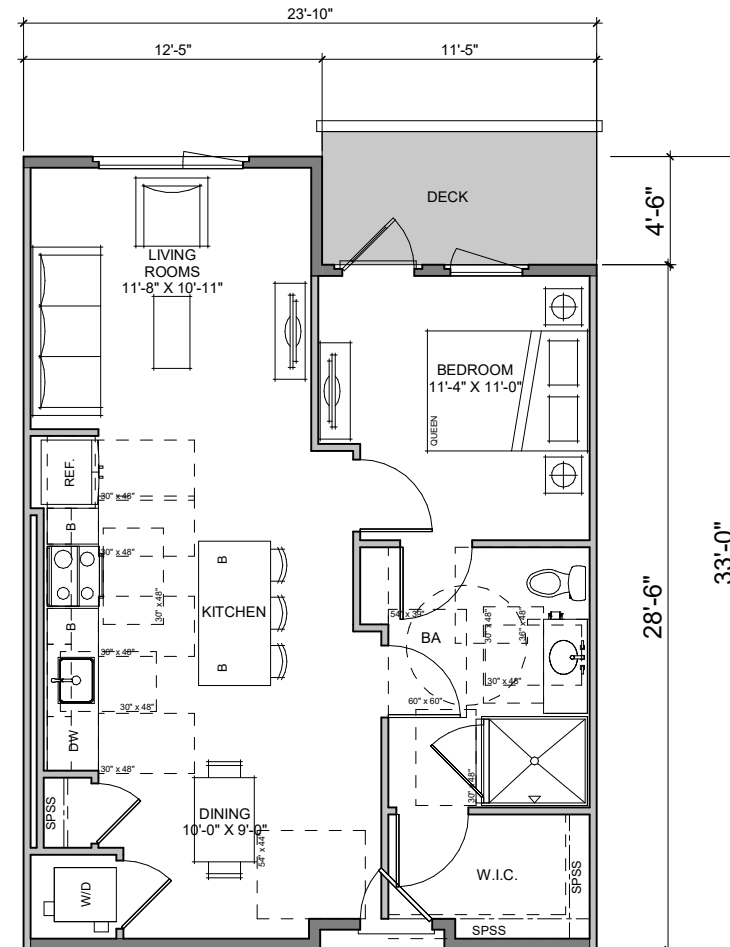




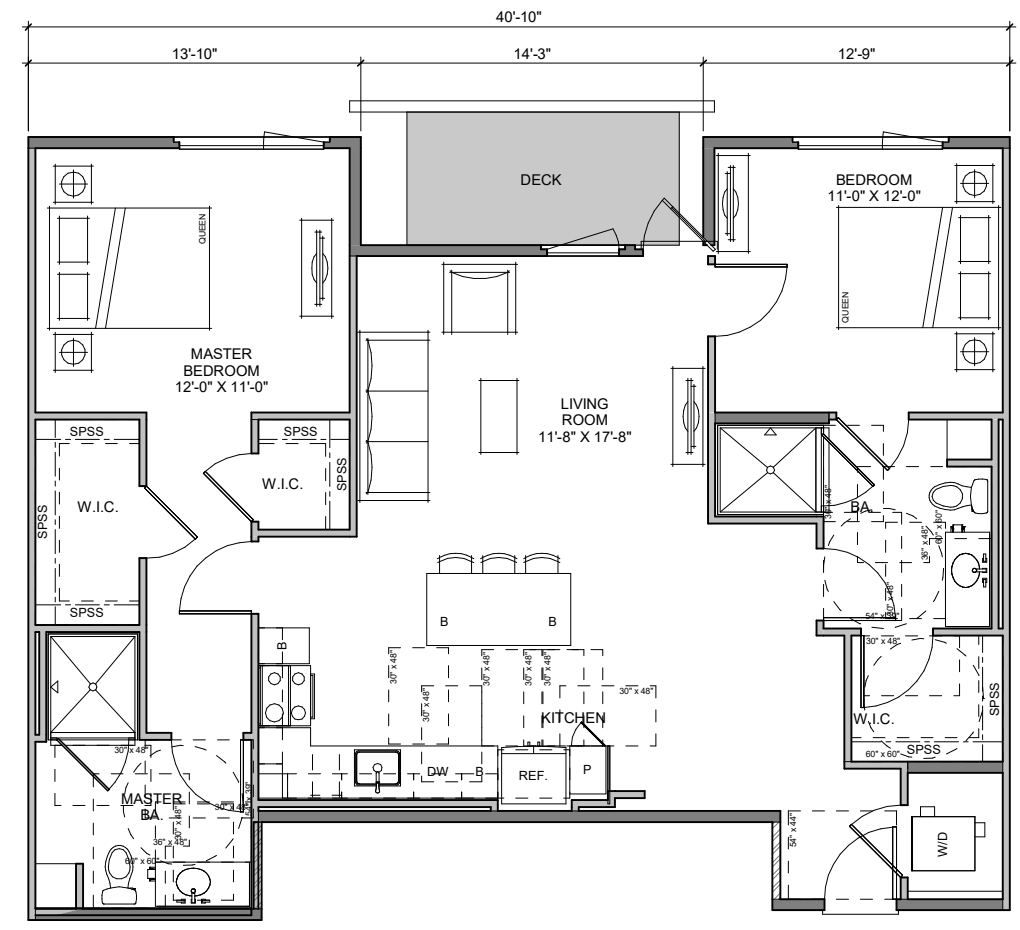




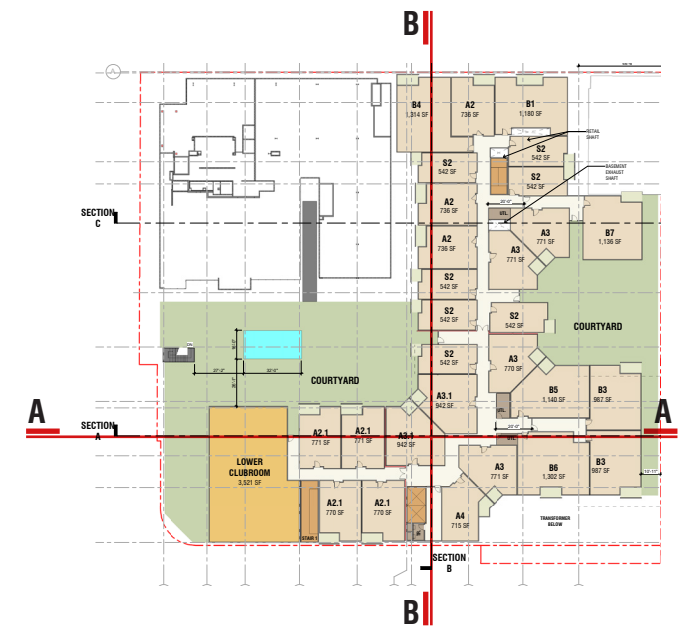
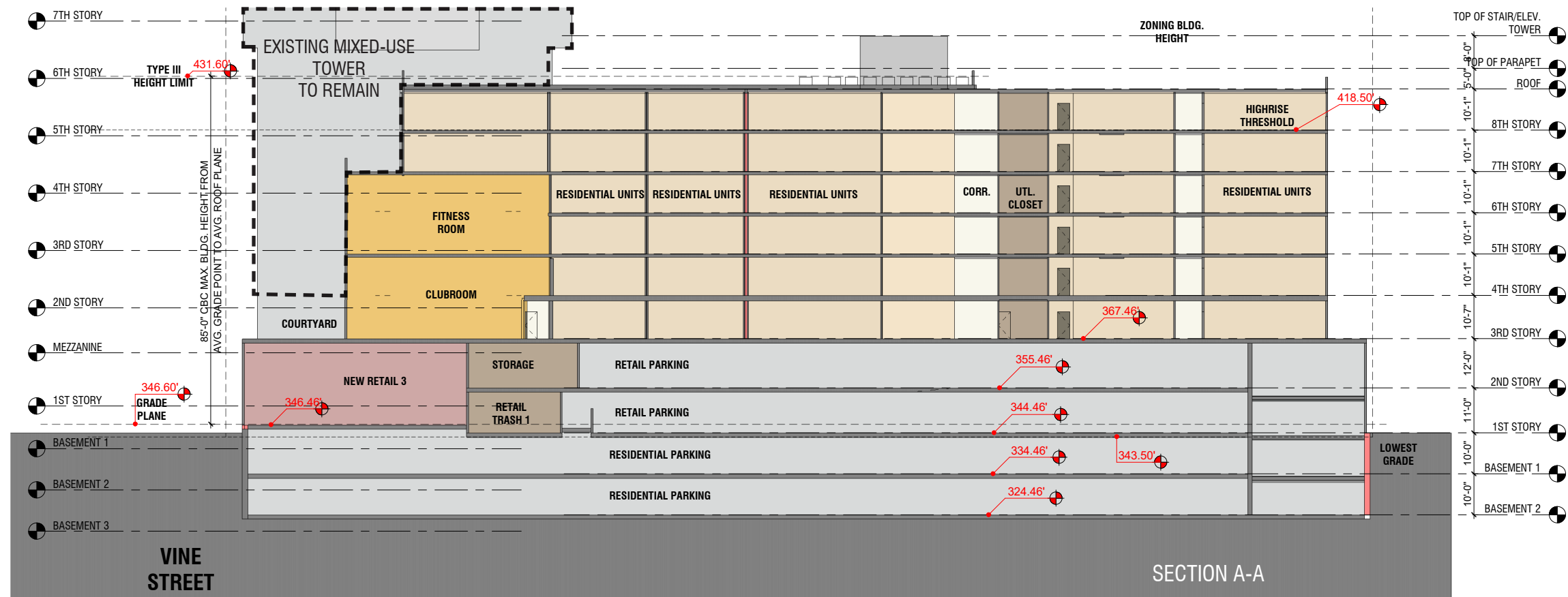
TYPICAL S UNIT PLAN



TYPICAL A UNIT PLAN

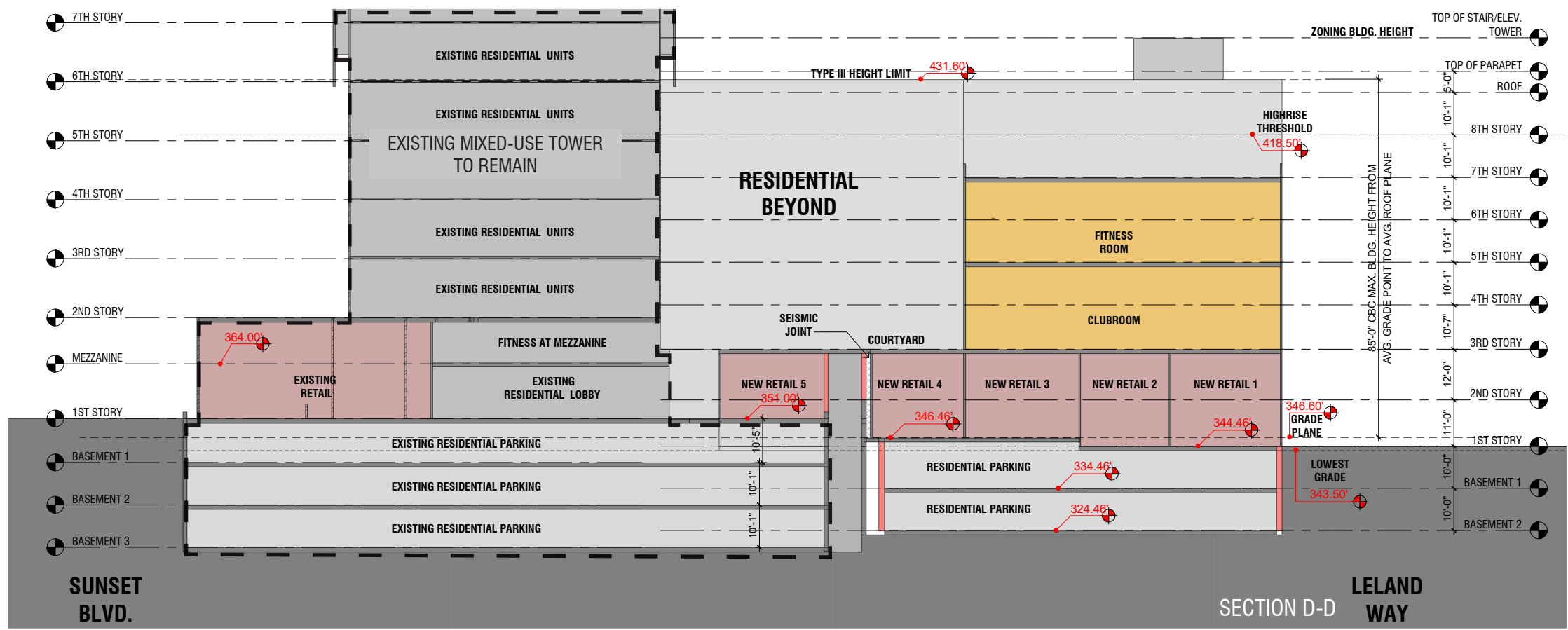
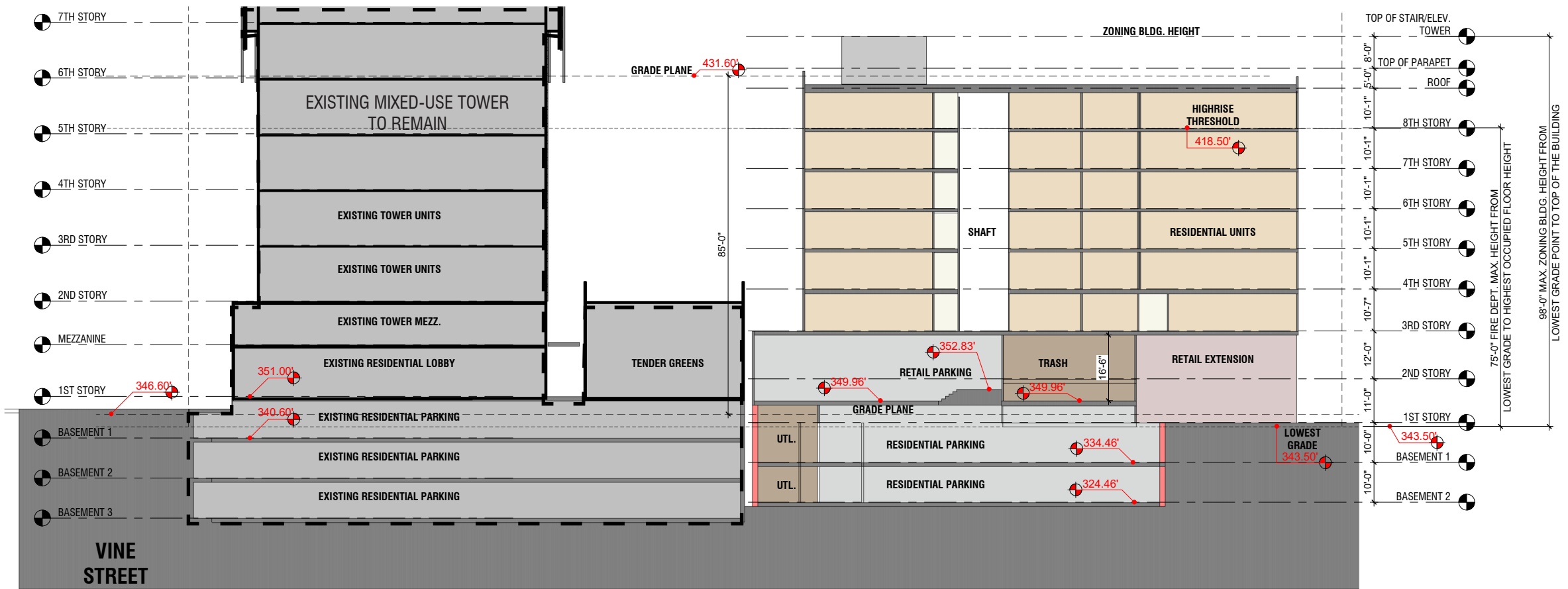


TYPICAL B UNIT PLAN



BUILDING USE LEGEND

- UNITS
- LOBBY / LEASING / AMENITY
- RESIDENTIAL VERT. CIRC.
- CORRIDOR
- RETAIL
- COMMERCIAL VERT. CIRC.
- PARKING
- BOH



BUILDING USE LEGEND

- UNITS
- LOBBY / LEASING / AMENITY
- RESIDENTIAL VERT. CIRC.
- CORRIDOR
- RETAIL
- COMMERCIAL VERT. CIRC.
- PARKING
- BOH

CASCADING EDGE TO TIE RETAIL AND RESIDENTIAL



SUNSET VINE - SV2
LOS ANGELES, CA



SARES REGIS GROUP
TCA # 2018-057

PZA RE-SUBMITTAL
AUGUST 30, 2022



SYSTEM OF CELLS
WITH FACETED PLANES



A HOLLYWOOD GEM
... Re-imagined

As an extension of the iconic Sunset Vine Tower, the project is hip, vibrant, and confident. Yet it is a gem that holds its own identity, honed by a bold language of facets and textures at an urban scale.

A HOLLYWOOD GEM

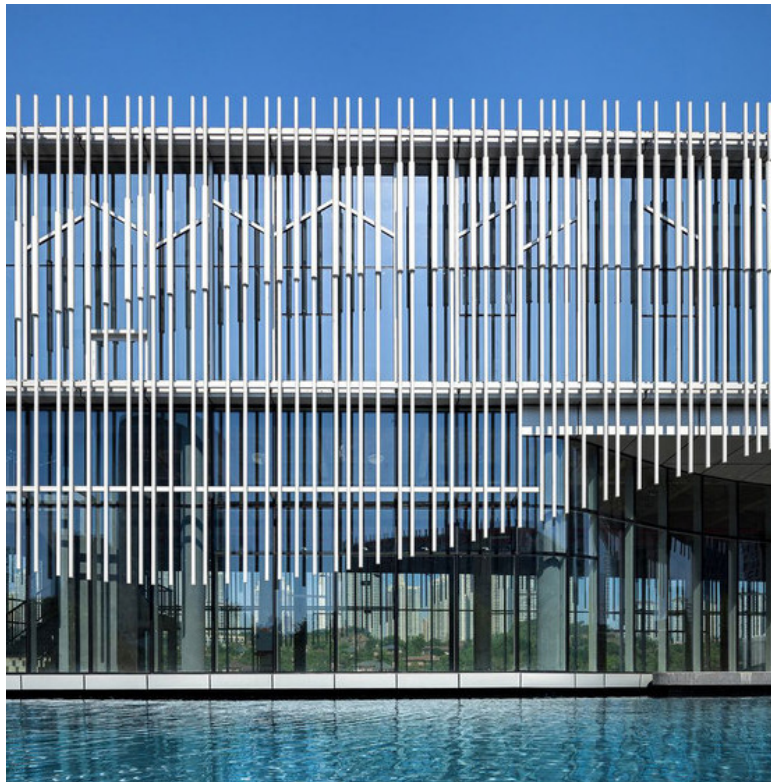
INSPIRATION IMAGERY: RESIDENTIAL



VERTICAL FIN ENHANCEMENT

AT EXISITNG AND NEW RETAIL

- *LIGHTING OPPORTUNITY
- *FRAMED EDGES
- *RELATIONSHIP TO TOWER





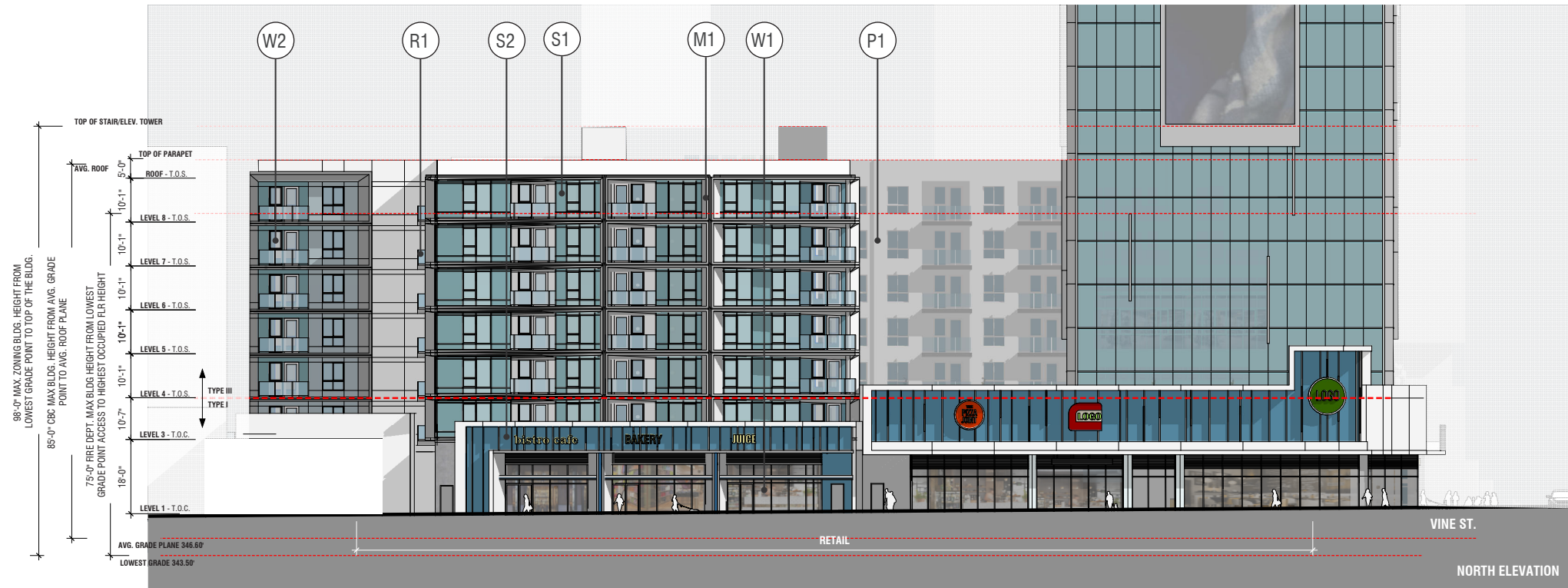










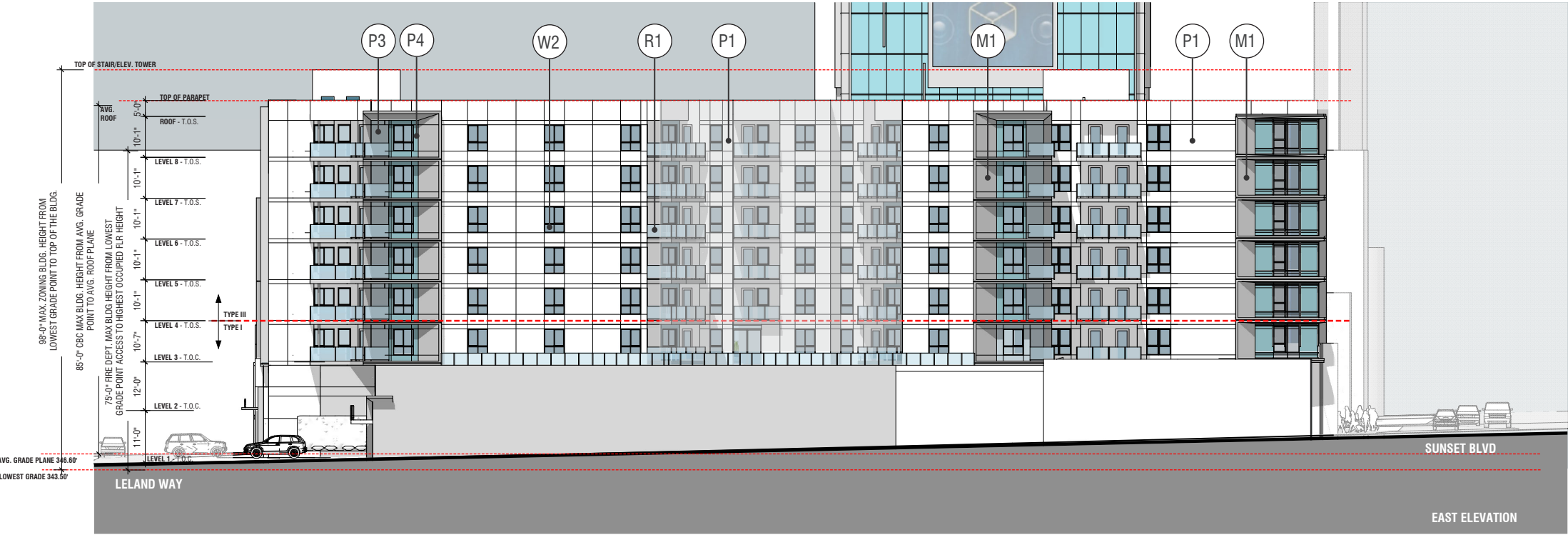


MATERIAL LEGEND	
M1	METAL COMPOSITE PANEL- Bone white and Cadet Gray or Similar
P1	PLASTER 1- SW7757, High Reflective White, 16/20 Finish or Similar
P2	PLASTER 2- SW9057, Aquitaine, 16/20 Finish or Similar
P3	PLASTER 3- SW9058, Secret Cove, 16/20 Finish or Similar
P4	PLASTER 4- SW9059, Silken Peacock, 16/20 Finish or Similar
R1	GLASS RAILING, Post rail or Similar
S1	SPANDREL GLASS, Blue tint or Similar
S2	SHADOW BOX, Color to match Plaster 2 or Similar
W1	STOREFRONT, Clear
W2	VINYL WINDOWS, White

1. NORTH ELEVATIONS



2. SOUTH ELEVATIONS



MATERIAL LEGEND	
M1	METAL COMPOSITE PANEL- Bone white and Cadet Gray or Similar
P1	PLASTER 1- SW7757, High Reflective White, 16/20 Finish or Similar
P2	PLASTER 2- SW9057, Aquitaine, 16/20 Finish or Similar
P3	PLASTER 3- SW9058, Secret Cove, 16/20 Finish or Similar
P4	PLASTER 4- SW9059, Silken Peacock, 16/20 Finish or Similar
R1	GLASS RAILING, Post rail or Similar
S1	SPANDREL GLASS, Blue tint or Similar
S2	SHADOW BOX, Color to match Plaster 2 or Similar
W1	STOREFRONT, Clear
W2	VINYL WINDOWS, White

1. EAST ELEVATIONS



2. WEST ELEVATIONS





1. NORTH COURTYARD ELEVATIONS

MATERIAL LEGEND	
M1	METAL COMPOSITE PANEL- Bone white and Cadet Gray or Similar
P1	PLASTER 1- SW7757, High Reflective White, 16/20 Finish or Similar
P2	PLASTER 2- SW9057, Aquitaine, 16/20 Finish or Similar
P3	PLASTER 3- SW9058, Secret Cove, 16/20 Finish or Similar
P4	PLASTER 4- SW9059, Silken Peacock, 16/20 Finish or Similar
R1	GLASS RAILING, Post rail or Similar
S1	SPANDREL GLASS, Blue tint or Similar
S2	SHADOW BOX, Color to match Plaster 2 or Similar
W1	STOREFRONT, Clear
W2	VINYL WINDOWS, White



2. WEST COURTYARD ELEVATIONS





REFERENCE NOTES SCHEDULE LEVEL 1

SYMBOL	DESCRIPTION
1	PARKWAY PLANTING
2	COLORED CONCRETE BANDS
3	EXISTING SIDEWALK - PROTECT IN PLACE
4	NEW SIDEWALK - NATURAL GRAY PER CITY STANDARD DETAIL S-444-0
5	BIKE PARKING

PLANT SCHEDULE LEVEL 1

TREES	BOTANICAL NAME	COMMON NAME	SIZE	WUCOLS	QTY	REMARKS
	JACARANDA MIMOSIFOLIA	JACARANDA	EXISTING	M	2	TO BE REMOVED
	TIPUANA TIPU	TIPU TREE	36" BOX	L	9	STANDARD
	TRISTANIA CONFERTA	BRISBANE BOX	36" BOX	M	8	STANDARD
	TRISTANIA CONFERTA	BRISBANE BOX	EXISTING	M	2	TO BE REMOVED
	WASHINGTONIA ROBUSTA	MEXICAN FAN PALM	18" BTH	L	2	
	WASHINGTONIA ROBUSTA	MEXICAN FAN PALM	EXISTING	L	4	PROTECT IN PLACE
SHRUBS	BOTANICAL NAME	COMMON NAME	SIZE	WUCOLS	REMARKS	
	LOMANDRA LONGIFOLIA 'BREEZE'	VARIEGATED DWARF MAT RUSH	5 GAL	L		
	YUCCA FILAMENTOSA 'EXCALIBUR'	ADAM'S NEEDLE	5 GAL	VL		
GROUND COVERS	BOTANICAL NAME	COMMON NAME	SIZE	WUCOLS	REMARKS	
	DICHONDRA ARGENTEA 'SILVER FALLS'	SILVER FALLS DICHONDRA	1 GAL	L		



REFERENCE NOTES SCHEDULE LEVEL 3

SYMBOL	DESCRIPTION		
1	STRING LIGHTS	10	BUILT-IN SEATWALL
2	FIRE PIT	11	GUARDRAIL
3	CASUAL SEATING	12	PRIVATE PATIO
4	OUTDOOR KITCHEN & BAR	13	FENCE & GATE
5	BRIDGE	14	STAIRS
6	RAISED PLANTERS	15	MEDIA WALL
7	GAMES	16	TURF
8	TV'S AT BUILDING WALL	17	POOL
9	TABLE & CHAIRS	18	LOUNGE SEATING
		19	POOL FENCE
		20	UMBRELLAS
		21	SPA
		22	SHADE STRUCTURES
		23	DOUBLE SIDED FIREPLACE

PLANT SCHEDULE LEVEL 3

TREES	BOTANICAL NAME	COMMON NAME	SIZE	WUCOLS	QTY	REMARKS
	OLEA EUROPAEA 'SWAN HILL' TM	SWAN HILL OLIVE	36" BOX	L	12	MULTI-TRUNK
	SYAGRUS ROMANZOFFIANA	QUEEN PALM	12' BTH	M	6	
	SYAGRUS ROMANZOFFIANA	QUEEN PALM	15' BTH	M	10	
	TIPUANA TIPU	TIPU TREE	36" BOX	L	2	STANDARD
SHRUBS	BOTANICAL NAME	COMMON NAME	SIZE	WUCOLS	REMARKS	
	ACACIA COGNATA 'ACCOG01'	COUSIN ITT LITTLE RIVER WATTLE	1 GAL	M		
	ALOE X 'SAFARI ROSE'	SAFARI ROSE ALOE	1 GAL	L		
	BULBINE FRUTESCENS	STALKED BULBINE	1 GAL	L		
	DIANELLA REVOLUTA 'ALLYN-CITATION' TM	COOL VISTA FLAX LILY	1 GAL	L		
	LAURUS NOBILIS 'MONRIK' TM	LITTLE RAGU SWEET BAY	5 GAL	M		
	LOMANDRA LONGIFOLIA 'BREEZE'	VARIEGATED DWARF MAT RUSH	5 GAL	L		
	MAHONIA EURYBRACTEATA 'SOFT CARESS'	SOFT CARESS MAHONIA	1 GAL	M		
	WESTRINGIA FRUTICOSA 'MORNING LIGHT'	MORNING LIGHT COAST ROSEMARY	5 GAL	L		
GROUND COVERS	BOTANICAL NAME	COMMON NAME	SIZE	WUCOLS	REMARKS	
	DICHONDRA ARGENTEA 'SILVER FALLS'	SILVER FALLS DICHONDRA	1 GAL	L		
	VINCA MAJOR 'VARIEGATA'	VARIEGATED PERIWINKLE	1 GAL	M		



LANDSCAPE TREE REQUIREMENT	QTY.
1 TREE PER 4 UNITS	
TREES REQUIRED	39
TREES REMOVED IN PUBLIC R.O.W.	4
2:1 TREE REPLACEMENT	8
LEVEL 3 TREE TOTAL	29
TOTAL PROPOSED TREES	49

OPEN SPACE CALCULATIONS	AREA
25% LANDSCAPED COMMON OPEN SPACE	
COURTYARD 1 PROPOSED COMMON OPEN SPACE	9,521 SF
COURTYARD 2 PROPOSED COMMON OPEN SPACE	3,149 SF
TOTAL PROPOSED COMMON OPEN SPACE	12,673 SF
REQUIRED LANDSCAPE OPEN SPACE (25%)	3,168 SF
COURTYARD 1 PROPOSED LANDSCAPE OPEN SPACE	2,366 SF
COURTYARD 2 PROPOSED LANDSCAPE OPEN SPACE	903 SF
TOTAL PROPOSED LANDSCAPE OPEN SPACE	3,269 SF

JENNA SNOW



In January 2015, Jenna Snow launched an independent historic preservation consulting practice with offices in Los Angeles. With twenty years of professional experience, Ms. Snow has a strong and broad understanding of best historic preservation practice, including federal, state, and local regulations. Throughout her career, Ms. Snow has authored, co-authored, and/or served as project manager for over 100 historic preservation projects, including a wide variety of historic resource assessments, National Register, California Register, and local nominations, as well as 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. For five years, she served on the board of the South Carthay Historic Preservation Overlay Zone in mid-city Los Angeles.

EDUCATION

Columbia University in the City of New York, Master of Science in Historic Preservation, 2002

Brandeis University, Bachelor of Arts in Fine Arts, 1998

QUALIFICATIONS

Secretary of the Interior's Professional Qualifications Standards in Architectural History

LEED GA

AWARDS

Rosalind W. Levine Prize for excellence in Fine Arts, June 1998

COMMUNITY INVOLVEMENT

Secretary, South Carthay Historic Preservation Overlay Zone Board, 2011-2016

Pick Leader, Food Forward, 2011-present

Los Angeles Conservancy ModCom Working Group, 2013-2014

Guest Editor, *The Next American City*, Fall 2006, Issue 12

New Orleans recovery team from Western Regional Office of the National Trust for Historic Preservation, February 2006

PROFESSIONAL EXPERIENCE

Jenna Snow, Historic Preservation Consulting, January 2015-present

Chattel, Inc., Los Angeles, CA, July 2002 – December 2014

International Council on Monuments and Sites, Transylvania Trust Foundation, Cluj-Napoca, Romania, Fall 2004

Neighborhood Preservation Center, New York, NY, Spring 2002

New York City Department of Design and Construction, Historic Preservation Office, New York, NY, Summer 2001

The Freedom Trail Foundation, Boston, MA, January 1999 - October 1999

SELECTED PROJECTS

Temple Ohave Israel (Brownsville, PA) – Prepared a National Register nomination for a 1919 synagogue located in a small, economically depressed town of western Pennsylvania. The synagogue, significant as an anchor for the small, but influential Jewish community of Brownsville, PA, was listed in the National Register in February 2016. Listing in the National Register makes the property eligible for state grants to maintain the building, including replacement of a much needed roof.

Hawk House (Los Angeles, CA) – Prepared a successful Historic Cultural Monument nomination for a 1939 single family residential house designed by renowned Los Angeles architect Harwell Hamilton Harris for Stan and Ethyl Hawk. The house served as the headquarters for the furnishing company “Hawk House.”

Chuey House (Los Angeles, CA) - Prepared a Historic-Cultural Monument nomination for a single family residence designed by one of the most influential Los Angeles architects, Richard Neutra, in 1956. As the property was for sale, the house was threatened with demolition. While the nomination was ultimately withdrawn, it served as a negotiation tool for the Los Angeles Conservancy.

Frank's Camera (Los Angeles, CA) – Completed a Historic Structures Report in support of a Mills Act Contract for a former S.H. Kress & Co., a five-and-dime-store. A contributor to the Highland Park-Garvanza Historic Preservation Overlay Zone, the building was constructed in 1928 and is undergoing a rehabilitation to convert the building to smaller retail spaces. The building serves as a visual and economic anchor to the revitalizing commercial strip along North Figueroa.

Monday Women's Club (Los Angeles, CA) - Prepared a historic resource assessment for a black women's club in the Venice neighborhood. Moved to the site in 1926, the building on the property was proposed for demolition. Worked with the project team on a focused EIR that studied alternatives.

Additional Projects:

Commodore Apartments (Los Angeles, CA) - Process Investment Tax Credit application for a 1926 Hollywood apartment building that completed a major rehabilitation project. The rehabilitation carefully restored the primary façade, which had experienced multiple alterations over the years.

West Los Angeles Veteran's Affairs (Los Angeles, CA) – Between 2010 and 2014, prepared Section 106 review and consultation for the first of 11 buildings that are undergoing seismic retrofit and limited rehabilitation. The buildings will be reused to house veterans who are homeless. The rehabilitation won a Los Angeles Conservancy award. Also prepared a successful National Register nomination for the whole campus, which was listed in November 2014. Work was done at Chattel, Inc. as a subconsultant to Leo A. Daly.

West Los Angeles Veteran's Affairs Building 205 and Building 208 (Los Angeles, CA) - Process Investment Tax Credit application and Section 106 review for two buildings out-leased to a nonprofit developer. The two buildings will be rehabilitated to house homeless veterans. Work is estimated to be complete in 2021.

Boyle Hotel/Cummings Block (Los Angeles, CA) – Completed Investment Tax Credit Application and National Register nomination for 1898 hotel in Boyle Heights neighborhood of Los Angeles. The building has been reused to house low-income residents of Boyle Heights and has been a catalyst for economic rehabilitation in the neighborhood. The rehabilitation won a Los Angeles Conservancy award, as well as a National Preservation Honor Award. Work was done at Chattel, Inc. for the East Los Angeles Community Corporation.

Breed Street Shul Project, Inc. – Project Manager for Phase 1 seismic stabilization and stained glass window restoration. Provided design review and construction monitoring and prepared historic review documentation for local environmental review. Consulted with federal agencies on Section 106 compliance for a FEMA grant and a federal appropriation. Work was done at Chattel, Inc.

Historic Resources Survey Update (Los Angeles, CA) - Served as the project manager for preparation of historic context statements and intensive-level historic resource survey. The survey were prepared in close coordination with the Los Angeles Office of Historic Resources to dovetail into SurveyLA. Surveyed approximately 3,000 properties, including property-specific research on approximately 400 of these properties. Attended several public hearings at both the beginning and end of the process, as well as presented at nearly a dozen neighborhood council meetings. Work was done with Chattel, Inc.

Judson Rives Building (Los Angeles, CA)– Completed Investment Tax Credit Application for a 1908 office building in downtown Los Angeles, a contributing resource to the Broadway Historic District that was converted to residential use. Work was done at Chattel, Inc.

Hollywood Profession Building (Los Angeles, CA) - Completed Investment Tax Credit Application for a 1926 office building on Hollywood Boulevard. The building is significant not only for its distinctive Neo-Gothic style, but also with for its association with former United States President Ronald Reagan. The office building was converted to residential use. Work was done for Chattel, Inc. for CIM Group.

Residential Survey (Whittier, CA) - Prepared a historic context statement focusing on architectural contexts and themes connected with residential development in Whittier. Feld surveyed approximately 1,540 properties generally constructed prior to 1941 using an Access database incorporating GIS mapping to collect survey data in the field. The survey was prepared in close coordination with the City of Whittier staff and Historic Resources Commission and was adopted by the City of Whittier in 2015. Work was done with Chattel, Inc.

SurveyLA City of Los Angeles (Office of Historic Resources) – Participated in completing a historic resource survey of over 97,000 properties in South and Southeast Los Angeles. Co-authored historic context statement of Los Angeles' industrial history. Work was done at Chattel, Inc.

Kathryn McGee

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(949) 872-6737

Architectural Historian
Historic Preservation Planner



Statement of Qualifications and Resume

Summary

Ms. McGee is an architectural historian based in Los Angeles. She has eight years of experience in the field of historic preservation consulting and launched an independent practice in 2015. Her work entails writing reports for environmental and local project review; preparing historic resource assessments and surveys; preparing technical reports for General Plan Updates; evaluating properties seeking or complying with Mills Act Contracts; and consulting on adaptive reuse and federal Investment Tax Credit projects.

Qualifications

- Secretary of the Interior's Professional Qualifications Standards in Architectural History
- LEED Accredited Professional with specialty in Neighborhood Development

Education

- USC Summer Program in Historic Preservation (2008)
- UC Irvine, Masters of Urban and Regional Planning (2008)
- UC Santa Barbara, Bachelor of Arts, Art History, emphasis in Architectural History, Minor in English (2006)
- UC Riverside Palm Desert, MFA in Creative Writing and Writing for the Performing Arts (2015)

Employment

- Independent Architectural Historian/Historic Preservation Consultant (2015-2016)
- Senior Associate, Chattel, Inc. Historic Preservation Consultants, Los Angeles (2008-2014)
- Urban Planning and Design Intern, MVE Architects, Irvine (2008)
- Program Coordinator, UC Irvine Office of Technology Alliances (2007)

Select Projects

- Pacific Mutual Building: Wrote memo evaluating compliance of this building on W. 6th Street in Downtown Los Angeles (constructed in phases, 1908-1937) with its Mills Act Contract, evaluating the rehabilitation, restoration, and maintenance plan, and extent of completed work. Work was completed in 2015.
- Historic Resource Evaluations in Venice: Prepared reports evaluating potential historic resources and compatibility of several new construction projects in historic districts in the Venice neighborhood of Los Angeles for purposes of environmental and local project review. Work was completed in 2015.
- Hollywood Redevelopment Project Area survey: Worked on historic resource survey of historic properties in Hollywood, conducted property specific research, and assisted in preparation of the appropriate Department of Parks and Recreation (DPR) forms. Work was done at Chattel, Inc. for the Community Redevelopment Agency of the City of Los Angeles.
- SurveyLA: Wrote historic context statement on cold storage facilities in Los Angeles as part of the City's ongoing citywide historic resources survey. Performed evaluation of properties in South and Southeast Los Angeles. Work was done at Chattel, Inc. for the City of Los Angeles Office of Historic Resources.
- LAC+USC Medical Center (General Hospital): Wrote mothballing and reuse plan for historic, 19-story 1930s hospital in East Los Angeles, based on interior historic resource survey. Used this study to evaluate and provide consultation on later plans to reuse the lower floor as a wellness center. Work was done at Chattel, Inc. for the Chief Executive Office and Department of Public Works of the County of Los Angeles.

Kathryn McGee | Architectural Historian and Historic Preservation Planner
Statement of Qualifications and Resume

Select Projects (continued)

- Golden Gate Theater: Evaluated adaptive reuse of a 1928 movie palace in East Los Angeles as a CVS/Pharmacy for local permit and environmental review. Involved collaboration with project architect, developer and property owner, and County of Los Angeles Department of Regional Planning staff. Work was done at Chattel, Inc. for Charles Company.
- City of Rancho Cucamonga General Plan Update: Managed completion of an historic resource survey and prepared an historic context statement for purposes of the 2010 General Plan Update. Work was done at Chattel, Inc. for Hogle-Ireland and the City of Rancho Cucamonga.
- Gas Company Lofts: Worked on Federal Investment Tax Credit application for conversion of the former Southern California Gas Company Complex to residential units, with ground floor commercial. Work was done at Chattel, Inc. for CIM Group.
- Santa Barbara Mission: Managed multi-year preparation for and implementation of preservation projects under a \$1.3 million federal Save America's Treasures grant. Wrote Historic Structures Report prioritizing proposed rehabilitation and restoration work in support of grant project approvals. Presented findings to local Historic Landmarks Commission to secure local approvals. Work was done at Chattel, Inc., collaborating with California Missions Foundation, for Old Mission Santa Barbara, Inc.
- Jane B. Eisner Middle School: Wrote report on adaptive reuse of historic telephone company garage in Los Angeles as a charter school. Entailed collaboration with project architect to ensure reuse conformed with the Secretary of the Interior's Standards and public outreach. Work was done at Chattel, Inc. for Frederick Fisher and Partners Architects and Pueblo Nuevo Development.
- Santa Monica Post Office: Wrote report on history of building, identifying original materials and alterations for purposes of local landmark nomination. Presented findings to the City of Santa Monica Landmarks Commission. Work was done at Chattel, Inc. for Harding Larmore Kutcher & Kozal, LLP.
- Village Trailer Park: Evaluated proposed plans to demolish 1950s trailer park in Santa Monica. Prepared original history of the trailer park property type for environmental and project review. Work was done at Chattel, Inc. for Luzzatto Company.
- Olive View Medical Center: Managed completion of Section 106 review for new buildings to be constructed on this historic medical center campus. Buildings replaced those damaged in the Sayre Fire. Work involved archaeological and Native American consultation and was done at Chattel, Inc. for the County of Los Angeles.
- Villa Bonita: Completed a City of Los Angeles Historic-Cultural Monument nomination for this 1929 Spanish Colonial Revival apartment building in Hollywood. Work was done at Chattel, Inc. for the property owner.